

VARIETY

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48 PAGES

B'WAY SHOWS CUT SALARIES

SMITH AND DALE QUOTE SHAW TO PROVE THEY'RE ONLY FAIR

Unique Document in Theatrical Annals Filed in Famous Court Case—Say They're Not Artists and Not Extraordinary—Anybody Could Do It

One of the strangest legal documents ever prepared in a case of theatrical litigation was drawn this week by Kendler & Goldstein, attorneys for Smith and Dale, in a brief to nullify the injunction against the Avon Comedy Four issued on behalf of the Shuberts, and against which the performers are appealing.

In the complaint the Shuberts set forth that Smith and Dale were "artists whose services were unique and extraordinary, and could not be replaced." This claim almost any act would admit about itself, under almost any circumstances. But Smith and Dale, probably the first time such a protest has ever been entered, are swearing to a complete denial of this.

They set forth under oath that they are not artists, not unique and not extraordinary, and that they could easily be replaced by any clever professionals with average knack for amusing the public. To this end they quote copiously from George Bernard Shaw, who wrote an essay stating that American vaudevillians are vulgar people who make audiences laugh by kicking one another and throwing furniture about and smashing crockery, etc. The long excerpt is contained in the formal defense.

It is further stated that as singers they are of the professional grade of good performers, but by no means unreplaceable, and that any four men with ordinary theatrical talents and experience could frame a low comedy burlesque on a cheap restaurant, introduce the inartistic action of throwing food about, dressing grotesquely and the like, and that, while their routine is their own and they have become identified with it, they are not unique in that other routines could be compounded that would have equal entertaining merit by men who would have equal entertaining faculties.

Argument on the appeal is slated for the latter part of this week. (Continued on page 4)

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Next

KANSAS CITY RIVALS IN FEATURE CONTEST

Wesley Barry Personal Appearance Countered with "Psychic Marvel"

Kansas City, April 5. From the advertising for this week's current attractions at the "Big Five" picture houses, it looks as though the Newman organization, which owns the Newman, Royal and Twelfth Street, and the Harding interests, owners of the Liberty and Doric, had started a little war all by themselves. At the Newman, Wesley Barry is the name attraction and will appear in a short monologue at each performance, in addition to the film, "The World's Champion." The Royal will have a Bebe Daniels picture, "A Game Chicken," also Egbert Van Alstyne and Clem Dacey in a novelty musical offering, while the Twelfth Street house is heavily featuring Anita Stewart's film, "A Question of Honor," at 25 cents.

To offset Barry and the other features, the Hardings have secured Eugene Dennis, "The Wonder Girl" of Atchison, Kansas, for the Doric theatre. This girl, but 17 years old, (Continued on page 3)

N. Y. NEWSPAPER RADIO

Would Pay Stage Stars for Services With Free Publicity

A big metropolitan morning newspaper and an evening publication are reported arranging with the Interstate Commerce Commission for licenses to install their own broadcasting service stations. Although the news concern will no means be a subsidiary feature of the service, report has it that musical programs and other entertainment will be a nightly feature.

The papers are counting strong on reciprocating for any Broadway star's gratuitous services with suitable "space."

MANAGERS SHAVE COSTS 25% TO KEEP OPEN

Reduction of Admission Prices Is Followed by Sweeping Salary Cuts—Cut Rates a "Life Saver" for Many Attractions—Only Six of 47 Shows Doing Capait y

CUT RATES OFFER 30

The deflation of show costs in the legitimate field, which has been in process since the first of the year, took a drastic turn this week. On Saturday notices of salary slashing in casts for those attractions not already affected were given. Managers declared that Broadway theatres could only be kept open into the spring unless the pay rolls were revised downward. Too few fresh attractions are being readied for spring, and whether the reduction in running expenditures will check the growing dark list in New York after Easter is problematic.

The salary cutting to a degree (Continued on page 14)

LICENSE NECESSARY FOR CHURCH SHOW

Vermont Exhibitors Win Protest on Films with Admission Charge

Burlington, Vt., April 5. Following the presentation of movies in a church in Barre, the movie men of that city banded together and raised an objection, because the church, while charging an admission fee, was paying no license.

The question was brought up before the City Council and it was decided that any church in that city wishing to entertain its audience with motion pictures must purchase a city license.

COHAN HAS SCORE OF PLAYS; WAITING FOR TIDE TO TURN

Business Slump Stopped Preparations for "The Mission," Strong Drama with Elaborate Production—Written by Ethelbert Hales

CHURCH OBSERVANCES CONFUSE THEATRES

Plan to Start Good Friday Matinees at 3:15 Is Changed

The Keith office this week rescinded an order that was to have set back the matinees of all the Greater New York Keith and Moss houses until 3:15 p. m. Good Friday.

A letter from E. F. Albee instructing all local managers to start matinees at 3:15 was later cancelled when it was discovered that Good Friday was also the day for celebrating the Jewish Passover.

The original intention, which would have inaugurated a new custom in the local houses, was inspired following a letter from Father Leonard of St. Malachi's, known as the actors' church, 49th street, near 8th avenue, and headquarters of the Catholic Actors' Guild, to E. F. Albee, asking if it would be consistent for the Keith Office to collaborate with the Guild in showing respect for the hours from 12 noon to 3 p. m. on Good Friday, held sacred by the Catholic Church as the hours of agony of Christ on the cross.

The Keith people agreed to adopt the suggestion and issued the necessary instructions only to be later informed that it was also Passover, which would have complicated matters in Greater New York, where thousands of the vaudeville patrons are of Jewish faith. The cancellation followed.

OPEN 50 YEARS; CLOSED

Shamokin, April 5. The Strand, formerly the G. A. R. Opera House, has been ordered closed by the local authorities, to be entirely remodeled to comply with the fire and building laws. The house has been playing Keith vaudeville booked by Billy De

The next play in contemplation for production by George M. Cohan, following "Pretty Nellie Kelly," will be "The Mission," a drama by Ethelbert Hales. It calls for a stupendous production, and while not unlike "The Miracle Man" in treatment, carries a different theme and style of construction. Likewise, according to Mr. Cohan, it will be one of the most difficult plays to cast he has ever experimented with. "The Mission" will be produced as soon as conditions warrant it, Mr. Cohan adding that he would be working on it now, but the current business status prohibits him from doing so.

"Pretty Nellie Kelly" was to be produced in Boston, May 15, but the opening date was set back a few weeks because of "Sally's" removal there from the New Amsterdam. Elizabeth Hines, now with "The O'Brien Girl," was selected this week to play the title role.

George M. Cohan has purchased between 15 and 20 plays since the first of the year, all of which will receive consideration for production in due time. He also has a farce of his own, "The Beautiful Moon," which he was preparing for the stage just before he retired from business here. Another comedy from his own pen will receive early consideration, but beyond the "Nellie Kelly" production, Cohan will not attempt anything until conditions improve.

"Madeleine and the Movies," in which George M. and Geragette are co-starring, will remain at the Gaiety theatre until sometime in June, when it will begin its road tour. Mr. Cohan proposes to remain in the east during the city run, and is endeavoring to persuade Geragette to lead the company on the road, but whether she will do so or not is problematical at present.

OUR NEW VAUDE. DEPT.

under sales direction of Georgia Sands Kuh is budding forth with a lot of "dram" innovations you ought to know about.

BROOKS Everything in Attire for the Theatre

143 West 40th Street, N. Y. C. Brooklet No. 26

15 GULLIVER ORCHESTRAS OUT; MAY CANCEL PLAYERS' DATES

Hint That Walkout of Musicians May Give Managers an Escape—Trouble Starts with Refusal of Leaders to Take a Cut

London, April 5.

All musicians in the music halls comprising the Gulliver circuit went out on strike this week in sympathy with the musical conductors' protest against a salary cut. Horace Sheldon at the Palladium was the only one not to strike, 15 halls being affected. The shows now are only being accompanied by pianists. The strike has been brewing for some weeks and, although expected, no efforts were made by the managers to forestall it. It is hinted that the managers' unpreparedness furnished the opportunity long awaited to close all music halls, thereby cancelling all artists' summer contracts because of the provisional strike clause.

"NOUNETTE" RISKY

Paris, April 5.

At the Little Capucines March 28 we had a sort of operetta entitled, "Nounette," script by A. Barde and music by Henri Cuvillier. It fared reasonably well.

The action is laid in Venice at the time of the painter Veronese. The story is risqué, having to do with the intrigues of courtesans for the favors of ancient beaux. One of them named Rosalba introduces her cousin into fashionable circles and the newcomer adroitly saves herself from moral peril while securing rich presents.

The principal parts are played by Mesdames Merindol and Sonia Almy. Exiane, who was cast for the piece originally, did not appear.

CARTON'S BRIGHT PLAY

London, April 5.

"Other People's Money" by Robert Carton, opened at the Comedy, March 29, to a cordial reception. Leon Lion is sponsoring this light drawing room comedy.

Its dialogue is brilliant, although it would perhaps prove too subtle for America. It depends altogether on smart dialogue rather than plot, although well acted throughout.

HIT AT PALACE

London, April 5.

"The Co-Optimists," which opened at the Palace, March 31, is a vast improvement on previous performances at that house. The first night audience received the piece with unusual enthusiasm.

JENNIE DOLLY STAYS

Jenny Dolly will not sail for abroad April 11 on the Aquitania when her sister Rosie leaves, Jennie remaining on this side, possibly because of the litigation begun against her by Ray Comstock, involving a \$5,000 note.

GEORGIE BOOKED HERE

Wee Georgie Wood, English music hall favorite, has been booked over here for 30 weeks by the Marinelli agency, opening on the Keith time in September. It will be the first trip across for Wood.

WINSLOWS SAILING

When the "Resolute," the new ocean grayhound, leaves this port May 30 for Hamburg, two of its passengers will be Jack Curtis, the agent, and Max Winslow, the exploiter of Berlin melodies. Mrs. Winslow will also be in the party.

The trio will spend a vacation visiting Germany, France and England, this being Mr. Winslow's initial tour overseas.

Another Small Playhouse

Paris, April 5.

The new Theatre Madeleine, rue de Surenne, is being completed and will open under the management of Andre Brule and Trebor.

SPICY FRENCH COMEDY

"Nuit Noce" Amuses Paris—Intimate Domestic Situation

Paris, April 5.

"La Seconde Nuit Noce," a new farce by Paul Billaud, Maurice Hennequin and Pierre Verber, amused at Palais Royal March 29.

As the title intimates the plot concerns an "affair" between a divorced husband and his former wife, who has married again. The principals are Legally, Louvigny, Duvalles and Templey, Massare and Ellen Andree.

The plot: A wife, wishing to marry a young man, applies to a divorce mill to aid her in divorcing her unkempt professor husband. She pays a bogus countess to secure faked evidence of infidelity. The conspirator introduces her own daughter as an earnest student and with doped wine the innocent professor becomes compromised.

After the divorce the professor changes. He shuns science and becomes an inveterate social dabbler. In his rounds of the fashionable resorts he meets his former wife, newly married. She grows jealous of the professor's new women friends and encourages his flirtation. At length she grants him a rendezvous on what is her marriage night, duping her new husband.

These suggestive situations are handled with characteristic Gallic delicacy and are voted amusing.

FIELDS FIGHTS "COPY"

London, March 25.

Mrs. W. C. Fields is in London at the present time, and is more or less exercised over what she regards as an infringement on the subway sketch written by her husband for the current season's Ziegfeld's "Follies."

The alleged infringement is used in Harry Day's revue, "Rockets," now running at the Palladium. There is more or less of a resemblance between Mr. Fields' subway scene in the Follies and "A Metropolitan Tube Station" skit in the English presentation.

GERALDY'S FOUR PLAYS

Paul Gerdal, author of "The Nest" now at the 48th Street theatre, is scheduled to arrive in this country from France within the next fortnight, bringing with him four new French plays upon which William A. Brady has first call. Gerdal is recognized as the premier author-producer of France.

HOUSE FOR "CZARINA"

London, April 5.

Gilbert Miller is completing negotiations for a West End house for Doris Keane. "The Czarina" is due to open shortly here under Mr. Miller's direction.

BOOKED FOR HIP

London, April 5.

The Long Tack Sam troupe, at present touring in England, will sail for America about the middle of July, having been signed for the New York Hippodrome show.

BUTT'S FIND

London, April 5.

Sir Alfred Butt will present "Lass o' Laughter" at Queen's, April 29. He saw it when it was tried out in the provinces.

"DAUNOU" CATCHY

Paris, April 5.

"Daunou," an operetta, was given here April 1 and proved a conspicuous success. Its music is catchy and its plot slight but diverting. The lyrics are by Willemetz.

The story concerns the affairs of impetuous parents who are seeking rich marriages for their children.

Montmartre Revived

Paris, April 5.

Ambigu is reviving French comedy, "Montmartre" shortly.



The week-after next a big full page adv.—wait and see it. Owing to my Billy being at the Lane Hospital, San Francisco, trying to make a fool out of a little cold that tried to get next to closing on his system in Portland, where it rains a lot, I haven't had time to answer a lot of letters from nice people that like me and think I'm a nice little boy. I owe a letter to Dad Haley, Ned Norworth, Dag Oakland, Helen Kennedy and Bob Landore, who was in the Adam-Fetzer one-ering circus with me when I had the side show. P. S.—I spent six of the happiest years of my life in England and love the work over there. It's great. Just like in the U. S. A., they make mistakes once in a while when they give licenses to fellows who ought to be in jail and let them call themselves agents, and I don't mean George Barclay, the king agent of England, and I don't mean little Joe Shoebridge, my other agent. We were a couple of kids over there, never away from each other on a week-end. Watch for my big adv., week after next.

All letters for the next two months care of the Continental Hotel, San Francisco.

FRANK VAN HOVEN

CIGALE REVUE

Has Brilliant Effect with Girls Descending Into Audience

Paris, April 5.

A new revue entitled "Va l'Dire a Genes," in two acts by Mac Eddy, was presented at the Cigale music hall April 1 and scored a distinct success.

The feature is a brilliant effect. Swings with girls in them are lowered from the roof into the middle of the auditorium, the girls dressed in flocks covered with luminous beads or jewels. The effect is striking and novel.

TAKE LENTEN CUT

Cochran Show Goes on Three Weeks at Reduced Salaries

London, April 5.

C. B. Cochran has removed the closing notice previously posted at the Pavilion, where "The Fun of the Fayre" has been holding forth.

The principal players have agreed to a salary cut for three weeks. The show has been averaging £3,000 on the week.

SAILINGS

May 20—Valentine and Bell (Cedric, New York to London).

May 17 (New York to Germany), Mrs. Jack Shea.

May 13, D. D. H. and Fred De Bondy, Marinelli office, for London, Regina, Montreal.

May 16—Olson and Johnson (New York to London).

May 6—The Siddons (Homerio, New York to London).

May 1—Ralph Bayn (Hudson, New York to London).

April 29—The Mabel Ford Revue, ten people, sails for England on the Celtic. The act will play ten weeks in England and two weeks in Paris.

April 25—Terino (Mauretania, New York to London).

April 19—Chas. McGodd, Herman Lenzen, Willy Brust (Minnekahda), New York to London).

April 14—W. Adonis (Orduna, New York to London).

April 11—Rozzika Dolly (Aquitania, New York to London).

April 11—Alice Pollard of "Pins and Needles" Co. (Aquitania), through Tausig.

April 6—Two Orantos (Finland, Antwerp to New York).

April 6—Mazie Gay, Celia Noble and Nan C. Herne ("Pins and Needles"), (Cameronia), booked by Tausig.

April 1 (New York to Italy), S. Z. and wife.

March 30—Bobby Dohn (Mount Vernon, New York to London).

LONDON BOXOFFICE TAKINGS DROP TO LENT'S LOW EBB

Weather, Strikes and General Depression Contribute to Pressure on the Theatre—Matinees Are Badly Off, Nightly Revenue Only

JOHN R. STEPS OUT

Yours Merrily at 81 Says He's Looking for a Wife

London, March 25.

Young John R. Rogers, age 81, is here with his riding crop annoying the public. He is doing publicity work for Robert Courtneidge and has busted the daily newspaper wide open with a story that he is looking for a wife.

He has received columns upon columns of free publicity through this scheme, the papers, incidentally, making mention of the fact that Mr. Courtneidge is manager of the Savoy theatre where Peggy O'Neill is playing in "Paddy the Next Best Thing."

AMERICANS IN EUROPE

Among visitors to Paris last week were Edward Stair, owner of the Detroit Free Press; G. Harteveld, pianist; Al Page, vaudeville performer.

Paul Swan, the dancer and sculptor, is returning to New York this week.

Pearl White, who has been at Cannes, is now in Paris rehearsing for the new revue at the Casino de Paris. She will appear on horseback on the stage, in a stunt.

ANNA HELD'S GOODS SOLD

Paris, April 5.

The art objects and furniture owned by the late Anna Held are being sold at auction here, the sale opening today.

Belgian Tenor Dies

Paris, April 5.

Jean Note, famous tenor, died in Brussels March 31, aged 62. He collapsed following an operation for kidney trouble. Note was born in Tournai, Belgium.

SURVEY BLAMES FILM SLUMP ON BLOCK PLAN

U. S. Consulates Say Poor Films Are Responsible for Poor Business

The National Association of the Motion Picture Industry has just issued a report on a survey of film conditions in Great Britain compiled by the U. S. Department of Commerce. The report was written by Wilfred G. Eyre, clerk of the American Consul General, London.

The falling off in attendance in picture theatres throughout England is one of the first subjects covered. Inferior pictures are held to blame. Block bookings are also decried as a system, and the fear of competition of productions made in England need not be feared by the American market.

The report is a lengthy one, covering seven typewritten pages.

STARS SUED AGAIN

Los Angeles, April 5.

To the adventures of Mary Thurman and Mary Collins, picture stars, another episode was added last week when J. L. Schorndorfer, a former landlord, filed suit against them for \$508 damages. Schorndorfer alleges that the defendants rented his premises for \$133 a month and moved out while he was away from the city. Upon his return, the complainant alleges, he found rugs damaged and the curtains and furniture stained and burned, as well as other evidences of neglect. Also, he alleges, there was some rent due.

In a former action filed the preceding week by a W. S. Barrows, it was also alleged the girls had damaged furniture and other house furnishings. An expensive automobile belonging to them has been taken over by the sheriff pending the outcome of both suits.

London, April 5.

Local show business is at its lowest ebb owing to a combination of causes including the Lenten season, weather, strikes and general depression. All matinees are decidedly off, yielding very little.

The following figures are the estimates for the past week of the West End houses, representing average nightly takings:—

Adelphi—"Golden Moth," £150.
Apollo—"The Wheel," £180.
Aldwych—"Mixed Marriage," £40.
Ambassador—"Curate's Egg," £100.

Comedy—"Other People's Worries," opened last week, doing fairly, although its future is still uncertain.

Court—"The Silver Box," £60.
Criterion—"Applejohn" is doing capacity, grossing £220 nightly.
York—"Enchanted Cottage," £40.

Daly—"Lady of Rose" is drawing capacity audiences at the rate of £280 nightly.

Empire—"Jenny," £200.
Garrick—"Man in Dress Clothes," £180.

Globe—"Truth About Blayds" comes off Saturday night, business having been very light.

Haymarket—"Quality Street" dropped to £130 and is due to close within four weeks, to be followed by "The Dover Road."

Hippodrome—"Round the World in Fifty Days," £370 nightly, which is capacity. Daily matinees attract less than half.

His Majesty's—"Cairo," £230, which does not cover expenses.

Lyric—"Welcome Stranger," £80.
Palace—"Co-optimists," in its third edition is drawing capacity at the rate of £350 nightly.

Playhouse—"Sign on the Door," showed a material popular depreciation, dropping to £170.

Princess—"The Gilbert & Sullivan comic opera revivals are packing them in, doing £400 nightly.

Prince of Wales—"A to Z," £230.
Queen's—"Faithful Heart," £60.
Savoy—"Paddy, the Next Best Thing," £150.

St. Martin's—"Loyalties" is drawing capacity audiences, also £260 nightly.

Scala—"Orphans of the Storm," the Griffith picture, is doing capacity twice daily, £250.

Strand—"Love Match" is doing very poorly on the gate.

St. James—"The Bat," capacity, £260 nightly, averaging £2150 weekly.

Vaudeville—"Pot Luck," £110.

Winter Garden—"Sally" is drawing £450 nightly, which is absolute capacity.

HUNTLEY OFFERED

Comedian Wants U. S. Time for Series of Sketches

A cable from London to Lewis & Gordon this week asked them to offer the noted English comedian, G. P. Huntley, for vaudeville in this country. Huntley is desirous of coming to the States to open in about four weeks, bringing with him a company of players who are to present a series of sketches.

No price is being fixed, the bookers being asked to submit an offer. Huntley's last appearance here was in the third and last of the "Hitchy-koo" productions, which was presented at the New Amsterdam, New York, during the summer of 1920. He returned abroad after having been with the show for about six weeks.

**WILETTE
KERSHAW
DRURY LANE
Theatre Royal, LONDON**

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

IN LONDON

London, March 25.

Mrs. Fred J. Nettlefold is dead. She was for years well known as Judith Kyrie and was leading lady in the old Britannia Stock company. Fred J. Nettlefold is the actor-manager who persistently tempts fortune in the West End with plays which are almost invariably failures.

Nat D. Ayer and his affairs have again been taking up the time of the London Bankruptcy Court. His liabilities are £8,867 and his assets show a deficit of £7,703.

Although the time-honored system of vigorously booing and hissing a play or a player off the stage on a first night has degenerated to a sort of half-hearted demonstration of disapproval which is described as "mixed," audiences have adopted another and if anything more painful method of expressing their dissatisfaction, they now receiving the offending entertainment with a polite and freezing silence. This was evidenced at the opening night of Arnold Bennett's new play, "The Love Match." Somerset Maugham's "The Circle," Lord Dunsany's "If," "Timothy" was a very bad case of the new punishment, and more recent offenders have been "Sarah of Soho," "David Garrick" and "In Nelson's Days."

In conjunction with Marie Lohr, Dion Boucicault will revive A. A. Milne's "Mr. Prim Passes By" April 6, with Irene Vanbrugh and himself in their original parts. The run can only be a short one as Boucicault's contract calls for the production of a new play before Marie Lohr returns to the Globe early in the fall.

Having dissolved partnership with George Grossmith, Smith, like a year ago, Edward Laurillard has been theatrically quiet, but is about to launch out again at the Empire, where "Jenny" has by no means come up to expectations. The piece chosen is "Love's Awakening," the book by Herman Haller and Dr. Ridenhys, music by Edouard Kornek, with lyrics by Adrian Ross.

Up to now the meager sum of only £800 has been collected for the "Old Vic" restoration fund. For a fortnight, nightly collections were made from the audience, but were discontinued despite public protest.

The first night of the new Gaiety piece, "His Girl," has at last been definitely announced for April 1. Going wide of all the rumors as to probable leading ladies, the producer has chosen her from among the ranks of dramatic artists. The player chosen is Hilda Bayley. She appeared in the original production of "The Yellow Jacket" at the Duke of York's.

James White, manager of Daly's and the backer of the big new super-cinema scheme on the old Tivoli site, is looking out for another theatre at which to produce a new musical comedy with Lily St. John at the leading lady.

There have been between 30 and 40 "first nights," to say nothing of private performances, this year. Many of the productions have been bad, most of them mediocre, while some few have lived, and fewer still are likely to go on living.

The old-fashioned stage-door keeper, often guide, philosopher and friend to the artists at the theatre where he had charge of the mysterious land "behind the scenes," is rapidly becoming an extinct breed. His place is now frequently taken by young men who know nothing of the theatre or its traditions. In outer London the stage-door is still labelled, the box is inside, but the custodian is missing. Now, Jupp, the old stage-door keeper of the Gaiety, who has had the handling of bouquets, notes and parcels for innumerable beauties and not a few perceresses for over 29 years, has retired. Blake, of the Palace, still remains on guard, however, at the post he has held for 31 years.

Henry Ernest Hutchinson, author of, among other plays, "The Right to Strike," left £37,460. The copyright of his plays and other works were left to Italia Conti. Edward Hermann Page, proprietor of the Prince's, Blackburn, and for many years conductor of the Carl Rose Opera Company, left £16,232.

During his recent trip to America, T. F. Dawe acquired the rights of two or three New York successes and is now looking for a theatre at a reasonable rent at which to produce them. It is more than likely that when "Nightie Night" has run its course at the Shaftsbury one of them will be seen there.

During one of the last matinees of "The Bird of Paradise" at the Garrick, Willette Kershaw who appeared at La Scala, had an accident occasioning a change in the cast of "Decameron Nights" at Drury Lane. While making an exit she slipped and fell heavily, hurting her back and leg.

During a recent performance of the Mormon film "Riders of the Purple Sage" a disturbance was caused by a man in the audience who denounced the film. According to him the Latter Day Saints were a God-like race. His American ac-

cent was apparent, but some people in the audience recognized him as a Fleet Street journalist and nosed a publicity stunt.

C. B. Cochran is preparing to wage war against the critics and with weapons they themselves have provided. By way of reprisals for the unkind things they said about "Mayfair to Montmartre" and his "Singing Duck" he will produce an assortment of playlets and songs which have been submitted to him at various times by the enemy. They will be staged as well as possible and the producers will have definite instructions to abide by the authors' own stage directions. The playlets will be performed by first class companies and the songs will have every justice done them by "stars."

Up to the moment no leading woman has been announced for the new Gaiety production "His Girl" which is promised for somewhere about April 1. Among the names mentioned are those of Ella Retford and Betty Chester, but pin your faith on the reappearance of Mabel Russell. The rest of the cast which is now complete and rehearsing includes Stanley Lupino, Robbie Blythe, Arthur Margetson, Sylvia Leslie, Barbara Roberts and Vesta Sylva.

One of the scenes in the New Oxford revue "Mayfair to Montmartre" shows a party of critics standing at a bar during an interval. They discuss the show as far as it has gone—not too favorably, and then return to their seats to see the rest of the production. Nothing the author of this quite humorous scene put into their mouths was quite equal to some of that which London read the morning after the production. That being the case John Hastings Turner has made a collection of the choicest and pithiest sayings from the newspapers and in the future the sham critics will speak them instead of the original lines.

Holman Clark is leaving the cast of "The Yellow Jacket" at the Aldwych for that of the new Arnold Bennett play, "The Love Match" at the Strand. Therefore, J. H. Benrimo will return to the stage as a player and, having removed moustache and imperial, will himself play the part of the dumb, but contemptuous property man.

After 104 years Dryden's play "All for Love, or, The World Well Lost" has been revived by the Phoenix Society for a special Sunday night performance at the Shaftsbury. The play which is a very fine version of the Antony and Cleopatra story was originally produced in 1678. Matrons and girls howl with delight at indecent witticisms and frank discussions on sex matters.

A posthumous opera by Offenbach, "The Goldsmith of Toledo" has been successfully produced by the British National Opera Co. at the King's, Edinburgh. The main story deals with a mad creator of wonderful works of art, only extreme compulsion makes him part with his treasures, he then murders their new owners to get them back. The music is very good.

The movement to provide a Scottish National theatre increases daily and with the production in Glasgow of "Weir of Hermiston," a four-act play founded on a novel by Robert Louis Stevenson, the movement will gain many more supporters. Lord Howard de Walden has now become interested. In the year of the theatres existence thirteen pieces have been produced successfully. For the moment the diminutive Athenaeum theatre is the scene of the society's activities.

So popular has "The Faithful Heart" proved at the Comedy during its five months' run and so great is still the demand for seats that the play will be transferred to the Queens where it opens March 27.

"In Nelson's Days" by its short run was only following the fashion set by other plays during the last few months. The most notable of these "short-timers" were "My Son," at the Ambassador, with three days; "Sarah of Soho," at the Savoy, a fortnight; "Fantasia" at the Queens, which even when rewritten and recast broke all revue records for short runs, and "The Cinema Lady" at the Royalty, which did not last a week. These, however, are left utterly in the shade by the production of another piece, "Athene," in the West End, which finished in the middle of the first performance.

"Pot Luck," at the Vaudeville, has arrived at the dignity of a second edition. Much of the best of the old material is retained, and there are several excellent new features while three new players have been added—Margaret Hammerman, Marjorie Spies and Ralph Roberts.

Following the example of Sir



Photo by James Hargis Connelly

GALLARINI SISTERS

One of the reasons why they are meeting success face to face is VITTORIA, whose likeness appears above. She is finely accomplished and plays the accordion, saxophone and cornet.

"MUSICISTE DE MILANO" AT PRESENT IN THE MIDDLE WEST IN VAUDEVILLE WITH THE MESSRS. SHUBERT. Direction Jenie Jacobs Office

Arthur Wing Pinero, who, after a long silence, returned to the London stage with "The Enchanted Cottage," Alfred Sutro will be seen again on the West End stage before the end of the year. He has finished one new play and is starting work on the second. Both these pieces are already ear-marked by important managements. His last play, "The Choice," was produced by Sir Gerald du Maurier in 1919.

When the highly successful extended Gilbert and Sullivan opera season finishes at the Princess, Sir Harry Lauder, under the direction of William Morris, will occupy the theatre for a season of two months, probably longer. During this season he promises to introduce some new songs. The same promise was made during his Palace season last year, but the comedian-knight found it difficult of fulfillment.

Very few plays produced by the private companies ever see more than their original production, generally on a Sunday night before a carefully selected invited audience. The most recent production of the Repertory Players, "If Four Walls Told," has, however, had a kinder fate. It has been acquired by Alban B. Limpus, for long associated with Dion Boucicault, for regular West End production.

When the Alhambra reopens the old "rover ticket" system will be returned to. These tickets will be sold at two shillings fourpence each and will admit the holder to any promenade or bar. These tickets, however, will only be issued to male members of the audience, thereby doing away with the old scandal of the promenades. It is also hoped that the "rovers" will help the theatre to return to the conditions of old days, when it was more or less an overseas club and the man who had spent years abroad was always certain to meet his old chums among its promenades and bars sooner or later.

Ella Ratford, back from her recent American tour, had an enthusiastic reception when she reappeared at the Victoria Palace. Among her new studies are those of a Bowery girl, a burlesque of "The Kid," with impersonations of Jackie Coogan, Charlie Chaplin and the policeman.

The New York-Havana Band, a jazz orchestra of eight men, is playing daily in the lounge at the Savoy hotel during tea time and in the evenings. The leader plays the saxophone and clarinet and prances about in the Ted Lewis fashion. It also features a "laughing" trombone player and all of them whistle. They scored so

KANSAS CITY RIVALS

(Continued on page 1)

has created a sensation all over the country by her psychic powers. She has made but one or two public appearances, but has received much newspaper publicity, and has received over 30,000 letters asking for information on different subjects. She has recently been under a four weeks' observation by Prof. David P. Abbott. In addition to Miss Dennis, the house will have the film, "The Barricade." At the Liberty, the Hardings number one theatre, and but a couple of doors from the big Newman house, the feature will be Priscilla Dean's "Wild Honey," with a News and Fables reel and Prince Lei Lana as an added vaudeville feature.

Other feature pictures to be seen here this week are "A Stage Romance" at Loew's, "Two Kinds of Women" at the Mainstreet, "The Madness of Love" at Pantages, and "The Leather Pushers" at the Globe.

MARIE LOHR BACKS SOTHERN'S FIGHT ON CANADIAN MANAGERS

Calls Theatrical Conditions in Dominion a "Scandal"—Sothern Outlines His Side of Controversy with His Majesty's, Montreal

Montreal, April 5.

The Montreal Star publishes a special cable from its London correspondent, Windmere (Percy Hurd, M.P.), as follows:

"Miss Marie Lohr declares that she strongly supports E. H. Sothern's protest against Montreal theatre conditions. She said: "Canadian audiences are kind, intelligent and splendid, but the theatres of Montreal, Ottawa and most other cities are scandalous."

"I am most anxious to revisit Canada on another theatrical tour, but I shall never feel able to do so until conditions are improved."

Some of the items in dispute between E. H. Sothern and the management of His Majesty's theatre, which engendered so much irritation that the actor in his curtain call at the theatre announced that neither he nor Julia Marlowe would play again in Montreal, are contained in a communication from Allan Atwater, Sothern's manager.

"First of all, Mr. Holdstock, acting for W. A. Edwards, is entirely wrong when he says he had this same experience last time Mr. Sothern played at one of his theatres, and that he refused to go on when he found that the opening night's sale for a week's engagement was a little over \$400. Mr. Sothern has never in all his life declined to play for such a reason, and would have played if there had been only one person in the theatre. Mr. Sothern threatened not to play this time, but of course would not be so unfair to his audiences, but when one considers that the theatre holds control of all the receipts, and can, if they wish, deduct whatever they themselves think deductible from the company's share, and the only redress would be a long and tedious lawsuit on the company's part, in cases of injustice such as we contend we had at His Majesty's theatre, the only immediate effective weapon is to hold the curtain. The amount involved in this case was very small, but the principle most vital."

"Our contract with the theatre, as in all other cities, clearly provided that the theatre should pay the expense of taking in, putting on, and putting out the productions."

Mr. Holdstock deducted part of the expense of this labor from our share. Mr. Holdstock called the labor "overtime," because he has an arrangement with his stage hands if they work after 5 o'clock taking in a production, up to which time they receive a definite amount, they are to receive overtime. The theatre contract with the company is to "take a production in," and has never been interpreted anywhere else we have played, even when it has taken the stage hands until 7.30 p. m. to get the work done, to mean other than to "take the production in," regardless of how long it occupies."

"Another charge the theatre deducted from us was \$20 for 'coal and engineer's overtime heating the dressing rooms.' The contract clearly says the theatre management shall provide the theatre 'properly lighted and heated.' Although we did not feel we should have to do so, in order to protect our actors against cold dressing rooms, we made an arrangement with the theatre engineer to pay him \$10 to insure his not leaving his heating plant while heat was necessary in the theatre. Mr. Holdstock added another \$10 to this; why, he could not explain, excepting that Manager Edwards insisted on it."

"Matters and arrangements of this kind, when not perfectly clear in the contract, are a matter of custom in the theatre. I was quite willing, and suggested that the matter be arbitrated, but the theatre management would not consent. Mr. Sothern was even sustained in his stand by Lee Shubert and J. J. Shubert, of New York, when the matter was put to them by long distance telephone, and they con-

tended the theatre had no right to make any such deductions.

"There is no doubt the proof that there must be some injustice somewhere is that Mr. Mantell, who played an engagement just previous to Sothern and Marlowe at His Majesty's theatre, instructed his manager to call on me in Toronto, saying the theatre management in Montreal had made unjust deductions to the extent of \$300 and more from their share; that they had deducted over \$800 from Marie Lohr, when she played there, which she strongly opposed, and he wished to warn us to be prepared."

AGENTS LOOKOUT FOR CONTRACT EVADERS

Long List of Americans Failed to Appear and Are Liable

London, April 3.

Ernest Edelsten is peeved—very much so, and you may judge for yourself whether he has cause for such ruffled feelings.

"In days of old, when acts were bold," they entered into agreements with Ernie for English and Continental bookings. For reasons best known to themselves (in most instances it was the rate of exchange) many of them elected not to come over. Now that the rate of exchange is somewhat nearer and prohibition prevails in "The Land of the Free," a number of them would like to make a little European trip. They are warned, however, to make peace with "Ernie, the Agent," because if they don't it would be a more or less expensive proposition.

Edelsten has in his safe exclusive authorization to book the following acts in England:—

•Wilson Aubrey Trio, •C. F. Norris (Norris' Novelty Circus), •Edward Foster and Dog, •Degnon and Clifton, •The Bimbos, •Fred La Reine, The Brads, •Jerry Lawton, Sam Mann and Co., Harry Green and Co., Reynolds and Donegan, •Nellie Nichols, Bob Maximilian, •Harry and Grace Ellsworth, •Bobby Henshaw, •O'Donnell and Blair, •Mooney and Ballard, •Fred Berrens, •Orren and Drew, •Creedon and Walsh, •The 3 Lyres, •Billie Seaton, •Lulu Coates, •Nadje, •Paul Pedrini, •Princess Nomi Kama, •The Stanleys, •Bill Baker, Cavana Duo, •Al Shayne, •Howard and Craddock, •Burke Bros. and Kendall, •Four Johnsons, •Anderson and Yvel, •Henri and Lazell, •Herschel Henlere, and •Rogers and Lum.

Of this list those marked with an asterisk (*) have not, for various reasons, fulfilled "their contracts. Herschel Henlere, Phil Baker and partner, Bert Levy and Alexandra Carr came to England on bookings arranged through other agents, and Edelsten, in most of these instances, took action to collect his commission. Dooley and Sales signed with Edelsten to be starred in a revue, and after the man agent spent approximately \$1,200 in building a production, the artist failed to put in an appearance.

American artists are warned that the English law is very explicit in protecting agents who hold exclusive contracts with artists, and if they sign with one agent and later book through another they are liable for double commissions.

A revival of "The Merry Widow" is promised very soon. George Graves, at present playing in South Africa, has been asked to play his old part of Baron Popoff, and Joseph Coyne, at present on his way from Australia, is also likely to be in the cast. It is hoped that Lily Elsie will be induced to return from her retirement to play her original part of Sonia.

Watch for FRANK VAN HOVEN'S BIG ADV. Week After Next.

ELECTIVE FACTION IN LOCAL 802 STRENGTHENS POSITION

Advocates of Change in Present Appointive Government in Musicians' Union Lining Up Supporters—May Carry Fight to Federation of Labor

Should the faction in local 802 of the American Federation of Musicians fail to secure their objective, the establishment of an elective system of government instead of the present appointive system in the appeal scheduled to be made before the convention of the American Federation of Musicians at Grand Rapids, May 8, the matter will be taken to the highest labor court in the land, the American Federation of Labor, whose convention is to be held the first week in June at Cincinnati.

The chances of the "elective faction" in 802 winning out against the element advocating the continuance of the appointive system appeared much brighter than hitherto this week, when reports from Detroit, Kansas City, Chicago, Philadelphia and Minneapolis indicated that the locals of the five cities mentioned would support the "elective faction" in their efforts to get the A. F. of M. convention to direct the executive committee to order an election of officers in No. 802 and continue that system of government thereafter.

It is conceded now by advocates of the "appointive system" in 802 that the "electives" have a decidedly fair chance of carrying their point in the convention.

To Print Paper

In order that the 800 out-of-town locals of the American Federation of Musicians may be advised of their side of the matter, Musical Mutual Protective Union, formerly 310 of the A. F. of M., will get out a weekly paper, beginning next week. The reason for the M. M. P. U. getting the paper out is that the M. M. P. U., which was succeeded by the present Local 802, represents within its membership most of the No. 802 men who want the elective system inaugurated.

Leaders of the M. M. P. U., who are likewise leaders of the "elective faction" in No. 802, strenuously objected to the appellation of "radicals," claimed to have been applied to them by their opponents. The M. M. P. U. men, all American citizens and most native born, stated they were far from radical, and pointed out the assertion was baseless. All that the electives ask, it is claimed, is the abolishment of

(Continued on page 31)

KEITH RADIO BAN

New Specific Conditions Appear in Barring Clause "No. 8."

This week new contracts went into effect on the Keith time, carrying an addition to the barring clause to include the radiophones. The amended clause reads:

"The artist will not perform for any other person between the date hereof and the end of this engagement, either publicly or at clubs or private entertainments in the city mentioned in paragraph 'I' hereof, nor anywhere by or through the means of radiophone unless consented to in writing by the manager."

FIRST "BISSETT" INSANE

Johnny Scott breezed into town this week with a golf bag full of new canes, some new spring scenery and a homemade radiophone purchased in Detroit for \$5. Scotty is a student of the new fad.

En route to New York Scotty stopped off at Mattewan Asylum to play a show for the inmates, and was surprised to discover among the patients his original partner, William McGovern, who established the name of Bissett which Scotty has retained with his own for the team title of Bissett and Scott.

Bissett became demented ten years ago, but his partner understood he was on Ward's Island. Ten years ago Bissett was apprehended in Brooklyn and, because he had a knife in his possession, was sent to the institution for the criminal insane. Scotty has had eight different "Bissetts" since McGovern.

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Next

STAGE HYPNOTIST FAILS WITH ALLEGED BURGLAR

Couldn't Secure Confession But Puts Scoffing Detectives to Sleep

Utica, N. Y., April 5.

J. J. Clifford, who appeared as a hypnotist in Keith vaudeville at the Galety here, attempted in vain to put a young man charged with burglary to "sleep" in order to gain a confession from him.

Mr. Clifford had announced he had made a practice of getting confessions from persons accused of crime and was summoned when the attempts of officers to get a full story failed. He came to the police station in full dress suit, his stage clothes.

"Do you believe in hypnotism?" Clifford asked the young man.

"I don't believe in anything," was the response. "I'm sick."

Clifford told him he would cure him and set about to induce hypnosis. The subject grinned, although Clifford said he could put one to sleep against his will. The hypnotist worked long and hard but with no success.

Two detectives laughed at the demonstration, but putting them to sleep was a simple matter. They are now "believers."

ROW AT CLEVELAND, OHIO

Show Sunday Night Starts Fuss—Shubert Booking Denied Cleveland, April 5.

Police were called Sunday night to a disturbance at the Ohio theatre when patrons, dissatisfied with the program, went to the box office and demanded the return of their money.

George Fox, who was to assume management of the house Sunday, did not take up his new duties until Monday.

In speaking of the program, Fox said that as a special attraction Sunday Eddie Cantor was booked at a cost of \$1,000 for two performances.

C. P. Rees, one of the audience, said that after the last act Eddie Cantor came out and apologized, telling the audience the bill was not regular Shubert vaudeville.

In addition to Eddie Cantor, who played the Hanna last week with the "Make It Snappy" company, and who stayed over Sunday to play the Ohio; Danold McAdam and company, Scotch comedian and Highland dancers; Davis and Kitty; Mona Grey and Sister; singers; Ellis and Garnet; Reiff Bros., dancers, and a Paul White-man jazz band (from Carlton Terrace restaurant) were on the bill.

Fox denied responsibility for the bookings. The house has been dark since Sunday, and a vaudeville bill is promised for next week, but no details are available yet.

Shubert vaudeville ended officially Saturday night, but the Sunday night affair carried the heading "Shubert Vaudeville."

SUN TIME UP-STATE

Syracuse theatrical managers, from all parts of the state, have insured the repeal of the daylight saving ordinance.

The fight against daylight saving launched by the local theatrical interests is sweeping over the district, and it looks as though no Central New York city will observe the war-time custom of changing the clocks this year. Francis P. Martin, manager of the Robbins-Eckel here, took the initiative in the scrap.

Coast Orpheum's Closing San Francisco, April 5.

The California Valley Orpheum will close for the summer on May 27, according to announcement here.



HARRY HOLMAN in "HARD BOILED HAMPTON"

Finishing this week (April 3) at Majestic, Chicago, a complete tour of the Orpheum Circuit. Booked solid Keith Circuit till July 17. SAIL JULY 13 FOR EUROPE. Thanks to managers for past favors.

Direction THOS. J. FITZGERALD

SMITH AND DALE CASE

(Continued from page 1) starting Thursday in the U. S. Circuit Court of Appeals.

The brief recites:

"Summarizing the testimony of the expert critics we learn that Smith and Dale could sing, dance and play Jewish character parts in a restaurant scene; and sometimes Smith could 'look like an Arab.' They sing, but neither of them ever render a solo. They dance, but not even with ordinary grace or ability. Ninety-nine out of every hundred 'vaudevillians' dance, but to say of one that he can dance means nothing. Their dialect characterizations are of the usual nasal, stagey kind; their comedy is as testified, low, irreverent and of the slap-stick variety. From this testimony it is clear that the routine of Smith and Dale is by no means a fine art; it is an industry. What they do, most any other ordinary comedian can do.

"In speaking as we do so lightly of the talents of the defendants, we are vouchsafed in our opinion by George Bernard Shaw, who in his 'Dramatic Opinions and Essays' discusses such character of comics as will be gleaned from a reading of the following excerpt from his 'essays':

"The way to work every act of a comedy up to a rattling finish is to upset chairs, smash plates, make all the women faint and all the men tumble on one another. . . . The truth is, all this knockabout stuff, these coarse pleasantries about women's petticoats, Katzenjammer, and so forth, belong not to American civilization, but to American barbarism. The more he tries to hustle and bustle me into enjoying myself, the more does it put me on the most melancholy dignity, and sets me reflecting funereally on the probable future of the race nursed on such amusements. To save myself from pessimism I have to remind myself that neither in America nor here is the test for them a mature test, and that the Americans in particular are so far from being its partisans that they rate English acting and English methods far higher than we do ourselves.

"The mechanical horse-play comedy of the defendants in a travesty of a cheap-restaurant scene neither requires nor reflects any special skill of personality or otherwise in its rendering.

"The fact that theatrical booking agents, who show no symptoms of possessing even the elementary qualifications to judge drama or comedy so eloquently and with so much ease regard such performers, Smith and Dale, as extraordinary, speaks not American opinion, but merely the expression of their own crude sense for crude enjoyment. One of these booking agent critics referred to these performers as the 'Tiffany of them all,' but inadvertently she betrayed her viewpoint by adding that she wished she booked the act.

"The determinus of the skill and artistry of an actor does not rest upon his ability to 'get over.' In the first and last analysis it rests upon the histrionic qualifications of the player of a distinguishing character,

NO MUSIC AFTER APRIL 30, ST. LOUIS SHOWMEN'S THREAT

High Wages and Full Complement of Men Would Close 75 Per Cent. of Houses—Expense Must Be Reduced, Managers' Ultimatum

TOWN ENCOURAGES STAGE ENTENTE

Houston, Texas, Holds Get-Together Meetings with Visiting Players

Houston, Texas, April 5.

The city administration and leading business interests of this city are interested in a movement to establish a friendly feeling with the stage folk who play here from time to time.

To this end the Stage and Screen Club has been formed and meets weekly in the Rice Hotel. Local men and visiting players get together for a friendly exchange of views, and the performers offer an entertainment sometimes over luncheon.

The institution was inspired by the theatrical managers who take this means of checkmating unfriendly regulation of the theatre such as Sunday show prohibition and criticism of the screen, on the theory that if representative residents become acquainted with the personnel of the theatre criticism will be disarmed. Mayor Holcombe attends regularly. The idea is framed somewhat on that of local Rotary clubs designed to cement friendly relations between local business interests for the promotion of harmony.

Murray Livingston was present at a meeting recently as guest of Manager Brownlee.

EVELYN'S COME-BACK

Takes Partner for Cabaret Dancing Act in Atlantic City

Atlantic City, April 5.

Martin Ferrari, formerly of Natalie and Ferrari, has been engaged by Harry Katz to dance with Evelyn Nesbit at the La Marne cabaret here. Atlantic City is doing good business all over, and Katz's place is prosperous.

Miss Nesbit has gained 18 pounds since coming here after her several melodramatic experiences in New York, winding up her career as a restaurant proprietor. She plans to return to vaudeville in the fall.

BUSHMAN-BAYNE RECORD

Indianapolis, April 5.

Francis N. Bushman and Beverly Bayne, the former picture stars who played an engagement at Keith's here last week, are reported as having broken the attendance record for the house for the current season, held by Mildred Harris, ex-wife of Charley Chaplin.

The attendance figures were set by Miss Harris several weeks ago at Keith's when Miss Harris played the house in her vaudeville sketch, "Breaking Into the Movies."

ter, based upon high artistic standards. Smith and Dale are simply ordinary successful vaudeville performers. . . . no measure of standard can they be classified as especially skillful or artistic, and it was error of the court below to regard them so."

The Smith and Dale brief carries a list of comparative salaries paid vaudevillians, listing them as follows:

Gertrude Hoffman, \$2,500 weekly; Walter Kelly, \$500 weekly; Julien Eltinge, \$1,500 or possibly \$2,500 weekly; Dugan & Raymond, possibly \$600 weekly; Williams & Wolfus, possibly \$1,100 weekly; Hattie King, \$1,100 weekly; Frisco, \$1,000 and possibly \$1,750 weekly; Dorothy Jordan, \$1,500 weekly; Ben Welch, \$700 weekly.

Jimmy Hussey, \$1,000 weekly; Wellington Cross, \$650 weekly; Bernard Granville, between \$900 and \$1,000 weekly; Frank Tinney, between \$1,000 and \$1,250 weekly; Gallagher & Shean, \$1,000 weekly; Julius Tannen, between \$600 and \$800 weekly; Eddie Leonard, over \$1,000 weekly.

St. Louis, April 5.

The board of directors of the Musicians' Mutual Association met for several hours yesterday to consider an ultimatum they received from the theatre managers here, but would make no statement following the meeting. The theatre managers sent the ultimatum when the musicians' union officials failed to reply to their request for a wage reduction, as printed in Variety. The ultimatum says, in part:

"Since May 1 almost 75 per cent. of our houses have shown substantial losses to their owners, and while the attendance has shown a decrease of 35 per cent. since last May, still the music expense remains the same. If the theatres of St. Louis are to be kept open, expenses must be reduced, and they must be left free to employ as many men as advisable and necessary."

"It is impossible, under the contract which you compel us to sign, for any theatre of consequence, excepting a few large theatres which are located in populous localities, to remain in business unless theatre owners are permitted and granted as many men as they deem necessary."

Edward J. Sullivan, manager of the Orpheum theatre and chairman of the United Theatre Managers of St. Louis, said the managers would "sit tight," and, if necessary, disperse with music altogether after April 30.

"We would arbitrate our difference if possible, but that is up to the union," he said.

REVUE UNIT ROYALTY

Tams & Co. Sue on Specialty Show Made From "Whirl of New York"

Tams & Co. have started suit against the Shuberts for a little more than \$2,000 royalty on "The Belle of New York," which was presented under the title of "The Whirl of New York." The Shuberts ceased paying royalties on the production after it was withdrawn from the legitimate houses and presented it as one of their vaudeville units.

Nathan Burkan started an action for the publishing house in Kings county, with the Shuberts' attorneys trying to obtain a change of venue.

When the Shuberts undertook to present "The Whirl" in vaudeville they eliminated the numbers of the original production and replaced them with popular published numbers. Only a part of the book was retained in vaudeville.

An interesting question is just what manner of calculation of the amount of royalty due on gross business, unless a flat sum was agreed upon, will be made.

THEATRE CODE LAW

New York Governor Signs Bill Regulating Buildings

Albany, N. Y., April 5.

Governor Miller of New York has signed the McGinnis bill providing for a theatre building code. The measure carries provisions for a State standard building code for places of public assemblage and amusement. It was introduced in the New York State Legislature after the Knickerbocker theatre collapse in Washington. The bill has previously been described in Variety.

Under the provisions of the new law the State Industrial Board is authorized to adopt building standards which shall supersede any special or local ordinance inconsistent with it. Where there is no enforcing authority the State police are to assume that duty. The Industrial Commission is to supervise all enforcement.

RADIO CABARET

Silb's on 72d street is the first of the local restaurants to install a radiophone. The uptown restaurant is using the radio in place of an orchestra, the regulation concerts being given throughout the evening.

GOLDWYN'S BEHAVIOR PUZZLES; FAMOUS PLAYERS' OBSTACLE

**Speculative Attention Drawn Away from Film Stock
by Faster Moving Issues—Looks Like Jockeying
to Bring Out Goldwyn—Loew Disappointing**

Goldwyn continued to lead in speculative interest among the amusement group this week. Trading continued in the same huge volume, but there was no wide price movement such as would ordinarily come about in transactions of such size. It is to be remembered that in the last three weeks close upon 175,000 shares have changed hands and in that time the price has advanced only from around 5 to the current quotation of 7.

Held Under Wraps

The obvious inference is that prices are being held in check by some strong interest which is anxious to draw out stock at low prices by holding down prices to discourage old holders who have been looking for a brisk advance at this time. The suspicion is that much of the tremendous turnover represents "washing" transactions—sales and purchases which run around in circles without materially changing the actual ownership of the stock.

This week a formal statement was given out for publication that Goldwyn had issued a notice to holders of its two-year 8 per cent. convertible gold notes that it will exercise its privilege (subject to the rights of conversion on or before April 28) of redeeming \$250,000 face of this obligation. Redemption will take place May 3 at a price of 101 and interest to that date.

Holders of the notes were requested to present them at the trust department of the Chase National Bank. The numbers called run from No. 2 to No. 1496 of the \$1,000 denomination and from No. 2 to No. 496 of the \$500 face, and from No. 1 to No. 404 of the \$100 notes.

Strangely enough the announcement caused not even a flurry in the trading on the New York curb, although it would appear that this constructive action to cancel an obligation would put the company in a highly favorable light. No mention was made in the published statement as to how this payment would be financed.

It is presumed among traders that the publication of the financial survey due any time now will be the signal for an aggressive move forward, the declaration of intention regarding the redemption of the notes being a preliminary maneuver.

Famous Sticks Around 81

Famous players got into new high Tuesday of nearly 82 since its dip to 77½, but was off at the close to around its old level under 81 and dropped to 79½ Wednesday. The Famous Players pool seems to be having its own difficulties these days of rollicking million-share sessions and advancing prices. It sticks stubbornly below 81 in spite of daily turnovers above 10,000 shares, days during which there is constant evidence of determined pool support.

The truth of the matter seems to be that the market, meaning the in and out speculative community, is tired of theatrical stocks and is turning its attention to other spots in the list where the ticker player is getting a run for his money. Famous Players in spite of big dealings has scarcely moved five points since the first of the year, while stocks like Studebaker and the other sensational performers have jumped 30, or so. If the pool could shove Famous Players up past 84 to within range of its previous high of 85, there might be enough promise of action to attract a following, but to date every time the stock pushed through 81 profit-taking and short selling have swamped the rise.

The same situation seems to surround Loew and Orpheum. The buying in the latter stock which carried it to 20 last week appears to have subsided and the price has eased gradually to 18½. Whatever inspired the bull drive, whether it

was designed to accumulate stock for permanent holding or merely to adjust loans, its purpose appears to have been accomplished. Dealings dropped from an average above 2,000 shares a day to around 500.

The pool which was reported in Loew appears to be marking time. Probably with the rest of the list at boiling point, the time was looked upon as inauspicious. At any rate the stock has been sluggish, although firm at better than 15. Perhaps the pool is waiting for some constructive development upon which to base the start of an aggressive campaign.

The summary of transactions March 31 to April 5 inclusive are as follows:

STOCK EXCHANGE					
Thursday—	Sales	High	Low	Last	Chg.
Fam. Play.—	5500	80	78½	80	+1½
Loew, Inc.—	1300	15½	15	15	—½
Orpheum—	1000	19½	19¼	19½	—½
Boston sold 565 Orpheum at 19½@19½.					
Friday—					
Fam. Play.—	11100	81½	80½	80½	+½
Do. pf.—	500	95	94	94½	+½
Loew, Inc.—	1100	15½	15¼	15½	+½
Orpheum—	800	19½	18½	19½	—½
Boston sold 195 Orpheum at 19½@19½.					
Saturday—					
Fam. Play.—	2100	81	80¼	80¼	—½
Do. pf.—	300	94½	94¼	94½	—½
Loew, Inc.—	800	15½	15	15½	—½
Orpheum—	300	19	18½	18½	—½
Sunday—					
Fam. Play.—	12500	81½	80½	81½	+1
Do. pf.—	100	94½	94¼	94½	—½
Loew, Inc.—	2100	15½	15¼	15½	—½
Orpheum—	500	19½	18½	19½	+½
Tuesday—					
Fam. Play.—	14500	81½	79½	80	—1½
Do. pf.—	300	94½	94	94	—½
Loew, Inc.—	2100	15½	15	15½	—½
Orpheum—	1000	18½	18	18½	—½
Boston sold Orpheum at 19.					
Wednesday—					
Fam. Play.—	8000	80½	79½	79½	—½
Do. pf.—	500	94½	94	94½	+½
Loew, Inc.—	1000	15½	15	15½	—½
Orpheum—	200	18½	18½	18½	+½

THE CURB					
Thursday—	Sales	High	Low	Last	Chg.
Goldwyn—	10400	7½	7¼	7½	+½
Friday—					
Goldwyn—	14000	7½	6¾	6¾	—½
Saturday—					
Goldwyn—	10800	7½	6¾	7	+½
Griffith—	200	4¼	4¼	4¼	—
Sunday—					
Goldwyn—	5900	7	6¾	7	—
Monday—					
Goldwyn—	7800	7	6¾	6¾	—½
Tuesday—					
Goldwyn—	1500	6¾	6¾	6¾	—

"WON'T RESIGN"—BECK

**Orpheum Head Emphatic in Denial
He Will Quit April 13**

Martin Beck, president of the Orpheum circuit, returned to New York this week and denied that he had resigned or contemplated resigning as head of the Orpheum circuit.

The story published to the effect that Mr. Beck had tendered his resignation to become effective April 13 at the next directors' meeting of the Orpheum stockholders was denied emphatically by Mr. Beck, who branded the rumor as a figment of the imagination.

The rumors of Beck's resignation followed closely after the adjourning of the last stockholders' meeting in Chicago, where it was said that Mrs. Kohl's faction were opposed to the present management of the Orpheum and that only the intervention of E. F. Albee prevented a show-down at that time.

NEW STAND "TO SHOW"

The Roosevelt in West Hoboken will be utilized by the Keith office as a break-in house instead of the Courtland, situated a block away, which has been taken out of the Keith office.

Acts desiring a chance to "break in" or "show" will be booked into the Roosevelt on Saturday and Sundays of each week. The Roosevelt is a modern large capacity, erected at a cost of \$150,000. It has been playing Keith vaudeville for some time but suffered from the Courtland opposition, where the break-in acts were advertised as Keith vaudeville, and secured at a nominal cost.

Five-Year Contract

George Price has been signed by the Shuberts to a seven-year contract. Price has been playing Shubert vaudeville all season. The comedian and his wife will accompany J. J. Shubert on a pleasure trip to Europe, the party having booked passage on the Olympic, April 17.



AL WOHLMAN
in "THE GRADUATE"
TOURING ORPHEUM CIRCUIT.
Direction: LEW GOLDBER

PAN PUBLISHER FINED

**George J. Wetzel Convicted on
Charge of Circulating
Indecent Matter**

George J. Wetzel, play broker, partner in the Stagelore Publishing Co. and publisher of "Rosener's Pan," was fined \$250 in Special Sessions last Friday charged with publishing an indecent magazine. Issue No. 3 is the alleged indecent issue. Justices Preschl, Edwards and Herbert, who had reserved decision for one week in order to read the publication for the purpose of adjudicating the charge, released Wetzel on probation until April 7, when he must pay the fine or serve a jail sentence of 30 days.

J. S. Sumner, of the Society for the Suppression of Vice, preferred the charge. Wetzel's attorney, Max Greenberger, who immediately moved for a new trial, had offered to bring George M. Rosener (vaudeville) into New York to testify as to the meaning of the offending articles, but the court held that the vaudeville author's testimony would be incompetent.

"SAWING" EXPOSE SUIT

Richmond, Va., April 5. Horace Goldin, inventor of the "Sawing a Woman in Half" illusion, at the close of his engagement at B. F. Keith's Lyric, declared he had instructed his attorneys to bring action for damages against every publication which had followed the New York World in its expose of the trick apparatus used in the illusion. The table employed by Goldin in his illusion is a mechanical device on which he holds patent rights, duly registered at Washington.

Separate suits, he said, would be pressed against all publications that carried the expose.



COOKE and VALDARE
"JUST LIVELY STEPPERS"

CHARACTER DANCERS (X'entriques)
Direction: JO PAIGE SMITH & MARTY FORKINS

PHILA. HOUSES SHIFT BOOKINGS; CHANGING FROM POP TO STOCK

**Nixon-Nirdlinger's Theatres Go to Amalgamated
Books, While Sablosky & McGuirk Stands Take
On Stock May 1**

SMALL TIME AGENTS SEEK PROTECTION

**Claim They Are Squeezed
By Big Time Men in
Agency**

Small time vaudeville agents in the Keith Exchange claim they are being slowly disenfranchised by the surplus of big time material that is being offered to the Family Department by the big time agents.

The fifth floor, or small time agents, are not allowed on the big time floor unless a booking manager sends for them. This is claimed to work out as a hardship for when a small time agent develops an act to the point where it begins to interest the big time broker, a big time agent usually steps in and explains to the act that it is high time they secured themselves a big time representative. The usual result is that the small time agent loses the turn after breaking it in and digging it up out of the small time houses.

It is expected that an appeal to the Keith officials to devise some system whereby an agent who discovers and develops a new turn will be protected and will be made an exception as regards the big time franchise when the act is ready to play the big time houses.

ENTER STARS OF "MARY"

**Harry Carroll and Anna Wheaton
to Continue in Vaudeville**

James K. Marshall and Edna Moore, co-stars of "Mary," will devote their summer activities to vaudeville, having been procured for the two-a-days by M. S. Benthams. They will offer a sketch titled, "Broadway."

Benthams also effected the reunion of Harry Carroll and Anna Wheaton this week for a continuation of their vaudeville tour. Carroll had prepared to offer his act over the Orpheum circuit, while Miss Wheaton had accepted an engagement for a production.

During the execution of a trick, Albert Le Groh (3 Le Grohs) fell and broke his right ankle. A physician said that he would be laid up at least several months.

The Nixon-Nirdlinger houses, Nixon, Philadelphia, and Maryland, Hagerstown, will be booked through the Amalgamated Booking Office, beginning next month. The Amalgamated is the independent booking agency that supplies the bills for the Sablosky & McGuirk houses in Pennsylvania. It formerly booked the B. F. Moss houses before Moss affiliated with the Keith Exchange.

The two houses are booked by Frank Wolf, Sr., through the Keith Exchange. The Nixon is situated about a mile from the Crosskeys, Philadelphia, a Sablosky & McGuirk house. The proximity of the houses is believed to have inspired the new booking arrangement.

Philadelphia, April 5. The Broadway and the Crosskeys, two of the Sablosky & McGuirk vaudeville string here, will go into stock May 1. Both theatres are booked out of the Amalgamated office.

Reports of a general closing down May 1 of the independent houses in Philadelphia was current in New York this week. That was denied by managers visiting New York for booking Tuesday. The rumor was that the price of feature pictures was considered too high and the only manner in which the contracts could be evaded was the closing of the split-week houses and possibly reopening them under another policy. Tabs for one or two houses were anticipated for the summer, it was said. At the Amalgamated office it was denied there was any basis to the reports or that there was an agreement between the Philadelphia vaudeville houses. The Stanley company, which controls most of the vaudeville picture feature bookings, is interested in a number of the houses mentioned.

FILM HOUSES SEEK ACTS

San Francisco, April 5. The Majestic theatre in the Mission district, which has been playing pictures, is including vaudeville acts on the program, booking them independently. Other picture houses in this district are considering following suit, in order to meet the opposition.

Also, the smaller picture theatres in the downtown district that have asked 20 cents for admission are now pasting big three sheets in front of their doors announcing the price will be 10 cents, including war tax.

AMATEUR NERVE

A female impersonator, claiming to hail from Bethlehem, Pa., has been making the rounds of the producing offices garbed in a female outfit, with skirts, silk stockings, a long cape and all the rest.

He visited Eddie Darling, Arthur Klein, Jenie Jacobs and a number of others this week, managing to obtain audiences with each, after which he announced he was a man, adding that he wished to enter the show business but had no previous experience.

SPEED DEMON ACT

Eddie Hearn, hero of numerous automobile races, is coming to vaudeville with a novelty in the form of a circular metal globe in which he will tear around in a specially built racing car, endeavoring to top 100 miles an hour. The globe will be 30 feet in diameter and the car necessarily small.

Hearn will race in the coming national event at Indianapolis, after which he will play the Keith time. Harry Weber arranged the production.

Fire Claims Settled

The claims of Bert and Lottie Walton, Les Gravettas, Renard and West and Jack Goldie, against the Morris Express company, 20 West 19th street, New York, were settled last week. Their property was damaged when a transfer truck took fire, the loss amounting to \$2,400.

Watch for FRANK VAN HOVEN'S
BIG ADV. Week After Next

EARLY CLOSINGS BRING JAM TO KEITH EXCHANGE BOOKS

Revisions Affecting More Than 100 Acts Involves
Excess of Travel Cost to Bookers in Five Figures—Albee to Pay Losses

The Keith Vaudeville Exchange, the Keith circuit and its allied theatres stand to lose a large amount through the edict that all contracts will be settled without loss to artists through houses closing or bookings rearranged. Early closing announcements, necessitating considerable revision of programs in the immediate future, began to echo through the Palace theatre building this week.

Two seasons ago when prosperity reigned in vaudeville, the matter of looking after closings was of little consequence and the Albee order was easily followed out. The season of 1929-30, one of the worst in vaudeville history, found the bookers caught unaware and the sudden closings threatened for awhile to bring about a state of booking chaos.

Profiting on last season's experience the executives this spring have started the readjusting machinery functioning early and as fast as a route is switched because of closing houses or other causes, the acts affected are given prior attention and consideration and the jumps regulated to keep additional expense at a minimum.

But early this week it was stated at the Keith office that upward of 100 acts were on the preferred list for immediate time because of enforced moves in their routes. The manner of procedure is to fill in the cancelled week at the nearest point from the week preceding, but should there be any extra railroad fare or excess baggage charges above that which the act would naturally undergo through the original jump, this amount is paid the act by the office, which in turn charges it up to the house closed.

In many cases the act is requested to play a split week to fill in a cancelled week. The additional baggage hauls and extra railroad fares are paid by the office and if the act is asked to play three shows daily whereas the cancelled week was a two-day stand, the office endeavors to bargain on the pro rata scale for the additional show, in many cases finding it necessary to add on a two-a-day week stand at the conclusion of the route.

But while the bookers are doing their mightiest to keep the extra expense at a low amount, the large number of cases will bring the total up in the five-figure class. The ruling comes under clause 3 of the Keith contract, reading as follows:

"If above place of performance is changed the manager will pay any extra railroad fares and baggage charges caused thereby, but artist is otherwise to pay all transportation. If operation of the theatre is prevented by fire, casualty, public authority, strikes, or any other cause beyond the managers' control, the manager shall pay only for the number of performances rendered on a pro rata basis."

The other vaudeville circuits are protected against this loss since the Loew, Pantages and Fox circuits issue blanket contracts for a stipulated amount of weeks, not mentioning the towns, whereas the Keith office gives individual contracts for each city and theatre.

This week the Ellis Family received a check from E. F. Albee to represent the difference in fares expended by the act above that agreed upon in the contract. The Ellis aggregation was booked to play a six weeks' tour of mid-west fairs by the Western Vaudeville Managers' Association. Carrying animals, a rather novel contract was adopted, specifying that the act was not to travel more than 250 miles weekly. The act was switched to play vaudeville houses and given ten week instead of six.

The act's manager computed the excess mileage, but a difference existed since he travelled several weeks at less than the stipulated distance without crediting the difference on the total. The ten weeks' travel was averaged at 250 miles

weekly and the excess mileage allowed by the booking office.

Mr. Albee, in discussing the condition, stated: "There is no reason why confusion should exist, if it does. We agree to fill our part of the contract and we expect the artist to do likewise. We will stand our losses without complaint and I find the artists willing and anxious to co-operate with us in bringing about the correction of this situation. I have not received a single complaint on this question, so apparently everything is working out smoothly. Where an act is put to extra expense through no fault of its own, it is up to the manager to stand the loss. When, through a switch in booking the actor saves money, that is his good fortune."

OCCASIONAL "NAMES"

"Super-Attractions" Only Once in a While on Loew Coast Time

Contrary to original intentions, the Loew circuit will not follow the Eva Tanguay engagement with a series of super-stars, but will occasionally engage a big name for the nine-week coast time, alternating with the regular road programs and the feature picture policy.

Following Tanguay the Hippodrome, Seattle, will have Viola Dana, the Metro star making a personal appearance with a cycle of songs and some talk. The next big attraction will be Texas Guinan and Co. in Jack Lait's sketch, "The Spitfire."

The Loew booking department finds the personal appearance of women stars a draw, particularly on the coast, while the male stars have little or no box office strength. The coast house will remain open all summer as formerly, the only possible closing being the Salt Lake theatre.

KEITH IN WATERTOWN

Will Oppose Shubert Vaudeville at Olympic Until Autumn

Watertown, N. Y., April 5. Keith vaudeville will be booked at the Olympic, Watertown, as soon as alterations to the stage are completed. The Keith bookings will play in opposition to the Shubert brand at the Avon. When the fall legit season opens, the Olympic will be used for road attractions. The improvements now being made to the Olympic stage will nick Robbins' bank roll to the extent of \$30,000.

Starting Easter Sunday, the Olympic will cut its price for films from 33 to 22 cents. This scale will prevail until vaudeville starts. "School Days" will be the first film at the cut rate.

K-P. BOOK "PAY DAY"

Charlie Chaplin's new picture "Pay Day" has been booked for all the metropolitan Keith and Proctor houses. The film will play the houses in groups as the custom has been with past Chaplins. The Palace, Broadway, Colonial, Riverside, Alhambra and Hamilton will have the film week of April 17.

The small timers like Proctor's 58th St., Regent and Harlem opera house will play the picture the first half of the week of April 17, and the Jefferson, 5th Avenue, Fordham, Franklin and 23d St. will have it the last half of the same week. The Brooklyn houses, Orpheum and Flatbush, will play it the following week, April 24, the small timers in Brooklyn playing it in groups first and last half respectively.

D. D. H. PLAYS LONDON

Fred De Bondy of the Marinelli office will spend his vacation in Europe this summer, sailing from Montreal May 13. D. D. H., the monologist, sails with De Bondy. He will appear in London for a couple of weeks, returning over here in July to resume his Keith engagements at the Brighton theatre.



ANNA VIVIAN and CO.
in "HUNTING"

Jefferson and Regent, New York, Next Week (April 10).

Direction: JAS. MACKOWEN
FRANK EVANS' OFFICE

KEEFE INDEPENDENT

Former Pantages Booker Starts with 12 Houses

Walter Keefe, who recently retired from the New York office of the Pantages circuit, will not become affiliated with any established agency, but will open an independent booking office next week in the Longacre district and with a local and travelling staff make an effort to build up an independent circuit of his own.

Keefe has not established headquarters as yet, but has tentative agreements with about 12 independent theatres and with this string as a nucleus expects to be established in the vaudeville booking field with the season's opening.

GOLDIE ON HOWES' BOOK

Booker Working on Confidential Assignment

Lawrence Goldie is booking the three houses formerly booked by Wally Howes in the Keith office. The houses are Proctor's, Yonkers; 58th St., and Keith's, Wilmington. At the Keith office it was said that Howes was working on a confidential assignment and that the switching of the houses to the books of Lawrence Goldie was a temporary arrangement.

In addition to the three houses mentioned Goldie looks the Harlem Opera House; Keith's, Jersey City, and all of the Proctor houses except Albany and Troy, which are handled by Harold Kemp, of the Keith Family Department.

KEITH CLOSING MAY 1

The Alhambra and Colonial, New York, will close for the summer May 1, according to an announcement of the Keith office this week. The Alhambra may install a stock policy over the hot spell, but the Colonial will remain dark. The houses were previously reported as to close April 15.

The B. S. Moss' Riviera in Brooklyn, a split-week house, will also close May 1, and the Hamilton, another Moss house, at 145th street and Broadway, will install a split-week policy, replacing the present big time, full-week one. The house will play six acts and pictures for the summer.

The Flatbush will probably close about June 30.

Utica Orpheum Razed

Utica, N. Y., April 5. The building in which Wilmer & Vincent first tried theatrical ventures and planted the first of a chain of theatres is being razed for the construction of a new 150-room hotel to be called the Majestic.

The old Orpheum is one of the city's landmarks. In this theatre Ford Anderson, one of the ushers, gained his start and rose in the theatrical business until he is now the manager of the Wilmer & Vincent chain.

Before it became the Orpheum the building was the old Opera House, where many of the famous orators and singers of past generations were heard.

VOGUE OF UNIT SHOWS MAY INVADE VAUDEVILLE IN FALL

Keith Office Said to Be Examining Idea—Lubin Thinks Well of Plan for Intermittent Use—Figure on \$2,500 as Total Cost

LOCAL BODIES BOOST KEITH ANNIVERSARY

Fraternal Orders Participate in Celebration April 24

In connection with the campaign of publicity revolving around the "Third of a Century" Anniversary of the Keith Circuit programs of local importance are scheduled for the week of April 24.

Aside from the regular weekly programs, which have been given special attention in the matter of construction for this event, the Knights of Columbus, Y. M. C. A., Boy Scouts, Campfire Girls, American Legions' organizations, Philharmonic societies, Welfare Civic leagues, Elks clubs, Masonic orders and numerous other industrial, home and charitable organizations are arranging special affairs.

Offers of co-operation from many organizations have come to the Keith Circuit.

In Providence the Providence Philharmonic Society, fostered by the Keith management there and composed of professional musicians, will give free concert in the Keith theatre. The Welfare Civic Organization of Louisville will give performances in that city, a feature of which will be 33 girls, each representing a year in the Keith history. Similar acts will be held for the orphan children of Louisville and suburbs and the children of several industrial and charitable institutions. Theatre party nights with "Elks' Nights" and "Masonic Nights" will be staged in Cleveland, Pittsburgh, Indianapolis, Louisville, Cincinnati, Washington and other west cities. Tuesday, April 25, the Mystic Shrine of Columbus will have a special night with their own band of 88 pieces aiding in the entertainment. Public speakers, public officials and clergymen throughout the country have come forward and volunteered to deliver short addresses at each performance on the anniversary.

TO REBUILD McVICKERS

House Closes May 1 to Labor Day—Loew Shows at Rialto

Chicago, April 5. McVickers, the Jones, Linick & Schaeffer house here, will close its doors May 1 for the first time in 30 years. The house will remain dark until next Labor Day and undergo a complete overhauling, reopening on that date as one of the most elaborate vaudeville houses in the middle west.

The Loew road shows, which play McVickers both ways on the western and return tour, will play the Rialto during the interim, another Jones, Linick & Schaeffer house.

While the alterations are in progress work will continue on the house at the rate of 24 hours a day, it being planned to use three shifts of laborers and artisans continually to enable the management to reopen on the date set.

BOOKERS ACTIVE

Many Contracts Signed for Keith's Anniversary Week This Month

The Keith Circuit this week signed more than 100 contracts with acts as features of the month in anticipation of Keith's "Third of a Century" Anniversary Week, April 24 to 29.

Among the new names added to the Keith roster in the near future are Vivienne Segal, W. C. Field's "Golfing," Jessie Reed, Bessie Bariscale and Co.; Marion Murra and Co., John B. Hymer and Co., Ohio Quartet, Schwartz and Clifford, Marshall Montgomery, Moody and Duncan; Lew Hawkins, Misses Dennis, Eric Zardo, Johnny Small and Sisters, etc.

That there will be opposition among the so-called "revue-unit" vaudeville programs next season was indicated this week. The revue-unit style of show has been announced by the Shuberts, who are establishing a system of franchisees, holders of which will start production aimed for fall showing. It was reported this week that both the Keith and Loew offices were interested in the possibilities of that style of vaudeville.

Recently an agent closely affiliated with the Keith exchange called into conference a stage director, the purpose being a discussion of the practical side of framing unit shows surrounding a condensed revue. Whether the agent plans forming revue-units and establishing his own producing department or whether the Keith office intends using its own production department is not known. That any great divergence in vaudeville bill framing is intended is not believed, but the possible use of such revue-unit shows, especially in stands holding Shubert shows, was said to be the idea.

The Loew office, while frankly interested in the possibilities of revue-unit shows as a change from the form of shows now offered, will not employ that style of bill regularly. Jake Lubin stated he did not believe a revue-unit show should be offered in Loew houses more often than once every five weeks. His idea is to book such bills outside of New York only. The Loew booking head said there would not be a production office, but that he proposed using two strong turns in conjunction with a girl act. The producer of the latter would be given the special acts to work into the girl turn, with perhaps other acts if he needed them. Lubin estimates that for the class of houses in mind for revue-unit shows booked from the Loew office they should not cost more than \$2,500 weekly. That style of show may not be counted opposition to the Shubert plan of bills, but will provide for the Loew bookings a "change of pace" more than anything else.

BALTIMORE SCANDAL

Baltimore, April 5. An aftermath in the Boulevard theatre scandal is now holding space in the local dailies. J. Wilson Carroll, erstwhile counsel for the company, is up for disbarment. E. J. Wiley, the promoter, testified that he gave Carroll \$500 and 1,000 shares of stock to block the passage of an ordinance in the city council that would permit another concern building in the neighborhood of the Boulevard.

Carroll denies this, claiming all the money and stock was for legitimate counsel fees. Testimony is still being taken at this time.

DONEGAN-ALLEN PARTING

Francis X. Donegan and Amelia Allen withdrew from the Davis, Pittsburgh, this week, due to illness of Miss Allen. Donegan said he has dissolved partnership with Miss Allen, adding that she had signed a contract with the "Music Box" for next season. The combination was formed some months ago, and \$2,000 was invested in the act. They have not played enough dates to realize a profit on the investment. They had eight more weeks booked.

EDWARDS ACTIVE

Gus Edwards will produce several acts for Keith routes this summer, not all being of the customary Edwards musicals or juveniles. He is preparing one with fourteen principals of the farce order. He is also writing scenarios to several of his old song successes, following the get-over of "Schooldays."

PEYTON ON HIS OWN

Lew Peyton has retired from the Lee Kraus office and will be an independent agent.

Peyton is a former vaudeville actor who affiliated with Arthur Lyons, the Loew agent, and later became associated with Lee Kraus after Kraus had left the Kraus-Arthur Hapowitz office.

VAUDEVILLE REVIVAL OF "WHITE SLAVE"

Old Melodrama in Six Scenes
—Griffith to Make
Film Also

"The White Slave" will be revived for vaudeville usage next season, Robert Campbell having arranged for a condensed version of the old melodrama. There will be six episodes and a feature will be the introduction of Stephen Foster's old negro melodies. D. W. Griffith has already announced the picture of "The White Slave" as a special feature.

The Bartley Campbell play was presented at Haverly's theatre in 1882. Of the original cast Marie Bates, now appearing with David Warfield is the only player living. Others in the show were Georgia Cayvan, Emmet Willmot, Etelka Wardell, Frances Kemble, Germon, Gustav Levick, Frank Roberts, M. C. Daly, William J. Scanlon, Welch Edwards, Daniel Ralston, Charles Webster and Daniel Ralston.

VICTOR CO. LOSES SUIT

The United States Court of Appeals on Wednesday denied the appeal of the Victor Phonograph company in their injunction suit against the Starr Piano company of Richmond, Ind., manufacturer of the Gemnet and other disc brands. The decision means that the manufacture of lateral cut phonograph records may be undertaken by anyone without payment of royalties to the Victor company which controlled the original basic patents, since expired.

The Victor company began the suit in the local district Federal court in 1919, Judge Learned Hand deciding against the plaintiff in December, 1920. Since then numerous record manufacturing companies have come into existence, some proving of benefit to the music publisher in the way of new "mechanical" royalty sources, while others have only cut in on the standard firms for a brief period and then expired without making any royalty payments at all.

HORWITZ PAYS UP

A suit arising from the agency split of Arthur J. Horwitz and Lee Kraus last summer was decided in favor of Kraus Monday. Both agents were sued by Harry Tedeska, who last summer advanced to Kraus \$500. Horwitz in taking over the agency assumed all debts. He contended the loan was a personal matter, Kraus stating it was a corporation account.

The matter was decided by the court when a letter written by Horwitz to Tedeska was introduced. In the letter the agent promised to pay off the debt, and up to the time of the suit had already given Tedeska \$200. It was agreed that the actor accept \$50 per week until the balance was paid.

SCHWARTZ WITH KEITH

Sol Schwartz has given up the management of the New Orpheum, Yonkers, and will be appointed to a similar berth in one of the Keith houses.

The New Orpheum is an independently booked pop vaudeville house, and has been doing consistent business since Fally Markus started supplying the attractions. Schwartz is a former Keith manager.

The Keith house in Yonkers is Proctor's, which plays a split week policy.

HOUSES CLOSING

The Lyric, Hamilton, Ont., Can., one of the Canadian-United houses, will close April 22, with the Robbins stock company scheduled to succeed the present policy.

The Broadway and Cross Keys, Philadelphia (Sablowsky & McGuirk) discontinue vaudeville April 29. A dramatic stock company will be installed in each house for the summer starting May 1.

The Strand, Newark, N. J., an independent vaudeville and picture house, closed Saturday, March 25. The house played a split week policy of five acts of vaudeville, booked by Fally Markus. Straight picture will prevail during the hot months.

The Hip, Youngstown, O., vaudeville, will close April 22. The present policy will be succeeded with stock, which marks the first time this policy has been attempted. Pictures generally played over the summer months.

ALBEE UMPIRE

Acts in Row Between Agents Over
Conflict in Claims on Act

The differences between Abe Feinberg, the agent, and the White Sisters, which culminated in a lawsuit against Feinberg by Sammy Burns, asking \$250 for his services in staging the dances, was adjusted this week at a conference held in the offices of E. F. Albee.

Feinberg contracted the team for a three-year period, during which Max Hayes annexed them for his book and placed them over the Keith circuit. Burns sued both Feinberg and Harry Wolpa, the father of the team.

When Albee heard of the difficulties, he ordered the principals before him, and at his instructions, according to Feinberg, Wolpa paid Burns his fee and also gave Feinberg cash payment for a release. The girls are continuing on the Keith circuit under the direction of Max Hayes.

NEWARK CONTINUES

Shubert Shows End at Rialto, but
Markus Will Book Full Week

Shubert vaudeville will be withdrawn from the Rialto, Newark, after next week, but will continue vaudeville booked by Fally Markus, starting April 17.

The house will remain on a full week basis, it being the only one in the Newark book with that policy. The addition of the Rialto will give Markus eleven weeks. Most of the houses are split weeks, but play two shows daily.

NEWARK PARK PLAN

Newark, N. J., April 5. The Newark Stadium Co., whose stockholders include many prominent Newark business men, is planning to open, late in May, Dreamland Park, an amusement place on the site of the abandoned bicycle track on Frelinghuysen avenue. The new company will start with a vaudeville theatre (two-a-day), a dancing pavilion and a roller coaster and the usual concessions. Later a swimming pool, circuses and bicycle racing will be added.

None of the stockholders has had previous experience with amusements, but the manager will be Ovest Devany, who was connected with Luna and Dreamland. The site of the park, which is not a particularly attractive one, is at the extreme end of Newark, towards Elizabeth. The management is doubtless counting on the fact that the Lincoln Highway passes the park and expects to draw largely from Elizabeth, which is closed tight on Sunday.

FISHER IN CHARGE

Edward J. Fisher, general manager of the Pantages circuit, will remain for the present in the local New York office in the place lately vacated by Walter Keefe.

Mr. Fisher will continue booking the Pantages circuit through the local office until a successor to Keefe is appointed next fall. Mr. Fisher plans to return to the Coast immediately following the arrival of the new local booking man.

CLEVELAND BY AUGUST

Work is being pushed rapidly ahead on the two new Keith theatres in Cleveland and Dayton, O., and with the favorable building season at hand the architects predict everything will be in readiness for the opening early in August.

Both houses will be opened simultaneously and both called Keith theatres. The Cleveland project is a 21-story affair.

TANGUAY FOR WARFIELD

Eva Tanguay's route over the western Loew houses has been rearranged in order to bring the cyclonic comedian into San Francisco from S. I. Lake for the opening of the new Warfield theatre in Frisco, scheduled for June 11.

Her opening at Seattle last Saturday brought capacity houses, and reports from the northwest indicate records all along the coast.

RESUME PARTNERSHIP

Al Piantadosi, after a lapse of seven years, has again collaborated with Joe Goodwin in the composition of a popular song, the team just completing a number which will be published by Shapiro-Barnstein Co.

The last effort of this combination was "Baby Shoes" and "Wonderful Mother," both landing in the hit column.



"DEMAND THE ORIGINAL"

BETTY—
MARTIN and PHILIP
MOORE

"Love all, trust a few, do wrong to no one, and keep thy friend under thy own life's key; be checked for silence, but never taxed for speech."—Shakespeare.

And do not forget to book
Martin and Moore

TALK NO. 16

ANIMAL ACT FEATURE

Mabel Stark to Have Center in
Ringling-Barnum Show

Thomas Wilmoth, the wild animal trainer who was bitten in the thigh at Madison Square Garden by a lion during the dress rehearsal of the Ringling-Barnum & Bailey circus, is still at Bellevue hospital, but physicians pronounce him out of danger. One of the leg muscles was severed, and it is believed Wilmoth will be lame for life. He will not abandon wild animal work, but it will be several months before he will be able to join the circus. Lillian Leitzel, the aerialist, was out of the show four days last week on account of illness, resuming Monday.

Two foreign turns will join the Ringling show during the Garden engagement. They are the Orantos troupe, perch act, and the Merkel Sisters, contortionists. Both are on the way from Germany. Pallenberg's bears, too late for the opening, joined last week.

Mabel Stark, the woman trainer who attracted most attention in the wild animal displays, will probably be given the center arena when the circus takes to canvas. The switch can not be easily arranged at the Garden because of the steel tunnel necessary for the Matthies lion exhibition, now using the middle cage.

ORPHEUM, JR., WINNER

San Francisco, April 5. The Golden Gate, the Orpheum, Jr., house here, is averaging about two capacity audiences a day with its continuous policy. The gross business last week was around \$18,000. The Los Angeles Junior house was slightly under that figure.

Hagenbach Opens April 18

The Wallace-Hagenbach circus will break its winter quarters at West Baden, Ind., April 17, and begins its new summer season the following day at Louisville, Ky.

ENGAGEMENTS

Bob Nelson joined the cast of "The Pepper Pot," the McIntyre and Heath show which goes into the Apollo, Chicago, for a summer run. Nelson has been playing Shubert vaudeville dates and it is understood will return to the vaudeville at the end of the Shubert enterprise next season. He replaces Jack Ryan, who is to be in the new Cantor show due at the Wintergarden in New York, next week.

Helen MacKellar, "The Shadow," Florence O'Donoghue, "Follies," Miriam Elliott and Montague Rutherford, "Out to Win."

Lee Kohlman, Adele Rowland, Edwin Mordant, Max Walzman, Marion Ballou, Ralph Kellard, Jennie McCovitz, Frank Althoff, Robert Hurst, Mabel Carruthers, E. F. Hill, J. F. Morrissey, John Dwyer, Joseph Burton, Walter Percival and Cameron Clements, "The Schenckman Six."

Lillian Tushman and Fleming Ward have been engaged by Philip Klein for "Lady Bug."

Arthur Dunn, "The Greenwich Village Follies."

Oliverette, "The Box Revue (new)."

Helen Tilden, "The Bronx Express."

Dallas Welford, Kate Morgan, J. M. Kerrigan and Barry Macollum "The Shadow."

J. Harold Murray, "Make It Snap."

300 V. M. P. A.'S DINE

Chicago Bloc Present at Annual
Event in Plaza

The Vaudeville Managers' Protective Association held their sixth annual dinner at the Plaza Hotel Wednesday night, there being upwards of 300 reservations for residents and out-of-town members for the affair. The entire Chicago contingent of managers arrived early Wednesday morning and will remain for the balance of the week.

B. S. Moss and Pat Casey supervised the affair, a number of novelties being arranged as a surprise for the prominent officials.

THE DUMB ACT

By EDDIE SOBOL

The way that they take advantage of us performers these days, is sure a disgrace. I'll yell in their face:

"It's murder in seventeen ways. I don't mind the work and I've never been finicky who it was from. But to start in to do all they ask you to:

Say—
I'm a dumb act but I ain't that dumb.

I says to my agent: "Say, listen. I don't mind the four or the five. But get me some dough. I'm still living, you know.

And must eat to stay half alive. You want me to jump down to Philly,

At that salary? I'd be a bum. After paying the fare I'd be living on air."

Say—
I'm a dumb act but I ain't that dumb.

I goes down to some small time booker,

Who's got all those single night stands. He hands me a stack of slips. "Take 'em back."

I says, when I give 'em a glance, "I've played every split week that's routed.

What you ask is sure going some. To split days in three different ways."

Say—
I'm a dumb act but I ain't that dumb.

I'm booked into Wheresit, New Jersey.

With contracts that read "Play or Pay."

I take all my junk, and a great big bohunk

Come backstage and tries to get gay. I'm a "fin" on the nut 'fore I open. And he tries to can me, the rum, but changes his pace when I grabs a stage brace.

Say—
I'm a dumb act but I ain't that dumb.

I goes to the joint on the corner. And shows the act early one morn. After they looked I found myself booked.

At a Monday night try-out. "One born every minute." That must be the slogan.

I played try-outs 'till I was numb. They said: "You're a hit. Here's six benefits."

Say—
I'm a dumb act but I ain't that dumb.

So
If you know some guy who wants grease paint

And a nearly new H & M Trunk, Just send him along, cause, take it from me,

I don't want no more of this bunk. I know of a job where the horses

Ain't treated like actors, by gum. And Saturday night, this will be my delight,

Catch a dumb act and say: "Gee, they're dumb."

NEW ACTS

Norah Ryan with two men in "Mary Ann," comedy sketch, by William Anthony McGuire.

Bert and Dorothy Wilcox in a four-people comedy sketch by Stephen Champlin.

"Richard Is Himself Again," comedy sketch with five people, including Jack Hayden.

Frank Farnum, jazz dancer, with the Dixie Land Jazz Band (Harry Weber).

Jack Allman and Jessie Howard in a new singing act by Paul Gerard Smith.

Janet Dupre, formerly Watson and Dupre, and Violet Carleton, formerly Canfield and Carleton.

Weeks and Marwich, sister team in the Hackett and Delmar Revue, two-act. Director Harry Delmar.

Harry Gordon in "Just a Fool" by Andy Rice.

Nat Mace, formerly Britt and Mace, and Charlie Bennett, formerly Lloyd and Bennett, two-act.

Joe Herbert, Jr., musical comedy in musical skit by Will Hough, entitled "Molly Changed Her Mind" (M. S. Bentham).

Baby Dorothy Olive is being produced by her manager, Frank Otto, at the various film balls now current by one of the other picture companies.

NO ROYALTIES ON RECORD MEDLEYS

Court Advises Settlement So
as Not to Establish
Precedent

Norman J. Vause's \$1,700 suit against the Harry Von Tilzer Music Co. in the New York City Court, arising from the record royalties on "Answer" which Vause composed, was settled in court before Judge Callahan last Thursday. Vause agreed to accept \$500 in full settlement of his claim after the jury had been out for three hours. Judge Callahan advised a private settlement. Shortly after the settlement the jury reported 11 to 1 in favor of Vause who sued that he was entitled to the royalties on Victor and Columbia disk medleys.

The songwriter contended that because one chorus of another song was interpolated with his "Answer" composition which was the title song, it did not constitute a medley and that therefore he was entitled to royalties.

Had Vause proved successful in his suit it would have meant that songwriters holding contracts since 1909 could bring suit on a similar cause. Judge Callahan was anxious not to create such precedent.

Von Tilzer's witnesses, including Bob King, of the Victor Co., a musical expert from the Columbia Graphophone Co.; Mr. Jaudas, of the Edison; Edward Moran, Andrew Sterling, Ed Smalle and others, all testified that a songsmith is not entitled to any record royalties on medleys.

Harold M. Goldblatt, attorney for Vause, introduced S. C. Caine, a music publisher, and Robert Durieux, a doctor of music, as experts. They declared that it was not a medley but an interpolation.

This is the first time since the passing of the Copyright Law of 1909 that this point has been dealt with in the courts although it has been a bone of considerable contention between songwriters and music publishers. Some of the latter make it a practice to pay on the title composition always, notwithstanding it is a medley. The writers of the interpolated numbers get nothing.

Bill Posters' Meeting

The Bill Posters' and Billers' International Union of America, will hold its annual convention in Kansas City, July 2 to 7.

MUSIC MEN

Herbert B. Marple formerly road man for Sherman Clay & Co., has been appointed general professional manager for the same firm, in San Francisco.

The C. E. A. Music Publishing Co. has started with offices in the Roseland Bldg., Bob Altman and Claude Johnson have contributed the "plug" song to the catalog.

Noble Turner Layton of Creamer and Layton, colored songwriting team, will compose the official Mason march of the colored Masonry.

Federal Judge Augustus N. Hanft last Friday formally dismissed the complaint of the United States Government against the Consolidated Music Corporation, against whom Sherman anti-trust law charges had been preferred. The Consolidated, having dissolved there was no further need for prosecution.

The Consolidated, comprised of Feist, Witmark, Berlin, Inc., Harns, Inc., Waterson, Berlin & Snyder, Shapiro-Bernstein and Remick's had organized two years ago for the purpose of dealing with the roll and record people. They asked that each roll firm record at least two numbers of each firm's catalog monthly at periods specified by the publishers, so as to concentrate the sheet music and roll sales at a definite time to derive the greatest benefits to the publishers.

MARRIAGES

Irene (Billie) Shaw to Roy Cummings at Orange, N. J., March 29. Miss Shaw is a member of Cummings' act, which played at the Winter Garden last week.

Harry Bettley, performer with the Ringling, B. and B. circuses to Trude Weidemann, one of the featured skaters at the New York Hippodrome, April 12.

Watch for FRANK VAN HOVEN'S
BIG ADV., Week After her

GOLDEN GATE CUTS INTO RIVALS' TAKINGS

Film Houses Nearby Suffer, But Loew and Pantages Unaffected

San Francisco, April 5. Just what effect the new Golden Gate, Orpheum Junior house, is to have on the uptown picture theatres is a matter of much speculation. It is just around the corner from the new Granada and the Imperial and already during the first week is said to have cut into the receipts of these two houses to a large extent. The Golden Gate is offering a first run feature film and short reels together with six acts of good vaudeville for less money than the Granada and the Imperial, which are showing a feature film and several short reel subjects. The closing of the Casino naturally turned some thousands of vaudeville and musical comedy patrons loose to choose other places of entertainment, and this is thought to be the reason why neither Pantages nor Loew's felt the opening of the Golden Gate the first week. How the situation will result later on is yet to be seen. The California and the Tivoli, several blocks down the street, do not appear to be affected, and probably will not be.

KING ON HIS OWN

San Francisco, April 5. Will King, recently starring at Loew's Casino, is on his way to New York for a vacation. He is scheduled to open at the Auditorium in Los Angeles in May for an engagement of 24 weeks. This venture King is to make on his own initiative. Heretofore he has always been under the direction of Ackerman & Harris. In the forthcoming season King has leased the Auditorium in his own name.

PERRY QUILTS LOEW

San Francisco April 5. Eugene Perry, manager of Loew's State, Oakland, has resigned. It is said that dissatisfaction with new conditions imposed by Loew executives caused Perry to take this step. He will be succeeded temporarily by Charles Newman, recently manager of Loew's Casino in San Francisco. James Pilling, former manager of the Vancouver Orpheum, is reported as the choice for a permanent successor.

ONE WINNER IN TOWN

San Francisco, April 5. It is reported that not a single theatre in Oakland is playing to a profit, with the possible exception of one big theatre that houses road attractions. This theatre shows a profit only when a star with a name is the attraction. The picture and vaudeville houses are said to be merely breaking even.

For Fanchon & Marco Club

San Francisco, April 5. Fanchon & Marco have engaged Dick Shepherd as a new singing comedian for their "Little Club" here. Rube Wolff, brother of Marco, and recently with the "Sun-Kist" Revue, is billed to appear at the Little Club soon. Rube is noted as a jazz cornet director.

Stock Star in Films

San Francisco, April 5. Elwyn Harvey, former leading woman at the Alcazar, has been engaged by the Paul Gerson Studios here for a series of short reel comedies.

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TAB POLICY WINS

Loew Coast Stands Report Profit on Split Week Tabs

San Francisco, April 5. Kelly and Rowe, tabloid musical comedy company, playing the Loew valley houses a split week between Stockton and Sacramento, opened last week and did a good business, according to report. The Jack Russell company, playing on the same basis in the Loew houses at San Jose and Fresno, also opened to satisfactory patronage. It is reported that the new plan of playing one-half week vaudeville and the other half musical comedy is meeting with the approval of valley audiences.

\$7,100 FOR "DECLASSEE"

San Francisco, April 5. Ethel Barrymore, during her three days' engagement at the Auditorium in Oakland in "Declassee," drew \$7,100 while the company expected \$11,000. The advance sale for the attraction was very big, but after the show opened the sale fell off. There was a good advance sale for "Irene," that opened at the Auditorium in Oakland today. W. A. Rusco is reported to have bought the Chauncey Olcott show, "Ragged Robbin," for the Oakland engagement. It will play that city following its stand at the Columbia in San Francisco.

CLOSE TILL DECEMBER

San Francisco, April 5. Kolb and Dill in "Give and Take," Aaron Hoffman's new comedy success, played three performances in San Jose last week and grossed \$4,700 on the engagement. They are scheduled to play return dates in all the principal valley towns and will end their tour on June 4. After closing, the company will not reorganize until next December.

IN LOS ANGELES

Los Angeles, April 5. Morris Alburts formerly of the vaudeville team Alburts and Jesse Miller is the stage doorman at the new Junior Orpheum. He has been resting for many months, the result of illness.

Andress who has been absent from the stage for a number of years played a week's engagement at Bert Levey's Hippodrome with his magic routine. The show veteran is now in his 76th year.

Bill Dailey has turned over the local Bert Levey booking offices to E. G. Browder and will return to San Francisco for a rest. Dailey has been confined to bed for more than a week through an attack of the "flu."

The New Regent in the Vermont and Santa Barbara district has installed a combination policy for three days a week using pictures the other four days. The house is owned by the Hoffman Bros formerly of Detroit, who are erecting a second theatre in this city.

Joe Reynolds formerly chief electrician for the Ideal studios is now in charge of the electrical equipment at the Junior Orpheum.

The DeMaris who came out here on the Pantages circuit with "The Act Different" are giving dancing exhibitions at the Cinderella Roof Fashion show. G. T. McCarthy formerly of the legitimate stage is managing the roof. Herb Weidoff is conducting the Rudy Weidoff band, which supplies the music, during his brother's absence in the East.

ORPHEUM

San Francisco, April 5. The Orpheum held two capacity audiences Sunday regardless of fine weather. Billy B. Van and James J. Corbett in "The Eighteenth Amendment" headlined. Corbett was accorded a rousing reception and his extreme popularity in this, his home, should prove an exceptional draw during his two weeks' local engagement. Van easily won his way with good material, the pair securing a pronounced hit. Melchinger and Meyer in their second week proved exceptionally popular holdovers, getting a tremendous reception and with new numbers stopped the show. Princess Jue Quon Tai, with Bernie Dolan at the piano, programed

for the No. 3 spot, was moved to No. 6. The spot appeared too late for her quiet but richly presented singing act. The introduction of the Princess's sister, who sang and danced, livened things up and brought heavy applause at the finish. Frank Van Hoven, in his second week, repeated his howling success.

Denis Chabot and Monette Tortini went over strongly in the second spot. Chabot's nut stuff at the piano and the good violin work made him solid with the house. Miss Tortini attracted attention with her novelty costumes with the comedy finish proving a corking get-away for the couple.

McCormack and Wallace, programed for No. 2, opened the show. The early part of their ventriloquial offering suffered through position, but held up nicely when fully underway. Sam Berk and Juanita Sawn held the house in the closing spot with their snappy dancing and novelty work. Adelaide and Hughes duplicated previous week's success. Josephs.

PANTAGES

San Francisco, April 5. Poorest business experienced in some time prevailed Sunday due to fine weather and new opposition furnished by the new Golden Gate (Orpheum Junior). Light applause was released by the small attendance at the third show Sunday.

The bill, below the average, started with Hazel Moran in a lively and expert rope spinning routine. Miss Moran possesses some good stories to accompany her closing stunts. David Reese displaying a good voice in straight vocal work secured good applause in spots. Jim and Irene Marlyn won some favor with their novelty offering which contains too much introductory material and not enough dancing.

Golden and March in "Good Night Nurse" passed quietly in the second spot. The farce has some good lines handled by Miss Golden but otherwise is very small time. Elizabeth Nelson and the Barry Boys made things lively next to closing with their comedy and well placed acrobatic stunts. The Four Bards featured in the billing closed the show. The splendid athletic feats and balancing lifts secured fine appreciation. Josephs.

HIPPODROME

San Francisco, April 5. Few seats were occupied for the first show Sunday with the house falling to fill up during the afternoon. Margot and Williams started a rather pleasing bill with comedy acrobatics. The woman's work on stilts stands out in a good routine. "Mammy" a big woman in black-face put over some syncretized numbers in great style to big returns. "The Chatter" a comedy dramatic playlet only fairly handled found some favor with the comedy the dramatic end being taken humorously. McCormack and Winehill good straight and comedian on the nut order secured a hit with talk, songs and dances. Both possess good voices can dance and put over the talk cleverly. New material would improve the turn. La Follette and company proved a good feature. His protean work and impersonations going over in good shape. Josephs.

GOLDEN GATE

San Francisco, April 5. With sunny weather drawing thousands to the outdoor resorts, the new Orpheum Junior house filled early Sunday afternoon and held capacity with the start of the vaudeville which followed the feature picture. An ideal bill surpassed by far the show used to open the house last week. The audiences appear inclined to favor the more vigorous type of entertainment with no great amount of response given the quiet turns up to date.

Bill Robinson was received with more enthusiasm than any act since the house opened. The colored entertainer has acquired class and works in approved style. His patter and songs registered heavily with the clever dancing stopping the show. Seale went through an entertaining routine in the opening spot. The seal holds the stage alone, the trainer remaining out of sight. Gladys Buckridge and Billy Casey revealed rich stage hangings and costly costumes in a high grade singing offering. The Trade Twins inject clever dance specialties, with Miss Buckridge displaying marked ability with operatic numbers and scored equally well with the jazz type of song. The act was well received. Burt Gordon and Gene Ford drew big laughs next to closing. Gordon's eccentric mannerisms and funny looks secured howls. Block and Dunlap, with well managed talk, neat songs and good dancing, went over nicely No. 2. James Dutton and Co. concluded the vaudeville with a nicely presented equestrian act. Josephs.

Four hundred members of the Olympic Club attended the Orpheum here in a body last Monday night to pay tribute to their fellow clubman James J. Corbett who is on the bill. The Olympians all wore white hats and were so seated that their hats formed a huge letter "O."

OBITUARY

JACOB A. STERNAD

Jacob A. Sternad, 50 years old, died at his home in the Alexandria Hotel, Chicago, Sunday, April 2, of apoplexy. Sternad, who has been in the show business for more than thirty years, was at one time the foremost theatrical manager of Chicago. He controlled the variety booking situation here for many years, and practically served as the organizer of the Western Vaudeville Managers' Association.

After leaving the association he became the first of the 10 per cent. agents in Chicago and was considered one of the most prosperous and reliable agents in the city.

IN LOVING MEMORY OF DEAR LITTLE

DOLL

of DEMAREST and DOLL HAZEL HARRINGTON

During the past two years he had been producing vaudeville acts and only recently put out an act for small time vaudeville along similar lines to Singer's Midgits. He is survived by a widow and one son.

The sympathy of all show people, especially the vaudeville old-timers who knew Jake Sternad when he was the "booking king of Chicago," was being lavished on that game veteran as he died in a hospital in Chicago, suffering from a paralytic stroke that came as a tragic climax in his career.

Sternad, who was the organizer of the Western Vaudeville Managers' Association, and, after losing his grip there, was the originator of cabaret bookings in the middle west, slipped until he was managing a small time theatre, the Star, in the outskirts of Chicago. He gave this up because of illness.

This season he got the idea of gathering together a troupe of midgits. It was an arduous task and he had many disappointments and difficulties. He went into partnership with Baba Del Garian, a showman, and together they got the company, produced the act and proved it a drawing card. Finally a route was approved at an attractive salary. Sternad was entering his office in the Garlick theatre building to sign the contracts when he was stricken. The physicians said that his joy had overwhelmed him and superinduced the stroke.

STEPHEN T. KING

Stephen T. King, theatrical manager, died this week in the New York Hospital after a brief illness, at the age of 57. He was born in Goldhills, Nevada, and educated at Cornell. After a brief period of stock broking he entered the theatrical business. He managed "Wang" in 1892, directed several of

IN FOND MEMORY OF MY OLD BOSS

JAKE STERNAD

WHO PASSED AWAY SUNDAY, APRIL 2, 1922

JIMMY CHESTER

the Hoyt shows and was associated in the production of "The Highwayman," "Black Sheep," "Colorado" and "Sky Farm," the last with Joseph R. Grismer, who was killed by a trolley car several weeks ago.

From that time on he has been constantly identified with Ernest Shipman, first as general manager of Mr. Shipman's theatrical attractions and of late years his close confidant and assistant in motion picture production and exploitation. He leaves a widow, Helen Douglas King.

WILLIAM DAILEY

San Francisco, April 5. William Dailey, one of the best-known theatrical managers on the Pacific Coast, died here last week after a brief illness. Dailey was manager of the Los Angeles office

IN FOND MEMORY OF OUR BEST AND DEAREST FRIEND

EZRA MATHEWS

His was a gentle soul; loving, faithful, self-sacrificing; the sunshine it cast will live forever. To know him was to love him.

PAT AND NORA BARRETT

of the Bert Levey Vaudeville Circuit. He had been identified with this circuit off and on for the past 14 years.

Dailey is survived by his wife, known professionally as May Nannery, and a son, Kenneth Dailey.

ANNA SCRANTON

Anna Scranton, of Harry and Anna Scranton, wire act, died of pneumonia April 1 at the Detroit

IN LOVING MEMORY OF OUR DEAREST FRIEND

JAKE STERNAD

who died April 2, 1922

EDITH and LEO GREENWOOD

Hospital, Detroit, after a week's illness. The act opened at the Detroit Opera House Sunday, but was forced to retire. She is survived by her husband with whom she worked. There are no children. The body was shipped to Saginaw for interment.

BENNETT MARKS

Bennett Marks, father of Edward B. Marks, the music publisher, died in New York, April 3, and was buried from his late residence, 550 Riverside Drive. He was 88 years old.

Mr. Marks was a Civil War veteran, being a member of the provost guard, and was also connected at one time with the Troy, N. Y., fire department.

Only recently, in November, he celebrated the golden anniversary of his wedding. He is survived by a widow and four sons, Edward B., Max, Sol and Mitchell B. Marks.

NELL B. CLAIRE

Nell B. Claire (Gardner and Claire) collapsed on the stage in Muskogee, Okla., Monday night after finishing her act and died within a few hours. She was in her early thirties and the daughter of Mr. and Mrs. John Mullan, 300 West 49th street. Mr. Mullan has been connected with the A. H. Woods attractions for years, and is the advertising manager for Woods' New York theatres. The body of Miss Claire was brought to New York for burial yesterday.

ADELBERT H. FISCHER

Adelbert H. Fischer, president of the Fischer Features, Inc., Motion Picture Laboratories of New Rochelle and A. H. Fischer Productions, died at his home there March 31. He was born in Germany in 1865 and came to New Rochelle from Gloversville, N. Y., in 1919. He was formerly a manufacturing druggist. He was a member of the Friars Club.

ALEXANDER BYERS

Alexander Byers, 67 years old, died at his home in Chicago March 31. Mr. Byers at one time was a member of the Augustin Daly stock company at Daly's theatre, New York, and also played with Fanny Davenport in several productions. He had large property (Continued on page 25)

Cafe Marquard

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DANCING AND CABARET

SPECIAL NIGHTS

THEATRICAL NIGHT EVERY WEDNESDAY

FETE

FUN

FROLIC

Friday, April 7, 1922

ASHERS TRY TABS

Experiment in One House With Purl Shows—May Play Summer

Chicago, April 5. Commencing April 16, Asher Brothers West Englewood theatre will adopt a tentative policy of running tabloid musical comedy stock, when the Billy B. Purl Revue of 1922 will inaugurate its season there, changing its bills three times a week. This show is now playing in local film and vaudeville houses, and after a preliminary season of six weeks comes to the West Englewood. It was organized by A. H. Parent, formerly connected with a local independent agency, and Billy Purl.

While playing around on the preliminary time, the show has caused considerable comment as to drawing power. The show has a cast of 12 principals and carries a chorus of 16 girls. The cast includes Billy Purl, Carlton Chase, Wells and Johnson, Aida, Poole and Weaver, Vivian and Kastner, Francis and Malone, Frances Gordon, and Little Montgomery.

The show runs a bout one hour and a half and will play the West Englewood on an outright buy by the theatre. Should it prove to be a drawing venture, it will be kept there for the summer period.

TIGHE DIVORCED

Chicago, April 5. Thomas J. Johnson acted as a medium for two persons in the theatrical profession to obtain matrimonial freedom this week. He obtained a divorce for Edna Leedom (vaudeville) from Harry Tighe, also in vaudeville, on the grounds of cruelty.

The other divorce decree granted was to Bessie N. Brown from Arthur E. Brown, "Take It From Me" company, on the grounds of desertion. Both decrees were granted by Judge Thomas Lynch in the Circuit court.

"ELI," the Jeweler

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BOOM CANDIDATE

Chicago, April 5.

Two hundred and fifty persons of the theatrical profession have organized the S. E. Pincus Theatrical Club, for the purpose of advocating the nomination of S. E. Pincus, for associate judge of the Municipal Court on the Democratic ticket, at the primaries on April 11.

Headed by Colonel Gimp these people have interested themselves in the campaign of Mr. Pincus, and some of the best-known headliners of vaudeville and stars of musical comedy are making a personal canvass in his interest. Some of them after the performance each evening visit public meetings where they speak in his behalf.

On the eve of the primaries a big vaudeville show will be given at the West Side Auditorium, and a score of professionals will participate in the program.

\$100,000 LOST ON TWINS

Ike Rose Had Siamese Pair Booked Through Summer

Chicago, April 5.

Rosa and Josef, Blazek, the Bohemian-Siamese Twins, brought to this country by Ike Rose for exhibition purposes, died at the West End Hospital on March 30, after Josefa had been stricken with an attack of jaundice.

Ike Rose, who brought them to this country, stands to lose \$100,000 through their sudden death. He had the pair booked in houses on the Loew and Miles circuits until May 15, at a salary ranging from \$1,200 to \$1,400 a week. After that period he was to take them for the summer months to Coney Island, where he was to exhibit them at one of the parks on a 60-40 basis, he getting the greater portion.

AID FOR MRS. STERNAD

Planning Midnight Performance of "Red Pepper" as Benefit

Chicago, April 5.

Subscriptions are being raised for the invalid widow of Jake Sternad by booking agents, theatrical managers and actors who are negotiating to have McIntyre and Heath give a special midnight performance of "Red Pepper" at the Apollo.

Proceeds are to be given to the widow, Harry Spingold, Woods' theatre building, is treasurer of the fund. He already has \$500.

LADIES' NIGHT PURIFIED

Chicago, April 5.

"Ladies' Night," playing at the Woods theatre, was ordered expurgated last week by First Assistant Corporation Counsel J. W. Breen, after a hearing at which Arthur B. Farwell, president of the Chicago Law and Order League, complained that the women in the play appeared "too undressed."

In addition, Mr. Breen ordered that all coarse language be cut out and that several "scenes" be changed. The message scene was one of the most objectionable pieces of business referred to. Lou M. Houseman, manager of the theatre, was present at the hearing and ordered the necessary cuts in the show.

MILLER'S FRISCO PLAN

To Produce Two New Plays in Eight-Week Season

Henry Miller and his company will play an eight-week season on the coast, opening in San Francisco about May 1. The Miller company will leave New York April 20, making Salt Lake City for two performances enroute to break the coast to coast jump.

Blanche Bates and Ruth Chatterton will play the leading roles in the repertoire to be presented by Mr. Miller. Miller will produce two new plays in Frisco, one by Thompson Buchanan and the other by A. E. Thomas.

AUDITORS AS MANAGERS

Chicago, April 5.

In addition to their duties as auditors of the Shubert theatres during the summer months, Joseph Feinberg and Joseph S. Lovenstein will manage two of the theatres here. Feinberg has taken charge of the Apollo, while Lovenstein has been in charge of the Great Northern, where D. W. Griffith's "Orphans of the Storm" is current.

TOLEDO SMALL TIME

Toledo, April 5.

Keith's, the local big time vaudeville house, will switch its present big time vaudeville policy to small time for the summer. The house, beginning next week, will be booked out of Chicago by Tink Humphries and will play six acts, changing the bill twice weekly. Arthur Blondell, of the Keith New York staff, is the present booker.

At Home with Diamond

Chicago, April 5.

Paul Goudron, representing the Bert Levy Vaudeville Circuit here, and A. W. Jones, representing the Breitlinger Circuit, are maintaining their offices in the Billy Diamond agency and are giving individual attention to the bookings for their respective circuits.

CHICAGO ITEMS

Chicago, April 5.

Radio singing is now prohibited through a clause inserted by the Western Vaudeville Managers' association to all artists playing their houses. This revision of the association came after the Orpheum circuit had taken similar measures.

Actors from Glickman's Palace theatre entertained the inmates of the Jewish Old People's Home last week at the annual party arranged for this purpose by the Beth El Sisterhood.

The interior of the Circle theatre, Forest Park, was destroyed by fire of unknown origin. The loss is estimated at \$10,000.

Harry C. Miller, manager of the Windsor on North Clark street, may lose the sight of his right eye, which was pierced by a tack thrown by a small boy with a slingshot.

Aaron J. Jones, of Jones, Linick & Schaefer, returned from a four months' tour of the continent this week. Mr. Jones arrived in New York on the Olympic and was met there by his son, John J. Jones, and Ralph T. Kettering, general press representative of the firm, on Tuesday.

Charles Yates, identified with several independent agencies, has been appointed office manager of the Jesse Freeman agency, booking on the Western Vaudeville Managers' Association exchange.

MAJESTIC

Chicago, April 5.

Heavy expenditure seems to be out of the question as far as the program is concerned at this house with the closing of the Apollo. This fact must be apparent to the local populace, for despite the fact that the opposition had faded out the Majestic on Monday night barely held more than half a house on the lower floor, the upper portions being about similarly occupied.

The inclement weather made them "cold" while the first two acts did their stuff, but they thawed out a bit for Harry Holman and by the time the Mosconi Brothers came on they were properly warmed.

The Mosconi Quartet, carded as headliners lived up to their billing. The three boys and the girl cavorted and gyrated around the stage, and by the time they got through with their terpsichorean efforts they had the show tied up. Their ensemble, single and double numbers and their whirlwind acrobatic dance finish caught on in a manner which justified the several encores. They stopped the show cold.

Lillian Shaw, next to closing, ran the Mosconi a close second. Starting off with an Italian characterization and song, Miss Shaw then went

into her other delineations and mopped up. Her "East Broadway Vamp" started proceedings, and when she concluded with her baby carriage number, she just had the house.

Preceding Miss Shaw and following the Mosconis were George McKay and Otis Ardine. Following the show-stopping "hoofers," McKay started off with his comedy dialog and announced he would show up the other four steppers. He managed to go through 21 minutes with Miss Ardine, impressing the audience favorably.

Opening were the Ruth Howell Duo, mixed team, with aerial feats on the trapeze, rope and Roman rings. Their accomplishments are astounding. The feats all are of a sensational and hazardous order, although they did not seem to register in the fashion they deserved.

"A Feast for Fashionable 'Ancies'" was carded for the deuce, Bob Carlton and Julia Ballew sponsoring it. This couple started off with their songs and comedy bits in bold fashion. Carlton pounded away at the ivories, Miss Ballew singing some of his songs. But song was not the amusement ingredient which the audience craved at this time, so the duo after hard labor had to make way without getting their just reward. "Hard Boiled Hampton," presented by Harry Holman, Grace Bishop and Madeline Hoover, seemed to tickle the palate of the customers.

When Neal Abel, "the man with the mobile face," came out to sing his songs and tell his negro stories and do his hoofing, the folks had again returned to the lethargic state and could not be aroused.

Closing the vaudeville portion of the show and preceding the afterpiece were the Three Juggling Nelsons, who tossed and juggled hoops in entertaining style. George McKay stepped up for the afterpiece (of which he was master of ceremonies) by interrupting the boys during their routine with comedy quips.

Participating in the afterpiece, which was a travesty on the preceding events of the evening, were McKay, Miss Ardine, Lillian Shaw, Neal Abel, Carlton and Ballew, Juggling Nelsons and Charles Mosconi.

McKay announced he would give impressions of certain persons. He disappeared behind the curtain, and when it arose it revealed some member of the troupe, who came out, clowning a bit and then retired. The finish was an ensemble number, McKay singing a ballad while the members of the company worked in grotesque style as the supporting chorus. McKay and Miss Shaw divided all honors.

STATE-LAKE

Chicago, April 5.

They call it "America's Foremost Theatre of Ceaseless Variety." Nothing more could be added or anything taken away to express this theatre of theatres—this theatre which caused such a furor in show circles as to have many others patterned after it throughout the country. Likely this is the only house where the fluctuation in receipts and attendance vary but a trifle week in and week out, year in and year out, regardless of climatic, religious or labor conditions. The exclusive showing of the film, "Loves Masquerade," featuring Conway Tearle, preceded the regular show. Because of the length of Frank Dobson's act the show was one act short, making three of the shifts with six acts and one, the afternoon show, with seven. Lucas and Inez held up the curtain on the next act for fully three minutes, tying up the show. Each trick is performed as though operating on a time clock. The perfection in working places Lucas and Inez among the leaders of man and woman hand-to-hand balancing acts. Jed Dooley, assisted by a woman, deuced. Dooley did heavy ad libbing, throwing puns at everybody. His chatter was laughed at, but somehow there was no applause at his finish. The "Cameo Comic" took it good naturedly and chided the audience. Frank Dobson and

company of 12 ran 35 minutes. The five principals took curtains with Dobson, who makes his act what it is. It is one of the few of its type which has lived through the innumerable girl acts presented. Joe Bennett started working in the set of Dobson, and the introductory dramatic talk was handled by Bennett and Dobson. Bennett did much more dancing than talking, and in this he was wise.

Bennet handles his feet as though they were boneless, chalking up a bangy finish. "Foolie Rempel" and J. M. Clayton in "His Day Off" were No. 5. Miss Rempel's vehicle is seasoned with comedy and fine acting. Miss Rempel and Clayton are seen fishing, seated in the boat. The talk centers around friend husband trying to make a catch with his wife as his fishing companion. She of course upsets everything any time husband gets a bite, rocking the boat and the like. The fishing subject supplies plenty of comedy. Miss Rempel stamps her work as classical and Mr. Clayton gets much out of his modulation of lines.

Bob Hall cross-fired with Frank Dobson about the many women in his act, touching lightly upon topics of the day. Clifford Wayne Trio closed and could have shown to better advantage in a worth-while spot. The act went very well and succeeded in holding the patrons, going over to a hit. Master Karli, a child wonder, takes a fling at singing, acrobatics and dancing, and does all of them well. The act is sumptuously dressed and has a woman who sings, another child working opposite Master Karli, and Clifford Wayne. Gladys Clark and Henry Bergman not seen at this show.

RIALTO

Chicago, April 5.

Possibly the best show that ever played this house showed this week. The bill held all standard acts and ran without a hitch. The audience that saw the first Monday show proved to be an odd sort, the kind that enjoys itself, applauds during

(Continued on page 24)

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WE SOLICIT YOUR PATRONAGE

AMERICAN-COLUMBIA BATTLE ON TO FINISH; PEACE PLAN FAILS

American Scheduled to Start \$350,000 Damage Suits Against Columbia This Week—Herk Wins Point in American Bankruptcy Proceedings

The closing of all channels through which a settlement of the controversy between the warring interests of the American and Columbia circuits might have been reached last week, as a result of the failure of the peace negotiations, left the two factions further apart than at any time since the battle started. This means that the battle will be fought out to a finish.

Supporting this view, a man prominent on the American side of the controversy stated this week that the long reported damage suits contemplated by the American against the Columbia would reach a court stage toward the end of the current week.

According to the American man, there are to be several legal actions instituted by the American Burlesque association against the Columbia Amusement Co. as an organization, and against individuals connected with the Columbia as well. These suits, it is said, will aggregate \$350,000 instead of \$250,000, as previously reported.

The whole subject of the American and Columbia is to be thoroughly threshed out in court, with the Burlesque Booking Office and its relations, if any, to the Columbia Amusement Co. to be included in the threshing out process.

I. H. Herk, president of the American Burlesque association, was served with a subpoena to appear in the Federal District Court this week to show cause why he should not be examined before trial in the pending bankruptcy proceedings against the A. B. A.

The motion was decided in favor of Herk, the court denying the motion to examine him. This is regarded as a victory for the Herk side of the controversy.

NATIONAL STARTS WELL

Old "Victory Belles" Billing Used In New Stand

Chicago, April 5. The National theatre, which opened with Burlesque Booking Office attractions on March 26, did a fair business on its first week. The attraction carded was J. E. Cooper's "Victory Belles."

The reason for the use of this title was that the producers had some old paper on hand which they desired to use up. The impression gathered in the neighborhood from the advertising or paper was that the attraction was a regular Columbia circuit show.

This week "Miss New York, Jr.," which was an American burlesque circuit attraction, is being presented at the house.

"SUGAR PLUMS" DISSOLVE

Chicago, April 5. James E. "Blutch" Cooper's "Sugar Plums" suddenly ended their tour of the Columbia circuit when they completed their engagement at the Columbia theatre on Saturday night. The reason given was that the show would have to lay off this week prior to going into Omaha, and as the circuit was to close on April 15, it was calculated that it would be more profitable to close the season in Chicago than lay off a week, play Omaha and then take the troupe of 35 persons into New York.

BURLESQUE CHANGES

Florence De Vere of the Abe Reynolds Revue, Columbia Circuit, replaced Flossie Everett, soubrette with the show, last week while the attraction was playing the Gayety, Pittsburgh. Bonnie Russell took Miss De Vere's former role.

Harry Morrissey and Joe Young, formerly of "Sweet Sweetie" company, American Circuit attraction, have entered vaudeville, opening at Keith's Royal April 17.

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Next

BURLESQUE PRODUCERS DISSOLVE ASSOCIATION

Settlement of Labor Troubles Ends Organization's Purpose

The Burlesque Producers' Association, Inc., was formally dissolved by an order signed by Supreme Court Justice Lehman confirming the majority stockholders' petition that since the settlement of the stagelands' and musicians' trouble the burlesque impresarios had no further need for the organization. John G. Jermon, James E. Cooper, Barney Gerard, Harry Hastings, Max Spiegel, Al Reeves, Dan Dody, H. G. Miner and Billy Watson, Hurling & Seamon owe the B. P. A. \$672, and Jack Singer owes \$163.

They set forth the B. P. A. was organized "to promote the interests of burlesque producers; to cooperate in the successful management of burlesque productions; to promote friendly feeling and good will among burlesque producers," and for other purposes, including the combatting of the strikes, which have since been settled, making the association unnecessary.

The petition states there is \$595.47 cash on hand, and the following subscriptions were made by the organizers at the inception of the B. P. A.: James E. Cooper, \$2,000; Warren E. Irons and Jacobs & Jermon, \$1,500 each; Arthur Pearson, I. H. Herk and Rud K. Hynicka, \$1,000 each, and the following \$500 apiece: Jean Bodini, W. S. Campbell, J. Herbert Mack, Drew & Campbell, Sam Howe, Harry Hastings, Barney Gerard, Dave Marion, Charles E. Waldron, Max Spiegel, Al Reeves, Dan Dody, H. G. Miner and Billy Watson. Hurling & Seamon owe the B. P. A. \$672, and Jack Singer owes \$163.

CLEVELAND OUT

The quarterly meeting of the board of directors of the Amalgamated Burlesque Enterprises was held Wednesday, April 5, in the offices of the Columbia Amusement Co. It was decided to close the Empire, Cleveland, and the show "The Beauty Revue," April 15. Both house and show are now on the Burlesque Booking Office circuit.

Those present Wednesday were J. Herbert Mac, I. H. Herk, E. T. Beatty, Warren Irons and R. N. Hynicka. Sam Scribner, president of the Amalgamated, did not attend the meeting.

PAT WHITE'S STOCK

Minneapolis, April 5. Pat White will succeed Jim Bennett, Jewish comedian, in charge of the stock at Gayety since it opened six weeks ago. Manager Bill Koenig announced this week.

He will head Gayety burlesque for four weeks, beginning Sunday, in capacity of producer and star of show.

COLUMBIA DOES \$7,900

The Columbia, New York, played to about \$7,900 last week with Arthur Pearson's "Bits of Broadway" as the attraction. "The Friars' Club party in honor of Arthur Pearson at the Columbia Monday night swelled the gross \$1,400 for the single performance.

TWO CLOSINGS

Two Columbia wheel shows are scheduled to close tomorrow (Saturday) night. Both are of the Hynicka and Herk string, "Cuddle Up" winding up the season at the Gayety, Boston, and "Twinkle Toes" at a western stand.

SCRIBNER'S GOLF TRIP

Sam Scribner, general manager of the Columbia Amusement Co., returned to New York Monday following a four weeks' golfing session at Pinehurst, N. C.

AMERICAN CIRCUITS ASSETS RELEASED

Court Orders Pacific Bank to Honor Officers' Checks

An order signed by Judge Learned Hand of the Southern District Federal Court empowers the officers of the American Burlesque Association, Inc., to exercise full power over the corporation's assets, to pay salaries and make other necessary disbursements always subject to written receipts. The Pacific Bank of New York is simultaneously ordered to honor all of the alleged bankrupt's checks.

This decision permits I. H. Herk to draw \$400 salary for periods covering Feb. 20 to March 4. T. W. Gallagher, secretary-treasurer is allowed \$200 salary for the same two weeks, John McSweeney, the auditor, \$150, and Miss Wright, stenographer, \$50.

The American Burlesque Association, Inc., has filed an answer denying it is insolvent to the extent of \$125,000, as alleged, claiming assets of \$150,000 and demanding a jury trial to adjudicate this claim. Meanwhile Peter B. Olney, Jr., has been appointed special commissioner in the proceedings to examine the officers, particularly I. H. Herk, the president, as to the A. B. A. assets.

IRWIN WINS POINT

Court Rules Against Columbia's Motion to Dissolve \$100,000 Suit

The Columbia Amusement Company's motion to dismiss Fred Irwin's suit for \$100,000 damages on the pleadings was denied by Justice Mullan late last week who said in part, "The failure to allege the number of shares owned by plaintiff is ground for a possible suspicion that plaintiff did not own the prescribed number, but it is not inconsistent with, and thus does not destroy the effect of the general allegation of due performance."

Columbia alleges Irwin did not own the necessary 25 shares of corporate stock to make him eligible for a renewal of his two franchises for the loss of which Irwin wants \$100,000 damages. Irwin says he owns them but that Gus Hill is possessor thereof as collateral for a loan.

SUMMER WHEEL SHOW

Columbia Runs to May 22—Gerard's "Follies" Gets Run

As forecasted in Variety last week, the Columbia circuit will close the season April 15 with a few exceptions, the Columbia, New York, continuing the regular season until May 22.

Following the ending of the regular season at the Columbia, Barney Gerard's "Follies of the Day" will go in May 22, the "Follies" having been selected for the summer run.

DRINKS BY RADIO

The Burlesque Booking Office circuit has dug up a freak extra attraction in the shape of a wireless turn called "Drinks by Wireless." The act was scheduled to open for the B. B. O. at the Bijou, Philadelphia, Monday. Two pumps, similar to the old-fashioned back-yard article, are utilized in the act, the drinks being obtained from the pumps without anyone touching them. A committee is invited on the stage, after the manner of magical illusions, and members of it are invited by "Dr. Wett Waters," who works the act, to call for their favorite drink. Eight kinds of drinks are served, four from each pump.

"Dr. Wett Waters," in a preliminary talk, explains that the drinks are secured via wireless, allowing the committee to inspect the pumps to prove his assertion they are not connected in any way, by wire, to any point on or off stage. The pumps work at command of the lecturer, the handle moving up and down, with the specified drinks rolling out of the spigot as desired. A private showing of the turn last week suggested its comedy possibilities.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-six in This Issue

PROPOSAL UP TO RETURN BURLESQUE CLUB \$60,000

Clubhouse Proposition Cold and Contributors Would Welcome Cash as Lean Season Approaches—Building Plan Off for Present

NO INCREASE WITH CONTINUOUS

Films Fail to Hold Crowd—Mixture Does Not Appeal

Kansas City, April 5.

The first week of continuous vaudeville, pictures and burlesque at the Gayety, Columbia wheel, ended last night and was far from the success anticipated. The business was just about the same as the preceding week with straight burlesque. All seats in the house are reserved and those buying in advance waited until time for the regular burlesque performances to start, and when the regular shows were over the pictures failed to hold the crowd.

The house will close April 15, three weeks earlier than last season, with the "Bon Ton Girls." This week's attraction is "Tit for Tat," with Arthur and Peggy, and Ferro and Coulter as the extra vaudeville acts and "Don't Doubt Your Wife" as the feature film.

POST-SEASON DATE

The Jack Singer Show will play the Jaques, Waterbury, the week of April 17. It will be a post season date for the Singer show, the Jaques playing it independently.

The Jaques was a spoke on the Columbia last season, but went out at the beginning of the current one.

INCORRECT BILLING

Last week the program for Arthur Pearson's "Bits of Broadway" had the Donald Sisters billed as "Duncan Sisters." The Duncan girls were formerly known as the Gasch Sisters.

ILL AND INJURED

Otto Snoffer (Snoffer and Beck) underwent an operation for appendicitis in the Passavant hospital, Chicago, last week. He passed the critical stage and is on the road to recovery.

Loney Haskell, who has been confined to his bed with the grippe for the past two weeks, has fully recovered.

Gail White (Mrs. William Edmunds) is in the Leo Hospital, Johnstown, Pa. The act known as William Edmunds & Co. in "Peg o' My Sole" had just finished the performance at the Majestic, and Mrs. Edmunds on leaving was bitten by a dog belonging to another act on the bill.

Frank Taylor (Farrell-Taylor Trio) is in the Presbyterian Hospital suffering from pneumonia. He left the bill at the 23d Street last Friday and was removed to the hospital on Saturday.

William Mark, travelling companion of Frank Van Hoven, playing the Orpheum, is ill in a San Francisco hospital.

Eddie Moran playing with the "Four Musketeers" at the new Golden Gate, San Francisco, was out of the cast last week, illness.

Sonya has recovered from the throat affliction which necessitated her cancelling immediate engagements.

IN AND OUT

Healy and Cross dropped from the Bushwick program Sunday afternoon at an hour too late to replace the team. Healy's illness was stated as the cause.

James and Betty Morgan cancelled the Bushwick this week because of the death of Morgan's mother in Chicago. Kharum replaced the team.

The McConnell Sisters dropped out of Keith's, Syracuse, one of the girls taking ill in Cleveland. Little Billy substituted.

Donegan and Edwards are out of the Davis, Pittsburgh, the woman being ill. Billy Miller and company replaced.

Fred Gray and company, left the State theatre last Saturday because of illness in the cast.

Billy Dale left the bill at the Prospect, Monday night, being replaced by McManus and McNulty. Tuesday, Dale recently buried his sister.

The disposition of the \$60,000 poured into the treasury of the Burlesque Club last season when the Columbia and American wheels donated the entire receipts of one day for the specific purpose of building a new club house for the organization, is now the chief topic of interest in burlesque circles, particularly among groups of managers and producers who are leaning an attentive ear toward proposals of returning the money to its donors. It is apparent, under current burlesque conditions, the possibility of the new building's erection is a long way off.

The money is at present invested in a project not affiliated in any way with burlesque, and is returning 6 per cent interest, the trustees of the fund being I. H. Herk, president of the club, and Rud K. Hynicka. This season no receipts were deducted for the fund. A set of plans has been completed, calling for a reconstruction of the present club site on West 44th street, but as yet they have not been accepted.

The past season has left its marks on the bank roll of many producers, and several of those who donated large sums toward the club house project are now facing a lean summer and with the building movement temporarily shelved they have made timid overtures to various officials and members of the organization to return the fund. A canvass of a number of members, both managers and actors, developed the fact that the general opinion seems to favor the return of the money.

Last Sunday, at a meeting of the club, the first held since since November 6, the matter was brought up and a motion was carried to notify all members in good standing of a special meeting to be held within 60 days at which the question of returning the fund to its donors will be settled. A two-thirds vote will decide the issue, but it seems apparent the action taken by the members will be favorable toward its return.

The secretary announced that more than 150 members were one year in arrears, and it was decided to give them 30 days in which to pay up. As May 1 begins the next fiscal year of the organization, these delinquents will have to pay two years' dues to be in good standing and have a voice in the vote on the disposition of the building fund.

At this meeting I. H. Herk presented his resignation as president of the club to take effect at once, but pressure was brought to bear to have him reconsider, which he finally did, and unless he changes his mind he will remain in office until the expiration of his term, some time in June.

The Burlesque Club was organized several years ago, with headquarters on West 47th street, the police authorities taking exceptional pains to enforce a city ordinance forbidding the congregation of idlers on the corners. The club gave the burlesquers a place to congregate during the summer months. It lacked official stimulus, however, and the interest waned until it was threatened with eviction. James E. Cooper and a few other members solicited the aid of the Columbia Amusement Co., officials and the latter provided funds for the organization to lease and furnish its present quarters.

When Herk was elevated to its presidency the club took on added activity, and the weekly meetings were well attended. Socials were held and jamborees staged until the club became self-supporting. The burlesque "war" and internal differences threw a chill on the institution, however, and recently President Herk has been absent from its meetings. The attendance has dropped to a low ebb, and there is little activity visible around headquarters.

If the membership decide to return the fund it may sound the death-knell of the Burlesque Club, but may result in the birth of a new society.

COLUMBIA'S THREE-IN-ONE FAILS TO SHOW INCREASE

Boston Casino Tops Gayety—Toronto with Harry Greb—Low Figures for Whole Circuit—Continuous Being Dropped

The Columbia's continuous policy showed no tendency to improve as regards business last week, low grosses obtaining in most of the houses where the "three in one" burlesque, vaudeville and picture idea held forth. For the first time in several weeks the Casino, Boston, topped the Gayety in that city. The Casino, on its eighth week, last week, with the continuous played to \$5,962.49, with "World of Frolics" as the burlesque attraction. The Gayety, which did not adopt the continuous, had the "Big Jamboree," and played to slightly less than \$5,400. The "Jamboree" was a repeat engagement at the Gayety, the first of the current season.

The Empire, Toronto, in its second week, with the continuous, did \$6,100, with Harry Greb, the pugilistic light heavyweight contender as the extra attraction, in addition to the vaudeville and pictures. Greb played the house on a straight salary of \$1,000 for the week, and the vaudeville and pictures cost about \$800. The show, "Greenwich Village Revue," shared 50-50 on the \$1,800 of extras.

Last In Philadelphia

The Casino, Philadelphia, in its second and final week of the continuous last week, played to \$3,200, with "Flashlights of 1922" as the burlesque. The house reverts to straight burlesque for the remaining two weeks of the season.

The Gayety, Detroit, did about \$4,200, with "Twinkle Toes" in its second continuous week. The Gayety, Buffalo, second continuous week last week, did \$3,200 with the "Golden Crooks." The Majestic, Jersey City, second continuous week, last week, did \$2,900, with the Jack Singer show. The Star and Carter, Chicago, first continuous week, last week, played to \$4,300, with "Jingle Jingle," grossing \$1,960 on Sunday and the rest of the week playing to \$2,340. The Sunday gross at the Star and Carter being approximately four times as much as any of the other six days.

The Empire, Providence, with "Cuddle Up" as the burlesque, in its fourth continuous week, did about \$3,100.

A new nick-name for the "three in one" continuous policy of the Columbia sprung up this week, it being generally referred to by burlesque people as the "shoe polish" policy, the latter apparently because of the "3 in 1" polish of that name on the market.

The Empire, Albany, with "Harvest Time," did \$4,500, third week of continuous. The Palace, Baltimore, with "Sporting Widows," second continuous week, last week, did \$3,900.

FULL WEEKS AT RESORTS

Frank Wolf, Sr., has added Casino Pier, Ocean City, Md., to his resort bookings and this summer will have a string of three summer vaudeville houses. He retains the Hippodrome at Ocean City, N. J., and the Nixon at Wildwood, N. J.

Formerly the latter two played a split week but this summer each resort will play a full week.

FIRST PARK OPENING

New Orleans, April 5. Spanish Fort Park opens for the summer Easter Sunday, April 16. It is the earliest opening on record for the resort, and perhaps the earliest park opening in the United States. Eddie Hogan is general manager this year, and will supervise all concessions and amusements.

FAIR OUTLOOK ROSY

President Caruthers and Secretary-Treasurer Levy of the United Fairs Booking Association are in New York to see the big circus and to close the last of their season's contracts with acts.

They report that fair bookings for the forthcoming summer do not reflect any pessimistic business outlook.

THE BIG JAMBOREE

Presented by James E. Cooper. Written and staged by William K. Wells. Numbers by Ray Perez.

Principals: Frank Hunter, Frank X. Silk, Jack Waters, Mildred Humes, Lella Ricard, Helen Andrews, Edward Mascen, George Daly.

This is durable, palatable, orthodox burlesque, with average "ginger," no pretensions at magnificence, and all the recognized ingredients of the every-day product. In only two particulars is "The Big Jamboree" distinguished—and those two particulars are very particular particulars, to wit: Frank Hunter and Lella Ricard.

The undersigned scribe has been reviewing burlesque since 1900, and everybody agrees that he never knew anything about it, and never will, because he has an unhappy and paradoxical weakness for viewing highbrow shows like a roughneck, and burlesque shows like a highbrow.

Nevertheless, he begs to promulgate the opinion that Hunter is an extraordinary comedian and Miss Ricard is a unique prima donna.

Hunter is more than a comedian—he is two comedians. As a character wop in the first portion he creates a distinct, refreshing, fast, funny type which is unusual in his racket; and in the second, as a blackface, he completely transforms himself, and never for the bat of an eye is reminiscent of the other in gesture, method, word or expression. It is to be deplored that he finds it necessary to obviously imitate Al Herman in the blackface. Herman would do well to imitate him. Otherwise, and beyond the brief bit in which Hunter features the cigar bit and other mannerisms associated with Herman's work, he is legitimate and clever, "low" enough for any burlesque taste, no matter how exacting, and original and amusing enough for the best vaudeville or musical comedy.

Hunter was the life of the show, though Silk was omnipresent and by no means overlooked. As a second comic this bozo can breathe right on the round hair-cut of almost any of the favorite sons of the top wheel. He has personality, though as yet far less talent than Hunter, who can dance, tumble, plant, deliver and yank up any scene any time he wants to quiver a finger or turn his face to the front.

Miss Ricard was even more of a surprise. Gifted with a silvery soprano and a clear top note that stopped the show when the fast specialties were getting only feeble returns, she is by no means extraordinary as a songstress. It is her "manner." She is far from the over-dressed, flamboyant, strutting leading woman of week-after-week burlesque consumption. She wafts in like a breath from Greenwich Village, or even Park avenue. She bears the light graces of a cultured, unaffected, poised society girl with a touch of studio finish.

And how quickly the Columbia crowd "got" her! She commanded their entire concentration whenever she was on, and they saw her slender form, inconspicuously gowned, standing out against the background and the surroundings of bovine chorus women, overdone by nature and underdone by the costumer. Her hair was not bobbed, nor were her ways. She wore no stage jewelry or tin-can jim-cracks—she looked like an orchid in a cabbage patch; and everybody loves orchids, even those who live on cabbage. She is not miscast for burlesque; in that field she should find her most striking success, for she is a crystal contrast.

The remainder of the company scarcely justifies detailed review; conventional "peppy" soubret, smiling and mugging ingenue, stentorian and unintelligible straight man, three-quarters of a male quartet, and a dispassionate chorus of lackadaisical women, poorly matched as to height and weight. The Five Harlequins, an Arab troupe with a colored top-mountain and a young contortionist, showed speed and stunts, and would be an eye-opener with a carnival or a medicine show.

The trappings are, apparently, not costly, though two females look pretty good. The rest of the numbers are scraggily and, at times, shamelessly sloppy and shabby. Outside of the work of Hunter and Silk and the individuality of Miss Ricard, this scribe did not enjoy the evening; but, he didn't like Shaw's "Back to Methuselah," either; so, maybe he's no sharpshooter on real burlesque.

Lat.

15 YEARS AGO

Being Random Items Reprinted from Variety, Dated April 6, 1907.

A lease was executed turning over Hyde & Behman's Grand Opera House, Brooklyn, to Klaw & Erlanger for a long term, beginning Aug. 1. Vaudeville booked through William Morris was slated to start theatre during the summer. The circuit was rapidly forming. It was reported that the West End in Harlem, New York, and the Circle would be lined up. The vaudeville was simmering. The United Booking Offices made its position on "barring" clear by notifying Emma Carus that if she played an open week for Morris as proposed all her U. B. O. time would be cancelled.

Another angle to the fight was the fact that all the play brokerage offices were digging out their one-act plays and peddling them about.

Hoey and Lee terminated their partnership, then six years old. The team had become established as a standard turn. Hoey got another partner while Lee proposed to do a single written by Aaron Hoffman.

Vesta Victoria was going back to England in June, to return the following season to head a road company playing K. & E. time. This disposed of the plan to take out a road company that spring.

Elsie Janis' engagement for vaudeville precipitated a jam. Notice of closing was posted at the Grand Opera House, Philadelphia, where Miss Janis was playing in "The Vanderbilt Cup," "owing to Miss Janis' refusal to play time laid out by Lieber & Co."

'Twas rumored the United had signed May Irwin for 30 weeks at a salary of \$2,000 or \$2,500. The comedienne was under contract to Sire Bros., which had three more years to run.

Julian Eltinge declared 1907 would mark his last appearance in skirts. Irene Franklin was cast for a leading part in "The Orchid," set for opening at the Herald Square, 35th street and Broadway.

Max Hart was booking director for Lasky, Rolfe & Co. James Carson, who had been a familiar figure among the medicine show men, came into vaudeville with a monolog sketch, "The Tramp Doctor."

Sam Scribner and Etta Cooper, sister of Lucia Cooper, were married at the Holy Collegate Church, 29th street and Fifth avenue, New York.

The theatre building contest was developing between the burlesque wheels. The Empire Circuit (Western group) completed plans for a new house in Williamsburg, L. I., entering into competition with the Gayety. The new house was on Broadway, about a mile beyond the Hyde & Behman establishment. (The house is the present Empire, managed by Jim Curtin.)

The Behman show was to close April 15, the first of the Eastern Wheel to quit. Most of the others would continue into May and in addition had framed supplemental dates after the close of the regular tour.

The Empire people declared that they would have eight new houses on their circuit the following season. The New Empire, Chicago, the new Brooklyn house and a stand in Schenectady were among them.

The Vaudeville Comedy Club took up the investigation of charges of "unprofessional conduct" against Raymond and Caverly. It was alleged the act had notified the Morris office that illness would prevent them from playing Hamilton the following week. When they played at Shea's Buffalo, booked by the United, Morris lodged charges with the club.

Willie Hammerstein released Clark and Hamilton from their engagement at the Victoria the following week. Hammerstein was not disposed to risk trouble with the other acts on the bill, Bert Clark having been charged with disloyalty to the British actors' organization during their recent strike. It was expected that Clark

and Hamilton would return to England.

The W. C. Bennett circuit was an important unit in Canada, booked through the U. B. O., with Clarke Brown in charge of the books. It was supposed to throw into the booking arrangement the new Auditorium, Quebec, built and up to then operated by the Canadian Pacific Railroad.

George M. Cohan was writing vaudeville sketches. Leroy and Clayton were about to produce one of them. Henry E. Dixey was booked for the Orpheum, Brooklyn, for the following week in a tabloid version of "David Garrick," but Walter N. Lawrence, under whose engagement he had been starring in "The Man on the Box," objected and threatened injunction proceedings.

Carleton Macy was leaving his sketch with Maude Edna Hall and proposed to conduct a stock venture in Cleveland.

Mike Bernard's (piano player at Pastor's) first annual ball was held in Tammany Hall. Madge Maitland won the con shouting medal and "Pete" Quigley carried off the prize for manhandling the ivories. The judges were Fred Stone, Dave Montgomery, Ted Marks, Tom Sloan and "Scamp" Montgomery. Harry S. Sanderson's annual testimonial was set for the following Sunday night at Pastor's.

May Howard, burlesque star, started stock burlesque in Denver. Russell Brothers declined all tenders for vaudeville, being ready to start in a popular priced production sponsored by Charles E. Blaney.

EDITORIAL STAFF OF MIRROR IS DISMISSED

Uncertain Whether Publication, 43 Years Old, Will Continue

Whether the Dramatic Mirror, recently changed from a weekly to a monthly would appear on the stands again or had passed into the discard was a matter of conjecture around theatrical circles this week. The Mirror, now in its 43d year, had issued two monthly editions, the second coming out late.

Several days ago, the Eggers Engraving company secured a judgment of more than \$6,000, which was later vacated. Last Saturday members of the entire editorial staff were notified their services were no longer required, all salaries being paid to that date. A few office aides and the members of the auditing department were retained.

W. J. Patjens, vice president of the corporation, left the concern a few weeks ago. He was understood to have held stock in the corporation, as did the firm's auditor, Miss Cassidy.

A few months ago the Mirror changed printers, moving from the Williams Press to the Goldwyn Printing Co. H. A. Wyckoff, president of the corporation, has been confined to his home because of illness for several weeks and could not be reached for a statement.

SONG AUTHOR'S RIGHT

Gus Chandler, co-author of "Canadian Capers," who sued the Jerome H. Remick Co. for an accounting of the profits of the song had his complaint dismissed in the New York Supreme Court by Justice Platzek. Chandler complained that the Ell & Ell Publishing Co. of Los Angeles, the original publishers of the song, had no authority to transfer its copyright without the author's permission. The court held that the plaintiff did nothing wrong in purchasing a copyright from the nominal owner.

Justice Platzek also decided that the "plaintiff's rights and remedies against his co-authors, whom he has not joined as defendants, are another matter" and grants Chandler leave to amend his complaint within 20 days upon payment of costs.

Leon Laski represented Remick.

BIRTHS

To Mr. and Mrs. Lawrence Schwab, at a New York hospital, boy, March 31. The mother is professionally known as Marie Gaspar. To Mr. and Mrs. Jack Knowles (Rowles and Gilman), a daughter, at the American hospital, Chicago, March 27.

CON'S NEW HOPEFUL'S CAREER ALL IN FUTURE

If He Can Fight Like He Can Promise the Kale Is Counted

Syracuse, April 5.

Dear Chick:

You can tell Eddie Mead, Joe Jacobs and the rest of them eggs they ain't got nothin' on your old pal when it comes to enlarging their garages, for I have just grabbed myself a heavyweight. He is a big likely lookin' tramp that Tomato dug up, and although he ain't never had any rosin rubbed on his kisser he looks pretty good in the gym.

Tomato has been chasin' around with the bird's sister, and she told him about a big bimbo of a brother she had who refused to do any kind of a manual, so Tomato suggested that she make a fighter out of him. She relayed the crack to the big lug, and he said that nothin' would suit him better as he had seen most of the big boys step, and thought he would have no trouble murderin' any of them after he got a hair cut and a shave.

So I have him workin' in the gym, and if he can fight half as good as he can talk, the world has lost a big league oil promoter and gained another contender for the well-known title. Last week he worked out with a big guy that hangs around and does little rubbin' for the boys. This guy used to do some boxin' years ago, and is fairly hep to the racket. My sap showed up in a chest protector, head guard, nose guard and ear muffs, but assured me that he won't be afraid to take it when I asked him what the idea was. He explained that he didn't believe in gettin' marked up in a gym, but that once he was inside of four ropes and steppin' for real sugar that he would stay in there and catch until the last man was out.

I have him matched to box a big tramp named Kid Limbo for next week. He is to go in the semi-final, and Tomato is boxin' the main go. If he shows anything at all I will get him some real opposition, and maybe we can get some real kale with him. I couldn't think of a name for him, so Tomato suggested Kid Flat because his dogs are flat as Willie Jackson's beeper, and that's flatter than the prairies. His right name is Ridgeway Pancroft, but we will file that one until he gets into pictures.

The Kid used to play baseball, and they tell me he could hit and throw but clogged up the bases when he got on so he didn't get hisself many hot meals chasin' the apple. He refused to do anything else and as he comes from a nice family I'm hopin' that he ain't a morning glory. Their are enough finale hoppers gettin' by as pugs these days to make 't pretty soft for a guy with a hop on his fast one.

He's a strong bird, too, the other day he was bendin' horse shoes with his hands and twistin' two-bit pieces in his teeth, all of which means nothin' for the best diver I ever seen outside of Annette Keilerman, was poor old Fred McKay, and he could bite a quarter in half and leave 12 cents change.

However, I'm hopin' for the best, and if possible I will start him off in his first frolic with the brass knucks nicely concealed beneath his bandages. This ought to give him the odds, and if he stows this other mock orange away he's liable to get the confidence and do better his second time out.

Tomato is all wrapped up in this guy's sister, and I ain't opposin' it none, for she's a sensible Jane and a nice kid. She don't draw any cauliflower ear lines and don't bar the flat noses, so the kid can't lose her by stoppin' a few at his chosen profess. She figures it's all apple sauce anyways and that when Tomato gets enough sugar in the barrel, he can go to one of them plastic surgeons and have his pan done over. You know them birds that take a couple tucks in your mug and set you back about a grand and 20 years. She won't wreck no homes herself, so it's a standoff as far as the looks is concerned.

I will shoot you the dope next week about how Flat makes out after he goes to the post. If you remember any prayers, say them that he don't turn out to be no Charley Faust. Your old wire, Con.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24, 1912.
Of Variety, published weekly at New York, N. Y., for April, 1922.
State of New York, County of New York, ss:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Sime Silverman who, having been duly sworn, according to law, deposes and says that he is the editor of Variety, and that the foregoing is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in Section 462, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher—Variety, Inc., 154 West 46th street, New York City.
Editor—Sime Silverman, 154 West 46th street, New York City.
Managing Editor—None.
Business Manager—None.

2. That the owners are: Variety, Inc., 154 West 46th street, New York City; Sime Silverman, 154 West 46th street, New York City; Sidney Silverman, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

SIME SILVERMAN,
Editor.
Sworn to and subscribed before me this 23d day of March, 1922.
EDWARD C. RAFFERTY, Notary Public.
(My commission expires March 30, 1922.)

An old-time woman performer fallen upon hard times asks that public acknowledgment be made to Mrs. Frank Daniels of the Lincoln Apartments in West 51st St. for her aid during an emergency.

Mae Murray protests that she is not available for vaudeville as reported. Her film engagements will fully occupy her time for a long time.

A dinner was tendered Alex. Hanlon, the independent booker and vaudeville agent, and his bride-to-be, Etta Wolpow, Tuesday night at Cavanaugh's, New York, by the independent booking managers and agents. The couple are to be married Sunday.

J. J. Murdock and Pat Casey, who have been vacationing for the past several days at White Sulphur Springs, Va., returned to New York Wednesday morning in order to be present at the annual dinner given by the Vaudeville Managers' Protective Association Thursday night at the Plaza Hotel.

Harry Moore, "Royal Paper Tearer," with the Harry Lauder show, which closes in England June 12, signed through the H. B. Marinelli office for an American vaudeville tour, opening at the Riverside, N. Y., Sept. 25.

Jack Wilson was held over for the first half of this week at the Fifth Avenue, his first appearance in New York with a new act. Wilson declares the charges against him in Chicago were dismissed and he was exonerated. The report he was fined \$650 came about from the fact that his defense cost that sum.

The Supreme, Grand avenue and Fulton street, Brooklyn; the management of which recently failed to pay vaudeville acts engaged for a half week, is not the house of the same name booked by Jack Linder.

The boy connected with the Three Phillips, appearing with the

FORCING SPECULATION FROM COVER

Governor Miller has awaiting his signature two bills passed at the recent session of the Assembly, designed to limit the premium of theatre tickets in agencies to 50 cents over the box office price. The bills were introduced by up-state legislators, Senator Walton and Assemblyman T. M. Smith. A metropolitan evening newspaper openly claims sponsorship and credit for the passage of the measures. That publication has been seeking legislative means to control theatre ticket brokers ever since one of its publishers was "gypped" for tickets for a soldier show presented in New York during the war. The publisher had always secured theatre tickets for 50 cents premium, but since the event of the gypping he declared his own little war against the agencies and has carried it on three years or more.

Governor Miller has a judicial mind, fruit of his training on the bench of the high courts of the state before his election to the executive chair at Albany. His judgment as to the constitutionality of bills has counted in his signing or vetoing. Last year a ticket regulating bill came before him, but he did not affix his signature holding it unconstitutional. What he thinks of the bills now before him is, of course, an executive secret. Legal opinion in theatrical circles is that one bill is close to the line of constitutionality. The other has a reasonably good chance to hold water.

The latter provides that where the manager stamps or prints upon the face or back of tickets a notice that it must not be sold for more than 50 cents premium over face, that notification is to be considered a part of the ticket license. The courts have held that a ticket of admission is in effect a license to enter a place of amusement and may be revoked by the management. It would not, therefore, be necessary for a state law to tell the managers they may add the prohibitory clause restricting the premiums.

The managers can do that now if they want. The proposed measure is not mandatory. It becomes a law the only value so far as control of the agency selling price is concerned will be to force the managers into the open. If the Governor signs the measure and the managers do not stamp or print upon their tickets the 50-cent premium restriction, it would not be any problem to learn whether the managers cared what the agencies sold tickets for or to tell just which managers do care. If the managers are equivocating about the ticket matter such a measure might tell the story. Of course, it is just possible the managers need such a law as a prop to take the plunge. It is quite easy to understand hesitancy up to now because of the "buy-out" system, a trade practice that keeps managers and brokers close together at times, especially where a hit is in sight.

The bills passed the Assembly March 17 and the Governor has thirty days in which to sign or reject. A hearing before him at Albany was held last Thursday, when a member of the Producing Managers' Association, a representative of the authors and ticket interests, was present. Brokers opposed to the passage of the bills had one of the cleverest attorneys in New York at the hearing. There was some bitter recriminations between ticket interests present, but that probably had little weight upon Governor Miller.

The Governor gave some hint of his opinion as to passing bills to regulate business, when he asked the managers' representative whether the managers had not a way of controlling the ticket speculating problem. The answer was that they had not. The brokers regarded that most ironically. They will admit that if the managers really want to stop excess premiums on theatre tickets they can do it over night, and the brokers ought to know.

Not long ago the P. M. A. worked itself into quite a frenzy over the alleged ticket abuses. They were all set to remedy the abuses. Then it was discovered the by-laws of the association did not permit the P. M. A. to control the conduct of the theatres owned or controlled by its members. That led to the reported formation of a sort of ex-parte committee, not functioning as a P. M. A. body, but charged with the purpose of cleaning up house. Ostensibly their plan was to stop excess premiums for all houses under their banner, with the idea that the others would be forced to join later. That in a way resembles the pending bill that permits, but does not force, managers to stamp tickets with the premium-restricting clause. But business got worse and little has been heard of that committee.

The Governor has until Easter to sign the bills or toss them aside. If he should decide on the latter course, it will be a certainty that he disbelieves in their legality or is opposed to censoring business through legislative enactment. Or he may feel that the problem can be settled by the managers themselves. And he would probably be right.

INSIDE STUFF

ON VAUDEVILLE

Walter C. Kelly is being featured by the Victor Co. in its phonograph disk advertisements in conjunction with Kelly's vaudeville dates. Kelly has made several monolog recordings for Victor, and the record firm is plugging the "Virginia Judge" in each town he appears.

Kelly is at the Alhambra this week, and the dailies are carrying advertisements announcing Kelly's appearance there and the fact he records for Victor. This is unusual featuring for a vaudeville artist. This sort of advertising is only accorded to concert and opera performers.

A vaudeville author last week completed a two-act for a team, the plot concerning itself with a colored comic and a straight who is supposed to have just escaped from a lunatic asylum. The act was about to go into rehearsals when the author-producer was advised by the straight's mother that her son would not be permitted to personate the part of the "bug." She explained her son had been recently discharged from a sanitarium and therefore deemed it inadvisable to play such a

Barnum and Bailey circus, who was refused admittance to this country by the emigration authorities, was not a regular member of the trio, but carried as an assistant.

The next benefit for the Actors' Fund of America is scheduled for May 12 at the Colonial, Boston.

Scarcity of volunteers for the weekly (Thursday) performances at Kings Park and Ward's Island institutions has led Nat Sobel to issue an appeal for co-operation.

Fred DeBondy, of the H. B. Marinelli office, will accompany D. D. H.? when the monologist sails for London, Eng., May 13. D. D. H.? has signed to appear with Bobby Watson and Florence Tem-

part even in jest. Of course, the vaudeville author did not know of this when framing the skit and immediately wrote a single for the straight. The blackface comedian is still laying off looking for a partner.

The man and woman making up a colored team entered their agent's office this week saying all kinds of things to each other, but departed ready to get married. They didn't. The reason was that the woman has a husband and the man has a wife, and to make it complex both have children. The team thought it would be a good idea to get hooked up before starting on a western vaudeville tour, and the agent was anxious to help them—until he learned about their family anchors. The woman said it didn't make so much difference about hers because she understood her husband never was divorced from his first wife when he married her. The couple made many charges against each other and had decided the best way to settle everything was to get married.

Bert Clark (Clark and Arcaro) drew a surprise Sunday night at Jolson's, announced as the final concert Al Jolson would appear in this season. Soon after the act opened hand-clapping started in the balcony and rear of the orchestra floor. Clark stopped and inquired if he was getting "the bird." Someone in the house replied he was talking too low. Clark explained that he had laryngitis, but that didn't satisfy the grumblers. The presence of Jolson drew standee attendance.

"Spangles," the Bedini girl act booked for this week at the Winter Garden, was taken out and laid off, being replaced by several regular vaudeville turns. J. J. Shubert saw "Spangles" in Detroit last week and ruled that it bordered on burlesque. It will be reshaped and will play Brooklyn next week, closing shortly for the Shubert season.

A two-man team cancelled after the first show at an out-of-town vaudeville house due to their being under the influence of liquor, reimbursed the theatre for the half week's engagement by giving notes to the amount of the salary they were to have received, to be paid in three months.

An independent vaudeville house in Brooklyn has the distinction of having had seven managers within ten weeks.

TOMMY'S TATTLES

By THOMAS J. GRAY

Our idea of something useless is an anti-radio clause in an acrobat's contract.

Magicians are also safe. You could never notice the egg in the bag over a distance of a quarter of a mile. If it was an egg you could not trust it might be noticed further.

Quartets engaged for radio work can save a lot of money in laundry bills. On a sound wave a dress suit means nothing.

Soubrets using mirrors on people in the audience to get themselves and a song over are also out of luck. This is good news to baldheaded men the world over.

The monologist who "just noticed the Irishman on the street car" will have his profits cut down. He will have to engage a motorman and a conductor to get the car effect over.

Dog acts will now be trained to bark louder so their trainers will have a chance to get some of this electric money.

Wire walkers have no worry, as it's all done by wireless.

Trick horses will be shod with very heavy shoes so they will be able to tell how many days they would have their trainers work.

It's a great chance for bad ventriloquists. Who cares whether their lips move or not?

Who will buy the radiophone picture rights?

Would a radiophone agent accept 10 per cent. of the sound waves for his commission?

Wait until the advertising men get busy with it. Ah, then you will hear the buzzing—

"Have you a little fairy in your shaving soap?"

"Good morning. Have you tried our fireproof underwear?"

"Don't get up until you have a can of Water's milk at your door."

"What comes after the last payment?"

"Keep your baby young with Gook's hair restorer."

"Light your fire with Prince Louis tobacco. Your ears know."

American actors have a great sense of humor. One tried to stop another one from doing an act that he took from someone else.

After the worst theatrical season in years chorus girls seem to be looking better than ever.

You can see Russian vaudeville in New York for the same price as Russian caviar.

Wheel shows now explain the meaning of B. V. D.—Burlesque-Vaudeville-Drama.

There's one good thing. Pie-throwing in moving pictures will not hurt the money-changing bits of burlesque.

STARTING NEXT WEEK IN THIS COLUMN

"The Horrors of Hollywood"

Try and miss it. Order it from your newsdealer yesterday,

pest dissolved their vaudeville partnership last week, following a brief career as a team. Watson created the male millner role in Irene. Miss Tempest is formerly of Tempest and Sunshine. Watson will continue in vaudeville with a new partner.

The Billie (Irene) Shaw, who was married to Roy Cummings last week is not the same Billie Shaw (Mrs. William Seabury), formerly of Seabury and Shaw. The latter has received some unearned congratulations because of the mistaken identity.

Leona La Mar, recently completing her Shubert contracts, opens on the Loew circuit April 10 in Providence. Four full weeks in the Loew New England houses have been laid out for the act to date.

Marie Paddleford, daughter of the former Mrs. Ben Teal, who recently arrived here from abroad with her mother, may be seen shortly as a principal in an American opera.

The Bijou, picture house, at St. Stephens, N. Y., was destroyed by fire. Loss estimated at \$20,000.

The Liberty, Irvington, N. J., under the management of J. Michaels, started vaudeville four days a week, commencing March 27. The house plays two bills for two days each, consisting of four acts, booked by Harry Lorraine.

STOCK MANAGERS IN REVOLT AGAINST EQUITY CLOSED SHOP

New England Producer in New York Engaging Cast Irrespective of Union Affiliations—Walter Vincent Heads Stock Division of P. M. A.

The organization of "open shop" stock organizations in various sections of the country is in progress. Stock managers are complaining that they are unable to exist and keep their companies going if they are compelled to comply with all of the demands. Equity is exacting under their closed-shop rulings and, therefore, certain managers have decided to come out in the open and organize companies on the open shop basis, where both Equity or non-Equity players will receive equal welcome.

James Cornican, manager of the Lyceum theatre, New Britain, Conn., was in New York this week and declared his intention to run an open shop company in his house during the coming summer. He stated that in the attempt to run a stock company at the Lyceum under the Equity closed shop rule had ended in failure, and he was determined to try to put over an organization that would be free of outside influence.

Mr. Cornican was in consultation with the Actors' Fidelity League this week, but would not state whom he had secured for his company. He did, however, say he is putting the matter of an open shop company before the stage hands and musicians' locals in this city, and in the event that they are willing to agree to working with open shop players he will engage them, but in the event that they decide that they cannot work with a mixed cast of Equity and non-Equity players, he is prepared with a non-union crew and musicians.

General Open Shop

At the meeting of the Producing Managers' association last week Walter Vincent was elected to the stock managers division of the P. M. A. The question of stock company control has been a matter of controversy between the managers and Equity since last fall, when Jesse Bonstelle opened a stock in Providence. Equity at that time contended that the P. M. A. did not encompass the stock field and advised Miss Bonstelle that her company must be all-Equity. The P. M. A. opposed, taking the stand that it was not a matter of arbitration, as the P. M. A.-Equity strike agreement covered all managerial activity. The acceptance of Vincent may be a forerunner to general open shop in stock this summer.

Equity's contention in the Bonstelle case has since been dormant. There was some question, however, in the minds of other stock managers and applications for that division of the P. M. A. were held back, including Vincent's. At this time, Miss Bonstelle and Vincent are the only members of that division which calls for a smaller fee than for two dollar producers. That applies also to the division for touring managers.

It is understood that other stock managers will apply to the P. M. A. for membership which carries with it provision against closed shop until 1924.

LOSES ROYALTY SUIT

Milton Ager, composer of "What's in a Name?" lost out in his City court suit against Alexander L. Jones for \$1,139 back royalties alleged due. Jones' defense that there was no written or oral agreement to assume the royalty liabilities of John Murray Anderson, Inc., from which corporation he acquired the "What's in a Name?" piece, was upheld, judgment for \$70 costs being entered against Ager.

Judge LaFetra also denied Ager's motion for a new trial.

9 SHOWS FOR CHAUTAUQUAS

Nine companies of "Turn to the Right" are being organized for the Chautauqua circuits during the coming summer. The Redpath office is to use five companies of the piece and the Swarthmore Circuit four.

The first company under the Redpath management opens April 15 in Alabama.

TANNEN QUILTS HOPPER

Commercial Business Prevents Monologist's Stage Reappearance

Jolson's will be dark next week during which De Wolf Hopper's "Funmakers," the commonwealth revue which relights the house Easter Monday, will rehearse. The show's sub-title will be "Some Party." A novelty opening will fade out into a minstrel first part, the feature of the revue's first act.

Among those added since the original list is Lew Dockstader, who will appear both in the minstrel section and also offer his monolog. Dockstader joined the "Funmakers" when Julius Tannen advised Hopper he would not be able to appear. Tannen is associated with a furniture house and the executives asked him not to appear on the stage until May. Tannen announced his retirement from the stage last season.

Another withdrawal from the original list is Herbert Corthell, who joined "Tangerine," replacing Richard Carle. Added to the cast are Percy Haskwell, Alice McKenzie, Sam Ash, Billy Grant, Harry Browne and Dorothy Bock.

"Bombo," which is leaving Jolson's at the end of the week, is booked for a run in Philadelphia, after playing Atlantic City next week. The Jolson show will not play any other stands this season.

Stanley Sharpe, who has been managing "Bombo," moves back to the Winter Garden next week, when Eddie Cantor's "Make It Snappy" opens there. Jack Pierre will be company manager for "Funmakers."

SHIPMAN GOING ABROAD

To Attend London Production of "Lawful Larceny."

Sam Shipman will sail for England early in May to be present at the opening performance in London of "Lawful Larceny," in which Pauline Frederick will make her first appearance as an A. H. Woods' star. Before leaving he will have completed a new piece in collaboration with William Anthony McGuire.

Sam Bernard is also due to leave for the other side shortly for a vacation. He retired from "The Music Box" some months ago and will not appear on the stage until his return from abroad.

"TANGERINE'S" SUCCESSOR

Carle Carlton is to do a new musical comedy very shortly, breaking it in out of town and holding it in readiness to follow up "Tangerine" should business at the Casino show a decline during the early summer months. The producer is secretive about his plans and will give no information about the project other than that he has a cast of eight stars.

Carlton has made arrangements with the Shuberts to produce a number of plays at the Casino and will co-manage that theatre with the producing firm.

"PARTNERS AGAIN"

The Selwyns will open the new Potash and Perlmutter play by Montague Glass and Jules Eckert Goodman, starring Alexander Carr and Barney Bernard at Stamford next Friday evening. The title of the piece has been changed to "Partners Again."

It will play Brooklyn week of April 17, with Atlantic City following. The Broadway house for the attraction has not been set, though the Selwyns' Apollo and Times Square will both be available for the booking.

NORA BAYES' SECOND CHILD

Nora Bayes adopted a two-and-half-year-old girl last week, who will be known as Leonora Bayes. Miss Bayes also as a son by adoption who is four years of age.

50c PREMIUM TAX OFF; -SPECULATORS' TICKETS

Government Will Make Refund—Brokers Allowed to Pass Own Impost On

A new regulation regarding the collection of admission taxes on tickets sold through brokers, though determined on January 1 at Washington, was not issued to the agencies until two weeks ago. It concerns the tax on the 50-cent premiums outlined in the revenue law and officials of the Internal Revenue department now concede the payment of 5 cents on each ticket purchased in an agency was not called for in the law and such moneys are therefore to be refunded if proof of claim is made.

As a matter of fact, there always have been two taxes on the 50-cent premium. In addition to the 10 per cent. (or 5 cents) paid by the patron, the broker paid 5 cents (or 2½ cents). In other words, the government collected 7½ cents on each ticket sold in agencies at 50 cents premium.

Another new regulation by the government permits brokers to pass on the 5 per cent. tax to the public. Brokers have contended all along that that was their right and pointed out it was the only business in which the government refused to permit the passing on of the tax.

The agencies now selling tickets at 50 cents advance are charging 2½ cents tax on each ticket, as against 5 cents heretofore. Since the admission tax came into effect the custom has been to charge \$3.30 for a ticket marked \$2.75 at the box office (that is \$2.50 plus the tax of 25 cents). Now agencies are charging \$3.27½ cents. As most tickets are sold in pairs, instead of \$6.60 for two, the charge is \$6.55. Where a single ticket is sold a ½-cent coupon is issued and may be used later. The actual saving to the patron is 2½ cents on each ticket, because, while the 5 cent tax has been called off, the broker's 2½-cent tax is charged to the public instead of being paid by the broker.

The problem of securing a refund from the government is said to be one reason why the regulation was withheld. Tax experts are offering to secure the refund, which dates from April 1, 1919, on the basis of 50 per cent. of the amount claimed. One tax man is sending out circulars, with a power of attorney to collect the refund. Arrangements with several brokers to secure the refund for patrons have been made. The refund is easy for those who had or have accounts with brokers and some of the latter may attempt securing the refunds for their customers. How patrons having no accounts will be able to prove their claims is not apparent.

The effect of the new regulations on tickets sold for more than 50 cents premium is similar. It does not affect the excess premiums so far as is known, but the claim on the first 50 cents still lies. On excess premiums the broker pays one-half to the government.

"BAMBOO TREE" ON B'WAY

Jimmy Hussey Will Have Bert Williams' Role

"Under the Bamboo Tree" will be readied by the Shuberts for Broadway, and is due into town in about three weeks. Jimmy Hussey will be featured. The piece was aimed for Broadway with Bert Williams, but the death of the colored star forced the show off. Several comedians have been mentioned to head the "Tree" cast. Hussey has been playing Shubert vaudeville this season, appearing in two revue units, one of which was recently built around him.

Though the Shuberts ordered all new productions off, there were several shows on the boards which will be brought to New York. They include the "Tree" and "Make It Snappy," the Eddie Cantor show, which opens at the Garden next Thursday.

SKINNER SETS MARK

Otis Skinner closed the season of the Tulane theatre, New Orleans, last Saturday night. The star with "Blood and Sand" as the bill drew a gross of almost \$12,000 on the week, the biggest that the house has drawn this season. Tom Campbell, the house manager, is due in New York some time next week.

MILLER JOINS P. M. A. TO AVOID TROUBLE ON COAST VENTURE

Understood to Retain Membership in Fidelity as George M. Cohan Did—To Co-Star With Blanche Bates Again in Autumn

CHICAGO SUMMER SHOW

J. J. Rosenthal in Charge—Vaudevillians in Cast—Opens April 24

The cast of "Molly Darling," the Moore-Megley production which opens at the Palace, Chicago, May 9, for the summer, was completed this week. Richard Carle will be featured in the show, his support including Jack Osterman, Larin Raker, Ann Milburn, Polly Walker, Rose Kessner, Bennie Weston, Delano Dell, Hubert Wilke, Billy Taylor, Cecil Summers and a chorus of 50.

J. J. Rosenthal will supervise the management, the book being by Otto Harbach, lyrics and music by Tom Johnstone and Phil Cook. Julian Mitchell staged the numbers, Walter Wilson directing the book. The shows opens April 24 at the Ohio, Cleveland, goes to the Hartman, Columbus, the following week and then into Chicago. The prices for the summer run will be from 50 cents to \$2.50.

EVA LE GALLIENNE TO STAR

Has Play About Joan of Arc by Mrs. De Acosta—Sponsor Unsettled

Eva Le Gallienne, co-star with Joseph Schildkraut in "Lillom," has accepted a new play by Mrs. De Acosta, based on the life of Joan of Arc, which will probably bear the title of the canonized Saint, which she proposes to do following the closing of "Lillom" in Philadelphia.

This will elevate Miss Le Gallienne to stardom, but the identity of the management, under whose direction she will produce the new piece is problematical, that depending upon whether the Shuberts will renew their contract with her and accept the piece.

The Shuberts originally contracted for Miss Le Gallienne's services and under their banner she appeared in "Not So Long Ago." They "farmed" her out to the Theatre Guild following the close of that show.

EUCLID AVENUE PASSES

Cleveland, April 5.

Euclid Avenue opera house passed out of existence Sunday night painlessly. The event was more of an old-fashioned "get-together" affair, in which the audience was allowed to participate.

Modern ideas prevailed throughout, particularly when "Uncle Tom's Cabin" was produced in 45 minutes.

Louis Rich and his orchestra played the old-time tunes, while the choruses were thrown on the screen, and the "guests" had their part of the program by joining lustily.

Razing operations were started early Monday morning, and a modern office building will replace the old opera house, which has stood since 1874.

"SCANDALS" FOR COAST

George Le Maire left "Scandals" in Boston, and will shortly show an act for vaudeville with a male partner and a girl, similar to the osteopath scene he did in the White show.

The company starts for the Pacific Coast in two weeks. No substitute was engaged in Le Maire's place, the two specialty scenes being taken out and two of the strongest bits of the 1921 show used instead, as these have never been seen in the West.

COHAN'S TRY-OUT PROGRAM

George M. Cohan's try-out program for the spring has been cut down though seven or eight plays were marked for production.

One of the new plays to be done is "The Mission," a drama by Ethelbert Hales. Cohan will work on the script with the author.

In addition, "Pretty Nelly Kelly," a musical show aimed for summer in Boston, is the only other show definitely decided on by Cohan.

Henry Miller has joined the Producing Managers' Association from which he resigned some time ago, to assume the presidency of the Actors' Fidelity League. This gives the P. M. A. 100 per cent. membership among the leading legitimate managers. Miller followed the lead of George M. Cohan, who joined the managerial association in December. At the time Cohan was about to transfer his production activity to London and on the eve of his departure, the league asked Cohan to remain here, pointing out that he could continue to produce unhampered by Equity by joining the P. M. A. Cohan replied that he would comply provided he was able to continue his membership with Fidelity. The league immediately rescinded the rule prohibiting any member from joining a managers' organization. It is understood the same applies to Miller, also the fact that he was in the P. M. A. at its inception.

Being alone in the \$2 production field, it is understood Miller decided on joining the P. M. A. before leaving for the coast, where he will offer a repertory for the summer. He has four new shows to produce, at least two of them being designed for presentation on Broadway next season. The selection of the cast which he will take West is not believed to have been difficult, but unwillingness to take risk with the new productions is said to have prompted him to make application to rejoin the P. M. A.

Co-Stars for Coast

Miller's coast repertory company will be headed by Blanche Bates, Ruth Chatterton and himself. The organization will leave for the coast in about ten days, with one stop for a performance in Salt Lake City. Of the four plays to be out on, one is to be used for himself and Miss Bates again dually starring in the fall. Another is to have Miss Chatterton starring.

The Miller-Bates tour in "The Famous Mrs. Fair" ended its season last Saturday at the Shubert-Riviera, New York, the piece having played 40 weeks in New York and two seasons of over 35 weeks each on the road. Miller has always been a favorite on the coast. On his last trip there he averaged around \$19,000 weekly.

BERLIN AMONG VOYAGERS

Mrs. Gilbert Miller and John Rumsey Also Sail

Irving Berlin, Mrs. Gilbert Miller and John Rumsey were among the passengers for London on the Olympic last Saturday. Berlin is going abroad for a rest and will work on the score for the new Music Box show while away.

Mrs. Miller, whose husband will remain behind to look after the affairs of the Charles Frohman, Inc., will visit her stepson in France and return to London to meet Mr. Miller when he goes abroad.

The affairs of Channing Pollock, the author, is the cause for the trip abroad of John Rumsey, who is the author's agent. Pollock's "The Sign on the Door" is proving one of the London successes and a production is to be made in Paris during the summer.

STARR-BELASCO PLAY

The road tour of "The Easiest Way," with Frances Starr, terminates this week. The star will begin rehearsals in two weeks in a new production under the management of David Belasco, which is to be given a Spring tryout.

Colored Road Show Too Expensive

The road company of "Shuffle Along," playing at an average gross of \$6,000 on the week, considered a large figure for a colored show, has failed to show a profit at that pace. The piece is said to be too expensively hooked up to make money as a popular priced road attraction. The company includes 55 people.

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Next

BROADWAY CUTS SALARIES

(Continued from page 1)

never before known on Broadway closely followed the reduction of admission prices. All regular non-musical attractions are \$2.50 top. There are only three musical offerings charging more than \$3 top. One of them ("Music Box Revue") will drop to \$4 from \$5 next week. Only six attractions out of the total of 47 shows are playing to capacity business. In those casts there has been no salary reductions, but there are a few other exceptions.

Cuts of 25 Per Cent

The reduction is reported at 25 per cent. The latest shows affected were "The Hotel Mouse" at the Shubert, "The Blushing Bride" at the Astor, and "Blossom Time" at the Ambassador. Cutting for "The Rose of Stamboul" at the Century was also reported, though the cast is small and the featured players were probably not affected. Some of the players on long-term contracts have accepted the cut. The alternative was the closing of the shows or replacements for those not under season agreements. Attempts to run those attractions into the summer will be made, "Blossom Time" and the "Rose" having the best chance.

Close affiliation with the cut rates and the importance of aid from that source during the deflation period is shown by the placing there of 30 attractions this week. That is the record list in cut rates since its inception. Managers this week conceded the aid from cut rates was a "life saver" for many attractions, and tickets placed there at bargain rates represented that percentage of tickets that cannot be sold at the box office or through the agencies. Crowds in the cut rate headquarters this week greatly exceeded the old patronage.

There are a dozen new productions being prepared for Broadway entrance by the first of May, but they will hardly fill the void and the number of houses dark materially increased Saturday night. "Just Married" will be withdrawn from the Bayes, missing a year's run on Broadway by two weeks, the house closing. "Your Woman and Mine," which moved over to the 39th Street from the Klaw, Monday, will also stop and the house again goes dark. "The L. W. Breaker," which moved from the Times Square to the Klaw, is in doubt as to continuance. "Just Because" will be taken off at the Earl Carroll, Saturday, after staying three weeks, with nothing booked to succeed. "Voltaire" was closed at the Plymouth Saturday, after two weeks' showing, the house also going dark for the time being. The Ritz remains closed, with nothing in sight to relight it.

The New Comers

"Bombo" withdraws from Jolson's Saturday, but the house will take on De Wolf Hopper's "Funmakers," a commonwealth revue. Eddie Cantor in "Make It Snappy" will follow Shubert vaudeville at the Winter Garden next week also, at which time the Vanderbilt (dark this week) relights with "Letty Pepper." All three offerings for next week are musical.

Griffith's "Two Orphans" will end its run at the Apollo in another week. The house is under lease to the picture producer, but a legitimate attraction will succeed it. "Lady Bug," due Easter Monday. The Houdini picture at the Times Square is guaranteeing. It will remain but one or two weeks more, when Adolph Klaber will present

"The Charlatan" there. Other shows due in shortly are "Whispering Wires," a mystery play; "Under the Bamboo Tree"; "Go East Mabel," a musical farce with Ethel Levy and Henry E. Dixie; "The Shadow," and "West of Pittsburgh."

Due the last week in April are "Partners Again," the new Potash and Perlmutter play, being put on by the Selwyns, and "The Bronx Express," which will follow "The Blushing Bride" at the Astor. The 44th Street, which is now dark, but under lease, will offer "Zero," a benefit performance, being rehearsed there and presented by society people.

"The Halcyon," now playing downtown, will be brought up to Broadway after another week, opening at the Plymouth, April 17. "The Green Ring," a new co-operative production at the Neighborhood Playhouse, opened late last week and drew some attention. "Taboo," a special matinee attraction, opened at the Sam Harris, Tuesday, with a mixed cast of white and colored players.

"Sally" has two weeks more to go at the New Amsterdam, going to Boston April 24. The house will go dark, not reopening until the new "Follies" premiere June 4.

Cut Rates at Record Peak

The influx of attractions into the cut rate agency this week marked a new high record for the number on sale. As a matter of fact the cut rates are acting as the life saver for a number of attractions that are now current on Broadway and next week with the advent of Holy Week it is believed that another high figure will be set.

There were 30 attractions listed early this week with the Shuberts finally placing the balcony seats for "The Rose of Stamboul" at the Century on sale and "Tangerine" at the Casino also being placed in the cut rates.

In the advance price agencies the number of buys dropped still further this week, there being only 13 attractions which the brokers held outright. They were "Kiki," Belasco; "The Dover Road," Bijou; "The Rose of Stamboul," Century, which was extended for an additional four weeks; "The Perfect Fool," Cohan; "Capt. Applejack," Cort; "Chauve Souris," 49th Street; "Good Morning Dearie," Globe; "To the Ladies," Liberty; "Music Box Revue," Music Box; "The Cat and the Canary," National; "Sally," Amsterdam; "Lawful Larceny," Republic, and "The Hotel Mouse," Shubert.

The attractions listed in the cut rate agency were "The Blushing Bride," Astor; "Montmartre," Belmont; "Truth About Blays," Booth; "Marjolaine," Broadhurst; "Tangerine," Casino; "Rose of Stamboul," Century; "Just Because," Carroll; "Demi-Virgin," Eltinge; "The Czarina," Empire; "The Nest," 48th Street; "The Pidgeon," Frazee; "Candida," Greenwich Village; "Six Cylinder Love," Harris; "National Anthem," Miller's; "Rubicon," Hudson; "The Law Breaker," Klaw; "Bulldog Drummond," Knickerbocker; "To the Ladies," Liberty; "Thank You," Longacre; "French Doll," Lyceum; "For Goodness Sake," Lyric; "The Mountain Man," Elliott; "Just Married," Bayes; "Up the Ladder," Playhouse; "First Fifty Years," Princess; "The Blue Kitten," Selwyn; "The Hotel Mouse," Shubert; "Shuffle Along," 63d Street; "Your Woman and Mine," 39th Street.

STOCKS

The Charles Roskam Chicago Stock Co. opens its fifth session at Altoona, Pa., on April 17.

Stock managers throughout the country are making special efforts to secure name stars to appear in their productions. In many instances the companies desire to change the stars weekly and endeavor to secure those who appeared in the productions when they were produced on Broadway.

A. G. Brainbridge gracefully got around the squeeze which comes with Holy Week by announcing in the daily press that Shubert stock at the Shubert theatre would be closed in observance of week.

The Robbins Amusement com-

pany of Utica, N. Y., will put on dramatic stock at its local Majestic theatre beginning Monday, April 17, according to announcement by Nathan Robbins yesterday. Fifty-cent top for evenings will prevail, with matinees daily except Monday.

The Auditorium Players, Malden, Mass., produce a new farce comedy week of April 10, "Don't Wake the Baby," by William E. McKee, a Boston lawyer. Harry E. McKee, the director of the players, promises something new in lighting effects. Mr. McKee said that Malden company will give any play a hearing.

The Billy Allen Musical Comedy Co. closes a five weeks' engagement at the Academy, Scranton, Saturday. The Academy will vert to an attraction policy, commencing next week with a dramatic stock

company to be installed for the summer.

The 14th Street theatre, New York, has installed Italian vaudeville. The house, playing a split week policy, uses all Italian acts with the exception of one American turn.

The house formerly split the week with Italian and Yiddish dramatic shows, employing two separate stock companies.

For the first time in its history, Wheeling, W. Va., will have two summer stock companies this year, and at the head of each will be a Wheeling girl. Charlotte Wynters, formerly of "The Wanderer" and "Bab," will head the Court theatre stock company, and Miss Millicent Hanley, formerly of "Te. for Three" and now playing in Keith vaudeville, will head the Victoria theatre stock company.

The stock season at the Court will be inaugurated May 1, while the date for the opening of the stock season at the Victoria has not been determined.

The Maylon Players, a rotation stock organization playing through the California valley towns, have been finding difficulty in getting consecutive bookings, and will continue their tour, playing under canvas.

The Strand, San Diego, Cal., which has been playing in stock for five years, was ordered closed, following an inspection and report by the City Building Inspector, who condemned it as an amusement house. Instead of finishing the week, which would have been allowed under the Inspector's order, the company closed on Wednesday night, March 22. The building will probably be wrecked. Plans for the future of the Strand Players have not been announced. The Strand was a reconstructed public hall and was opened as an amusement house in 1906 under the name of the Garlick. For a time it was operated as a vaudeville house, with the Sullivan & Considine Circuit, then being known as the Empress. Six years ago it took the name of the Strand, with Dodge & Hayward as lessees, and they have since operated it.

The Monte Carter Company, which has been putting on musical comedy at the Spreckels theatre for several months, closed its engagement on March 25, and plans to go to Honolulu for an extended season.

The Academy Players entered upon the second week of the stock season at the Academy of Music, Richmond, Va., Monday with "Happiness," the comedy written by Hartley Manners for Laurette Taylor. Isabelle Lowe in the principal feminine role of Jenny repeated her success of the opening week, when she was seen in the title role of "The Dancer."

Milton Aborn will direct a limited engagement of musical comedy stock by a cast of about 40 at Wilmer & Vincent's Colonial, Utica, N. Y., now playing legit and burlesque.

The Aborn Musical Comedy Co. will give one production each week, beginning Monday, April 17, opening with "Going Up" the first week, and "Oh, Boy" the next. Plans are announced for new lighting effects, augmented orchestra and other features. Harry Curtis, Colonial stage manager, is in New York to prepare for his work. Two matinees will be given each week—Wednesdays and Saturdays. Maude Gray and Leo Daly, from the New York cast of Cohan & Harris' "Going Up" will be leads. The Columbia burlesque and legit season will close April 15.

At E. F. Albee's theatre in Providence the season of Keith vaudeville came to an end last week, and Monday evening the Albee Stock Company opened. For the opening night the theatre, with its 2,400 seats, has been sold out, and there is a subscription of more than 5,000 for the season.

The twenty-second Albee company includes Gladys Hurlbut, Grace Huff, Edith Gordon, Jane Darwell, Arthur Hohl, Ethelbert Hall, Stuart Sage, Everett Butterfield, Samuel Godfrey, Edward Butler and J. Warren Lyons.

Samuel Godfrey will be in direct. J. Warren Lyons is to be Mr. Godfrey's assistant. Gordon appeared on Broadway this season with "Nature's Nobleman," and before that with Frank Craven in "Too Many Cooks" and other productions. Such

INSIDE STUFF

ON LEGIT

A star on tour bound for the coast recently played Dayton. The wife of the player was considerably upset about the hotel accommodations which were arranged for by the show's agent. She wrote the agent, detailing the things she did not like. That included the serving of cold storage chicken. But she did not know that the agent was leaving the show. He wrote back: "Why didn't you order roast beef?"

The fighting spirit of Nellie Revell and the influence of it on many a sufferer can be exemplified no better than in the home of Harry Harris, the Milwaukee showman who is associated with I. H. Herk in the north-western "wheel." Miss Revell's "Bedside Chats" column in Variety is read aloud at dinner time every Saturday evening in the Harris home. The reading is made almost a rite. Mrs. Harris was brought to New York last week by her husband and was operated on at Mount Sinai hospital by the noted Dr. Berger. She had been operated on several times in the west unsuccessfully, and is reported improving rapidly. But before they return to Milwaukee the Harrises will call at St. Francis hospital to express their heartfelt thanks and admiration to Miss Revell who still is there bed-bound. Mrs. Harris made that a condition to her journeying east. The husband said it was the spirit of Miss Revell in her writings that made it possible for his wife to reach the road to recovery.

Just to show the breaks that come to the average producer when it becomes known that he has a real hit on his hands the following is related: About two years ago a special train to Pittsburgh had a number of steel men and bankers aboard. A theatrical producer was also traveling with them. A card game was in progress after the train was underway a short time, and when it finished the producer was \$42,000 to the bad. It was owed to one banker, and he gracefully said that the producer need not worry, but he might give him an I. O. U. This was done and nothing more was said about it. Then along came a musical comedy hit which ran almost two years, and the story of the business that the show was doing began to filter into the hinterland. When the show passed the \$1,000,000 mark in gross receipts great ado was made of the fact and the result was that the banker saw it and said: "Well, if this is the case I guess I might as well get mine." So he sent along a little note intimating that the \$42,000 card debt might just as well be settled, and the producer decided that he might as well kick in and did so.

Radiophone music for general use in legitimate theatres and all classes of picture houses is a new proposal being considered and is attracting much interest in theatrical circles. A special broadcasting station is considered, it to serve theatre purposes only, with the promise of considerable saving over the present system of house orchestra. Dramatic houses particularly are to be invited to participate in the service. The cost to such houses would be one-fourth of the present musicians' outlay. It is the first practical radio proposition advanced since the radiophone craze arrived. The plan in brief is the engaging of two orchestras, they to play continuously in a special broadcasting station so that music is to be had at any time during matinee or night performances. By simply tuning the receiving set the music would be cut out or "turned on" as desired and by use of an amplifier radiophone music would be serviceable to any theatre. The continuous program will permit the use of the wireless orchestra service for all periods between acts, before the show and exit. Any variation of intermission in theatres would be taken care of by the continuous playing in the broadcasting station.

The best results of radiophone transmission is instrumental music. There is plenty of improvement to be made in vocal work, but orchestral music is regarded as well suited to theatre usage. The radiophone music scheme is based on the selling of the service to a minimum of twenty theatres, each to be charged \$50 per week. That is a basis of \$1,000 per week or \$30,000 for a season of thirty weeks. The minimum number of musicians for a dramatic house is four, the approximate cost in weekly wages being \$200.

Orchestral transmission over telephone wires is the nearest approach to the radiophone plan and was nearly accomplished about eighteen years ago at the New York theatre. A transmitting wire led down through the chandelier which hid an amplifier, the music being used for the house promenade. Theatres were ready to jump at the novelty, but the backers of the scheme were forced to abandon it. They had secured a franchise from the city and had leased wires from the telephone company. It was soon discovered that the music interfered with telephonic conversation and the telephone company withdrew the privilege. There are about 500 wires in a cable used for telephones, and the extra electric impulse needed to carry the music over the wires surcharged the other lines, that finally bringing about an abandonment of the idea.

The proposed radiophone orchestra depends on the securing of a designated electric wave length which will separate its service from other broadcasting programs. Aside from its possible theatre use, service could be sold to cafes and dance halls anywhere in the vicinity.

The Imperial Russian Opera company which has attracted much attention in the west and which is now a draw at the Olympic, Chicago, is aimed for Broadway, but there will be several stands on the road after the attraction starts east late this month. There are 96 people in the organization, which is conducted on a strictly commonwealth basis. It landed in Seattle \$4,000 in debt, that mostly owed to the steamship company, which gambled with the artists as to whether the transportation would ever be paid. That sum was almost doubled before the company got started, but it is claimed now that all debts have been paid and there is a sizeable reserve fund on hand.

On arrival in Seattle George T. Hood, western representative for A. L. Erlanger, became interested in the strangers. Time was secured and Hood arranged for local capital to back the Russians. The attraction played the coast and southern stands, turning north from New Orleans. In Chicago business took a jump after the first night, and a change of repertoire at each performance supplies an advantage. Last week the gross was around \$14,000, it being shown that foreign language audiences provided the strongest feature of draw, the call being for moderate priced seats.

Hood is traveling with the company as manager. The custom of doling out allowances to the artists after each evening performance is followed. The Russians are said to have banded together when the war broke out, dating organization seven years ago at the Imperial theatre, Petrograd.

are the players Mr. Albee offers for the entertainment of Providence theatregoers this season. They will present, with productions in replica of the season such plays as "Tiger Rose," "The Mirage," "Experience," "Buddies," "House of Honor," "Cornered," "Tea for Three," "The Debut," "Honors Are Even," "The Acquittal," "The Hottentot," "Twin

Beds," "The Ontragers Mrs. Palmer," "Only 38," "Shavings," "The Boomerang," "The Charlatan" and others. "The Champion" will be the opening play of the season, the first time this comedy-drama has been offered in Providence.

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Ne

ERLANGER SPONSORS STOCK CO. TO TRY OUT NEW PLAYS

Organization at Rochester Lyceum Will Test Offerings for Broadway Next Season—Rumsey Stock Located Nearby

Alfred E. Aarons, general manager for A. L. Erlanger, will present the Lyceum Players, a new stock organization opening at the Lyceum, Rochester, April 17. The Erlanger name will be used in the billing for the first time in connection with a stock company.

In addition to stock presentations, the Lyceum organization will try out a number of new plays aimed for Erlanger production on Broadway next season. It will be the first stock to play "Deceit" and "The Boomerang."

The players selected include a number of well-known names, the cast being Ralph Morgan, Florence Shirley, Anne Andrews, Cecil Yapp, Suzanne West (a sister of Lillian Russell), Mary MacLaren (who leaves pictures for the stage), Ruth Findlay, Leonard Willey, William Williams and Ernest Cossart.

The company will be directed by Carlyle Moore, author of several dramas, while George D. Cukor will be general manager. Last season the Lyceum stock was managed by Howard Rumsey, who will later in the season open an opposition stock in the Temple, Rochester, which has been playing vaudeville.

"BRONX EXPRESS" SOON

Coburns Sponsor Abandoned During Equity-Cohan Row

"The Bronx Express," which George M. Cohan was about to stage when his differences with Equity impelled him temporarily to desert the American producing field, is to be seen on Broadway the last of this month under the management of Mr. and Mrs. Charles Coburn.

The piece was originally written by Ossip Dymow and played 160 performances at the Jewish Art theatre. Al Woods purchased the play, later selling it to William Harris, who in turn passed it to Cohan. When the latter left for Europe, Mr. Coburn bought the producing rights and delegated Owen Davis to write the adaptation for the American stage. Frederick Stanhope will direct the production.

The cast includes Eugene Powers, Lark Taylor, James R. Waters, Hope Sutherland, Helen Tilden, Lillian Spencer, Madge Surtees, Frances Clark, Katharine Barnes, Melvin Clark, Thomas Williams, Dorothy Griffin, Esther Morgan, Joseph Sterling, Alice Johns, John C. Douglass and others. It will open cold in New York with the new cast.

OPERA STAR'S DIVORCE

Chicago, April 5. Laura Jean Hobbs, formerly of the New York Opera Co., was granted a decree of divorce from Bernard C. Hobbs. Through Edward J. Ader, her attorney, she affected a settlement of \$10,000 in cash and a division of \$60,000 in real estate. Bernard C. Hobbs, in Chicago, through Edward J. Ader, her attorney, she affected a settlement of \$10,000 in cash and a division of \$60,000 in real estate.

Leffler & Bratton Piece
Leffler & Bratton, for several years recognized road managers, have secured a new comedy which they will produce as a Broadway attraction.

The new piece by a prominent author will be given a break in out of town this spring, and will be brought into a Broadway house at the start of the new season.

SURVIVAL CONTEST

James Drenforth opened Monday as leading man with Irene Bordoni in "The French Doll" at the Lyceum, New York.

He replaced Dennis King, who appeared in the role for a week, the part having been offered to twelve men to find a successor to Don Burroughs, who retired from the cast to appear in stock for the summer.

FIDELITY ANNEX

Rooms Near Fifth Avenue to Be Used as Meeting Place

The Actors' Fidelity League is to have an annex social center. A committee comprising Olive Wyndham, Janet Beecher, Louis Mann, Henry Miller, William Collier, Howard Kyle and Clara Lipman have two sites on West 45th street near Fifth avenue under consideration, and announcement of the selection of one of these is to be made in the near future.

The annual benefit of the A. F. L. this year will be in charge of William Collier, but the date has not been selected as yet.

HILL AIMS AT B'WAY

Breaks in Melo Designed for Metropolis at \$2.50 Scale

Gus Hill will enter the Broadway producing field shortly, his initial effort in the \$2.50 class being a melodrama called "In the Dark," written by Sanford White, which opened for a break-in at Easton, Pa., this week.

Another show aimed for Broadway under Hill's management is titled "Old Man Smith," by Adeline Hendricks.

KLAW-ERLANGER SUIT

Klaw Says Losses on "Girls in Blue" Reached \$8,024 at Cohan

Another suit between A. L. Erlanger and Marc Klaw was filed in the Supreme Court Tuesday by the latter, asking for an accounting of the losses sustained by the George M. Cohan theatre during the run there last season of "Two Little Girls in Blue."

Klaw alleges that while he was in Europe Erlanger, without his verification, permitted the show and house to pool during the latter part of the run. He contends that the house lost \$8,024 during that period but that the loss would have been only \$2,336 had the attraction continued on regular sharing terms.

THOMAS QUILTS STAGE

John Charles Thomas has given up the stage for good. This week he attached his signature to a five-year contract of which R. E. Johnston is the party of the second part, calling for his appearance in a series of concerts, the first tour being scheduled to begin next September.

Thomas appeared at a benefit performance at the Belasco theatre Tuesday afternoon, but in order to insure his presence it was necessary for the promoters of the affair to procure permission from his new manager.

REVIVING "FEATHERS"

H. H. Frazee is to revive "Fine Feathers" with an all-star cast, the piece being aimed for the Frazee succeeding "The Pigeon," which is itself a revival.

The drama was originally presented on Broadway at the Astor early in 1912. No other revivals are announced for the spring, the revival attempts of a number of managers in the fall having failed almost in total.

COSTUMES STOLEN

Cincinnati, April 5. When members of the Art Theatre company prepared to stage a performance of "Arms and the Man" the other night, they were shocked to find that all their costumes and props had been stolen. The artistic ones put on the show in street attire.

The company has been attracting such attention it has been booked for a number of engagements in towns in the Ohio Valley.

LEWIS & GORDON HAVE 7 PLAYS IN PROSPECT

Number Scheduled for Spring and Summer Tryout Test for Fall

Lewis & Gordon, in association with Sam H. Harris, have a number of plays listed for spring and early summer try-outs. The first of these came to light in Atlantic City this week when "My Lady's Lips" was produced. In this they are jointly interested with Sam Harris and Wallace Eddinger.

The association of Harris and Lewis & Gordon, together with Aaron Hoffman, dates back to the production of "Welcome, Stranger," and during the current season the production of the William Anthony McGuire hit, "Six Cylinder Love."

For the tryout season there is to be another play by McGuire that is to be as representative of another phase of young American life as was "Six Cylinder Love." At present the title of the play is "It's a Boy." That production is slated for a tryout some time in July.

Prior to this, however, a new play by Robert Housman, author of "The Gypsy Trail," is to be offered. It is entitled "Footsteps," and Grant Mitchell will in all likelihood be at the head of the cast. At present there is in rehearsal "Weary Wives," by Vincent Lawrence. In this piece Harris, Eddinger and Lewis & Gordon are jointly interested. William H. Gillmore is directing the piece, and in the cast are Allen Dinehart (who has secured a release from the A. H. Woods production of "Lawful Larceny"), Calvin Thomas, Wanda Lyon, Richard Sterling, Rockcliffe Fellows and Marjorie Wood. This will open at Atlantic City on April 24.

They have also accepted "The Snow Bird," by Jack Lait, and a piece entitled "Another Scandal," by Cosmo Hamilton. It is a question which of these two plays will be utilized as a starring vehicle for Francine Larrimore for the coming season.

Samuel Shipman and William Anthony McGuire are also collaborating on a play to be entitled "The Wall Flower," and "The Ladies' Man," by McGuire, is also in the course of construction for the firm.

They are, however, not letting down on their vaudeville production activities, and at this time have in course of preparation "Just an Artist," by Avery Hopwood, in which Edna Aug is to be starred; an act by LeRoy Clemmons entitled "When Love Is Young"; the W. A. McGuire sketch, "To Whom It May Concern"; "The Wedding March," in which Agnes Scott and Herbert Yost are to be assisted by Robert Connors.

Creighton Hale, the picture star, is also to be presented by them with a supporting company in "Blind Man's Bluff," by Paul Dickey, and Jean Adair is scheduled to make her return to vaudeville in the near future in the Edwin Burke offering, "Christmas."

"ABIE'S ROSE" FOR B'WAY

Morocco to Bring Piece Tried Out in Los Angeles Stock House

"Abie's Irish Rose," a new comedy by Al Nichols, which Oliver Morocco gave a test at his Los Angeles stock theatre, will be brought east by the coast producer next month, recast with eastern players and opened in the suburbs to find out its possibilities for Broadway.

The piece will continue at the Morocco, Los Angeles, until May 1, when "The Boomerang" succeeds it there. The Morocco outfit believes it have another "Peg." Sidney Franklin is playing the principal role in the stock production.

Friml-Clark-Cohan Piece

Edward Clark is writing the book and lyrics of a new musical show, for which Rudolph Friml is composing the music, to be called "Cinders." George M. Cohan has the piece under consideration for production.

Dinner to Burnside

The Friars gave a dinner to R. H. Burnside at the Monastery last Sunday night. Novel decorations were a feature of the event. Burnside was formerly Shepherd of the Lambs, but has always been a member of the Friars.

NEW AMSTERDAM GOES DARK FIRST TIME IN TEN YEARS

"Sally" Goes to Boston—Did \$34,000 Average During Record Run—"Follies" Quits in Washington—Aftermath of Equity Row

TOWN HAS PLAY CENSOR

Parsons, Kan., Board Will Edit Plays, Films and Dances

Kansas City, April 5. The City Commissioners of Parsons, Kan., have just passed an ordinance creating a welfare commission and providing for a censorship of local picture exhibitions and theatrical productions. It also prohibits dances and other forms of public entertainment later than 11:30 nights.

The new commission will have supervisor of dance halls and is preparing a list of dances which will be taboo. The ordinance provides a penalty of \$100 maximum fine for violation of its provisions. The commission will serve for five years.

OLD SCHEFF CASE UP

Brought in 1917 By Geo. Mosser to Collect Profits on "Pretty Mrs. Smith"

An action that was begun in 1917 and dates from the production of "Pretty Mrs. Smith" in 1914 by Fritz Scheff, came up in the New York City Court last week. Judge Meyer ruling that Miss Scheff must be examined before trial. George Mosser is the plaintiff against George Anderson and Fritz Scheff Anderson, suing for \$1,810.20 alleged due on an assigned claim from Oliver Morocco. Morocco in 1914 leased the "Pretty Mrs. Smith" script to the defendants for 6 per cent. of the gross. The show is alleged to have earned \$20,171.23, entitling the assignee to the \$1,810.23 sued for.

Miss Scheff for her defense says the agreement with Morocco was subsequently cancelled. Judge Meyer ordered she must furnish a bill of particulars specifying when and where and how this contract was abrogated, whether written or orally, etc. The court also overruled Miss Scheff's contention that her constant travelling with shows would prohibit her presence in New York by stating she would be examined at a specified time when she was not en tour.

LEGIT ITEMS

Lawrence Marsden is in Alien-town rewriting the third act of a new play in which he has an interest. In the meantime his daughter, Anna Marsden, is described as making a success of a character flapper bit in "Up the Ladder," her first role on Broadway.

Henry W. Savage possesses the outline of a play in which he wishes to star Mary Hay to be produced a year hence.

Helen Ford steps out of the cast of "For Goodness Sake" at the Lyric, New York, in two weeks to be replaced by Ethel Grey Terry. The book of the piece has undergone several changes since reaching New York.

The George M. Cohan theatre, New York, recently purchased by Joe Leblang and Max Spiegel is to be remodeled during the summer. It is the intention of the new owners to close the house for three months during which time the gallery will be eliminated and the seating capacity increased.

The Ethel Levey production "Go Easy Mabel" is being staged by Priestly Morrison, Hazzard Short, originally engaged for the work having retired. Among the new engagements for the cast this week are Estelle Wentworth, Russell Mack, Margaret Dumont and Sherman Wade.

The future of Harry Pilcer, insofar as this country is concerned, is hanging in the balance and it now looks as though the dancer will return to England. Pilcer has been considered for several dance productions, negotiations being started with the Dolly Sisters, Edith Kelly Gould and others, but arrangements lapsed.

For the first time in 10 years, barring the incident of the actors' strike, the New Amsterdam will go dark when F. Ziegfeld's "Sally" leaves Broadway and opens at the Colonial, Boston, April 22. Unless a sudden booking is inserted, the New Amsterdam will be shut for five weeks, Ziegfeld's new "Follies" being scheduled to relight it June 4, about a month earlier than usual. The house will be recaptured and a number of renovations made, with new electrical effects installed back stage for the new "Follies."

"Sally" leaves Broadway after a run of 70 weeks, the longest engagement ever played at the New Amsterdam. The number of weeks was exceeded by "Irene," but the weekly gross of "Sally" figures more than double, and its run from a financial standpoint is a record on this side of the water. "Sally's" weekly draw for the first year is claimed to have been over \$34,000 weekly, and the total gross for the run will be something like \$2,225,000.

"Sally" opened Dec. 21, 1920, and was hailed as a musical smash. During last spring the attraction's draw was so consistently big it was decided to move the "Follies," the annual summer fixture at the New Amsterdam, to the Globe. It was always maintained that "Sally" could not operate at a profit at less than \$24,000, now proved with the decision to move it to Boston. The musical wonder pace following the advent of Lent was around \$21,500. High salaries paid Marilyn Miller and Leon Errol, the stars of "Sally," made for the high gross necessity. The former was reported receiving something like \$3,000 weekly, based on business over \$30,000 weekly, she having a percentage arrangement, and Errol's salary was around \$2,000.

The present "Follies" will be withdrawn next week in Washington. Ziegfeld, in a statement sent out this week, said the "Follies" was being closed a month early because of trouble with the show on the opening night in Chicago (Christmas). At that time, an Equity quarrel over a chorister's contract led to threat of preventing the curtain from arising. The manager also states that none of the present "Follies" cast concerned with the Chicago incident will be in the new "Follies" company. He estimated the salary loss through the early closing of the "Follies" will amount to \$64,000.

The first "Follies" shows were produced at the New York roof, the first of the revues being staged in 1907. They were moved to the New Amsterdam in 1913, being the regular summer offering there, with last season excepted.

The Ziegfeld Midnight Frolic closes tomorrow night, the reason being that "Sally," at the Amsterdam, which finishes a week from tomorrow night is moving on to Boston, and this will withdraw Leon Errol and a number of others, including the chorus, from the roof show and rather than re-cast the show and put in a new chorus it has been decided to close down. A new show will be presented after the "Follies" opens at the house.

CHANGE "CHAUVÉ SOURIS"

Morris Gest, sponsor of "Chauvé Souris" at the 49th St., will change four of the numbers within the next month, replacing them with four new ones. Bailed has a repertoire of 46 numbers in all for "Chauvé Souris" which can be alternated at the producer's will.

"Putting It Over" Needs Male Star
Joe Connolly and Barry McCormack will do a new show called "Putting It Over," by an unknown author within the next few weeks. The combination is angling for a male star.

The piece will open out of town, with a metropolitan run scheduled later.

Watch for FRANK VAN HOVEN'S BIG ADV., Week After Next

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.

"Back to Methuselah," Garrick (6th week). This completes the second showing of cycle. Next week the entire play will be given, two days being allotted to each part. Single tickets being sold. Last week over \$9,000. Guild may about break even on production, which cost \$25,000.

"Blossom Time," Ambassador (28th week). Broadway's operetta leader, having no opposition in that field. The draw from music lovers has kept gross on paying basis until lately. Slipped, with others, after Washington's Birthday, but should round out season here; \$12,500 last week, dropping \$1,000 from previous week.

"Blue Kitten," Selwyn (13th week). Like most of the list, last week's business felt three days' rain. Gross here was about \$1,000 off, the takings being a little over \$13,500. Ought to come back after Easter.

"Bombo," Jolson (27th week). Final week for Al Jolson, who will wind up the season in Philadelphia, a run of two months there being anticipated. Jolson's will be dark next week, reopening April 15 with De Wolf Hopper's "Funmakers," a commonwealth revue.

"Bull Dog Drummond," Knickerbocker (15th week). Doing better business than the other attractions berthed below the 42d street line. English melodrama getting between \$11,000 and \$12,000.

"Captain Applejack," Cort (15th week). One of the most successful attractions arriving with Christmas holidays. It figures with the leaders in non-musical group, with business approximating \$16,000 weekly.

"Cat and Canary," National (9th week). The dramatic leader, house having capacity for \$18,000 and business bettered that by \$300 last week. Is a mystery thriller of "The Bat" school and leads dramatic list.

"Chauve-Souris," 49th Street (10th week). Continues at great pace, charging \$5 top and doing a sell-out, with three matinees weekly. Draw is a class one. Management expects to continue right through summer, with a change of bill for the Russian players about June 1.

"Czarina," Empire (10th week). Started out with promise of landing with the leaders. Disappointed after first six weeks, with scale revised to \$2.50 lately. A little over \$9,000 last week.

"Demi-Virgin," Eltinge (25th week). One of the attractions that figure to run through the spring. Business not big, but profitable at \$8,500 last week.

"For Goodness Sake," Lyric (7th week). Is getting class trade with some agency activity, though gross disappointing for musical show with this cast; \$9,000 last week, hardly an even break.

"First Year," Little (76th week). Dropped off about \$1,000 last week. Weather conditions may have been why. Price revised to \$2.50 lately, but no publicity given. About \$7,500 last week.

"First Fifty Years," Princess (4th week). A two person play which may draw better after Easter. Has not been able to better \$3,000 to date, but well spoken of.

"French Doll," Lyceum (7th week). Strong matinee support has helped this one. Last week was somewhat under the pace, the gross about \$7,500.

"Get Together," Hippodrome (32d week). Big house playing to a current loss, but management figures to recoup Easter week, with school holidays giving it final edge in draw. Has two weeks more to go.

"Good Morning Dearie," Globe (23d week). One of Broadway's favorites; show is not a revue, but more properly a musical comedy, and is supreme in that field; \$29,000 weekly at \$4 top.

"He Who Gets Slapped," Fulton (13th week). Warm weather will shrink this Russian tragedy, which hasn't the appeal of other notable Theatre Guild productions. Under \$10,000 last week.

"Just Because," Earl Carroll (3d week). Will close Saturday; was produced with private backing, guaranteeing house three weeks. Lost from start. House goes dark.

"Just Married," Nora Bayes (50th week). Final week for farce which just missed getting a 52-week run on Broadway. Was a money maker right along until last month or so. Last week dropped to \$4,500.

"Kiki," Belasco (19th week). A dramatic marvel, doing all the house will hold, which means about \$16,500 weekly. Steady call both at box office and agencies, and, though one other show is getting a bit more money, this Belasco attraction is the actual leader.

"Lawful Larceny," Republic (14th week). Looks like the best drama house in the Republic in the field. A strong, well chosen cast counts much in its favor. Getting \$11,000 and over, which is good money for this house.

"Madeleine and the Movies," Gaiety (5th week). Cohan comedy was hurt a bit by weather last week, as with most others. Gross was \$9,300, which beat out most of the new offerings.

"Marjolaine," Broadhurst (11th week). A polite musical attraction with the draw profitable but not big. Started off at better than \$12,000. Last week takings improved, with nearly \$11,500 in. Is musical version of "Pomander Walk."

"Montmartre," Belmont (5th week). A spicy drama with a Parisian flavor, produced by co-operative company. Cut rates are helping, with the gross of \$5,000 and a little more able to make for even break. That is possible because of sharing by players instead of salaries.

"Music Box Revue," Music Box (29th week). The season's best revue; has been playing to \$5 since fall. Next week scale revised to \$1 top, management figuring thereby to keep show pulling strongly right into summer.

"National Anthem," Henry Miller (11th week). Failure of this comedy drama to revive a disappointment. Salary cutting necessary, show grossing between \$6,000 and \$7,000. Should get better break after Easter.

"Rose of Stamboul," Century (5th week). A corking show at \$2.50 top and unquestionably best production in years at that scale. Downstairs business has been satisfactory, considering season, but upper floors away off. Two for one tickets for preceding attractions the reason.

"Rubicon," Hudson (7th week). This adaptation from the French roundly panned at opening for its immorality. Publicity at no cost to management sent business from \$7,000 to nearly \$10,000. Last week takings were \$9,200, which means good profit here.

"Sally," New Amsterdam (68th week). Broadway's musical smash of last season will leave for Boston after two weeks more. House will be dark for five weeks, when "Follies" arrives. "Sally" playing to \$21,000 but is expensive organization. Goes out with musical gross record of over \$22,000.

"Shuffle Along," 63d Street (46th week). Management ignoring on all-colored revue running into its second summer. It is getting more than some of the new musical comedies and can operate to profit at less.

"Six Cylinder Love," Sam Harris (33d week). Should play out the season here. Cut rate aid should be strong for two months. Getting around \$11,000.

"Tangerine," Casino (35th week). If this musical attraction has a kick left in it for Broadway, the going after Easter will tell. Business slipping since start of Lent. Last week between \$9,000 and \$9,500.

"Thank You," Longacre (27th week). Cut rates are helping comedy which is quoted at better than \$8,000 last week. That gross should turn a profit. Musical piece mentioned late this month as successor.

"The Bat," Morosco (85th week). Went off last week with most of the list, takings dipping under the \$8,000 mark for first time. Mystery play, run-leader, still counted on to complete second season.

"The Blushing Bride," Astor (9th week). Musical show; did fair business at start though did not line up strongly for Broadway. Pace off with others lately; last week's gross around \$9,000 or slightly better. About two weeks more.

"The Dover Road," Bijou (16th week). Business for the early part of the week recently has not held the pace as well as the first three months. Good trade late in week pulled takings up to between \$8,500 and \$9,000. That means nice profit for this play.

"The Hindu," Comedy (3d week). Indications were for strong business after smart opening. Last week's draw under expectations, the gross being under \$6,000.

"The Law Breaker," Klav (9th week). This drama opened at the Booth; moved to the Times Square three weeks ago and succeeded "Your Woman and Mine" here Monday. Had been getting \$5,000 weekly. Last week's gross was several hundred less.

"The Mountain Man," Maxine Elliott (17th week). Will run another three weeks, which makes its stay much longer than first indicated. Gross last week dipped under \$4,000.

"The Nest," 48th Street (10th week).

PHILLY JAMMED WITH HEAVY DRAMATICS

Mantell Precedes Sothorn and Marlowe in Shakespeare—Early Closings Seen

Philadelphia, April 5.

After a period of very light theatrical fare, mostly musical comedies and farces, the first of April finds about as heavy an array as Philly has had this year.

This week's openings were the Theatre Guild's "Liliom" at the Adelphi and Mantell in Shakespearean repertoire at the Broad. On the 17th, Sothorn and Marlowe come into the Lyric, and "The Varying Shore" comes to the Broad. Drew and Mrs. Carter in "The Circle" now at the Lyric completes the list of thought-provoking productions.

One house will be dark over Holy Week, the same being the Shubert where "Up in the Clouds" floundered and failed to complete its allotted four weeks though it might have gone through at any other season of the year.

Of the other houses, none looks sure past the 1st of May, and it is doubtful if many reach that date. "Angel Face," Victor Herbert's musical comedy, which played here a couple of years ago, has been suddenly booked into the Walnut to succeed "Letty Pepper" beginning Monday the 10th. John E. Young heads the cast of this show which has been touring the Southern states, and comes here at a \$2 top, one of many such at the Walnut. No limit is set for it, but it is not figured to stick longer than two weeks in face of the musical opposition.

The Garrick still claims good money for "The O'Brien Girl" which, however, has dropped decisively from the S. R. O. class. It is hardly likely that anything else will be booked in here. There was talk of giving "Back to Methuselah" at this house, but nothing came of it.

The Forrest has done beautifully with "Tip-Top" which has been one of the bright spots of the past week. "The Mask and Wig" of the University of Pennsylvania plays at this house the week of April 17. The name of their show this year is "Tell Tales," based on the William Tell story. The lobbies of the syndicate houses have been featuring picture displays of Ed Wynne's show recently, and it was believed booked for the Forrest, but it now looks as if this show might skip Philly, and go to Chicago. If so, no one knows what show, if any, will come to the Forrest beginning April 24. It is known, however, that the

Matinees are the features of this drama, there being three afternoon performances. Four are announced for Easter week. Takings last week nearly \$6,500, which may be better than an even break.

"The Perfect Fool," Cohan (24th week). Reported booked out late this month, though management may try for continuance through spring. Business affected in last month but gross still tops other \$2,500 musicals. Last week over \$13,500.

"The Hotel Mouse," Shubert (4th week). Started out a fair draw and has not built upward. Holds to around the same pace of nearly \$11,000 weekly.

"The Pigeon," Frazee (10th week). Revival did comparatively better in Greenwich Village, but will continue to test the post-Easter going. "Fine Feathers" in revival may succeed.

"To the Ladies," Liberty (7th week). Last week the takings again beat \$15,000. That a new comedy can hold its own through slump period is indicative of its strength. Only a few dramas getting more money.

"Up the Ladder," Playhouse (5th week). Is well spoken of but has little call in agencies. Support from cut rates is keeping it going.

"Voltaire," Plymouth. Was withdrawn last Saturday, staying two weeks. House dark. Will reopen Easter Monday with "The Hairy Ape," now playing downtown.

"Truth About Blayds," Booth (4th week). Weather conditions hurt a little last week but now comedy held up well, with the gross not much under \$10,000.

"Your Woman and Mine," 39th Street (6th week). Moved over from Klav Monday but is listed to close Saturday. Went co-operative after opening and built somewhat with cut-rate aid. House was dark; nothing announced to succeed.

"Orphans of the Storm," Apollo (14th week). Griffith picture will be withdrawn after one week more. Business last week about \$9,500, but heavy advertising outlay calls for more. No succeeding attraction decided on.

Houdini, Times Square (1st week). Opened Sunday on rental arrangement. May get some money with Houdini personally appearing, though picture not rated good.

"Man to Man," Central (2d week). Universal special, badly hooded strongly.

house will be used for amateur purposes during May.

When Elsie Ferguson's "Varying Shore" ends at the Broad on Saturday, April 29, it is not likely anything will succeed. The same applies to the engagement of Sothorn and Marlowe which ends at the Lyric on the same night. "Liliom" will stay as long at the Adelphi as it can make money, with doubt of anything to succeed.

This leaves the Shubert as about the only house in doubt. "Bombo" with Al Jolson comes in on the 17th, but three weeks is the longest time credited it. Although it looks like one of the earliest closing seasons for a long time past.

Estimates of the week:

Shakespearean Repertoire with Robert Mantell (Broad 1st week). Much criticism here of bunching of Sothorn-Mantell bookings, with belief that latter will get worst of it. "Richelleu" opening night off in attendance. "Grand Duke," while not the flop here that it was elsewhere, was below house average. About \$8,500, second and last week.

"Tip Top" (Forrest, 3d week). Fred Stone show caught on after doubtful start. In fact, it lead the town last week on gross, with only "Letty Pepper" claiming to come off better because of lower overhead. Did about \$20,500, with a couple of spotty nights.

"Up in the Clouds" (Shubert, 3d week). Gaites show expressed confidence and optimism up to middle of last week, when it was finally decided that going was too rough and last week of expected run was cancelled, leaving house dark for Holy Week. Half houses rule last week, with prospects that this week will be worse. About \$10,000.

"The O'Brien Girl" (Garrick, 7th week). Cohan show fell off last two weeks, but still seems bent on finishing a long and profitable run. No special exploitation or advertising has been used, house trusting to word of mouth advertising. Slightly under \$13,500.

"Letty Pepper" (Walnut, 4th week). Claimed to have done best of any show in town, basing claim, probably, on comparatively low overhead. "Angel Face" coming in Monday. Did about \$12,000.

"The Circle" (Lyric, 2d week). Selwyn show was sadly off Monday and Tuesday nights, but came back nicely beginning Wednesday matinee and hitting a high level at week-end, with prospects that show will keep pace throughout three week run. Audiences all money. Did about \$12,500, and will probably better than mark.

"Liliom" (Adelphi, 1st week). Had fine opening, with hopeful prospects of riding through Lenten slump, and then crashing through for big money Easter week. "The White Peacock" sadly off, except for some balcony play, and woman audiences at matinees, did about \$8,750 last week.

BOSTON'S WORST WEEK SWAMPS "MAIN STREET"

Piece Goes to Storehouse—Final Weeks for George Arliss

Boston, April 5.

The worst slump of the season was noted here last week. When the storm blew over "Main Street" had perished at the Wilbur and had gone to the storehouse, the final weeks were being announced for Arliss with "The Green Goddess" at the Plymouth, and business all through the city was way off.

A bad weather break was responsible for some of the loss of business and the brunt of the Lenten season slump was felt at the same time.

"White's Scandals" (Colonial, 3d week). This show is not getting over very strong and it is reported that last week it was off on several evenings.

"Dulcy" (Hollis, 2d week). Not turning them away, but still holding up fairly well for a dramatic attraction, with the matinee business good.

"Welcome Stranger" (Tremont, 3d week). Has been a disappointment from the start and last week no better than the two previous ones.

"The Emperor Jones" (Selwyn, 2d week). Show is attracting considerable attention and drawing from the so-called "high-brow" clientele.

"Greenwich Village Follies" (Shubert, 4th week). Business just fair.

"The Green Goddess" (Plymouth, 9th week). Gross under any of the previous weeks.

Low Herman is to produce girl acts in England for the Stoll circuit with Joe Mercedes. The latter returned from London last week, after appearing in the halls there. The new vaudeville producing team will sail for the other side May 16.

The suit of Frank Myers, who was engaged as company manager of "Just Because," has been settled out of court. It was a salary claim.

The proposed Mae Desmond stock at the Welting, Syracuse, N. Y., for this summer has been declared off. It's doubtful if the house (Shubert) will organize its own stock.

ADVANCE SALE SAVES CHICAGO ATTRACTIONS

Steady Downpour of Rain Discourages Box Office Sales—Two Openings

Chicago, April 5.

Last week's rain was consistent practically every evening of the week and had not some of the attractions been fortunate with a large advance sale, they might have been snowed under if they had depended on the meagre window sale.

Two of the shows playing here said "Au Revoir" to make room for other attractions Sunday night. The Apollo discontinued its vaudeville policy to return to the legitimate with McIntyre and Heath opening Sunday night in "Red Pepper." The other attractions going by the boards were "Little Old New York" at the Cohan Grand, to make way for "The O'Brien Girl," and the "Silver Fox" at the La Salle, in favor of Helen Shipman in her initial starring vehicle, "Lola."

Two attractions will finish this week. Billie Burke will remove "Intimate Strangers" from the Powers, to make way for William Gillette in a limited engagement in "The Dream Maker"; Francine Larrimore will take "Nice People" out of the Cort after a five month run to admit Pauline Lord in "Anna Christie."

Of the two musical shows, "Ziegfeld's Frolics" are the leaders in the gate receipts, while of the non-musical element "Bluebeard's Eighth Wife" and "Lightnin'" ran neck and neck for the top honors.

"Intimate Strangers" (Powers, 2d week). Starting off at good gait early in week, fell of considerably later, but Saturday matinee and night carried it over the \$16,000 mark.

Russian Grand Opera (Olympic, 2d week). Chicago evidently has not tired of opera from support given this company. On second week passed the \$15,000 mark. Leave here April 15. May Robson to open the next evening in "It Pays to Smile."

"Bluebeard's Eighth Wife" (Garrick, 6th week). This French comedy is still the leader of the non-musical show. Had not weather elements been against it, it might have gone close to the \$20,000 mark. On the week take-in it was close to \$18,000. Looks as though will last well into summer.

"Ladies' Night" (Woods, 2d week). Toned down considerably by local censors, due to editorial comment. Show drew the curiously inclined in good numbers and jumped over \$14,500 on the week.

"Ziegfeld's Frolic" (Colonial, 2d week). Stepping along nicely, with word of mouth advertising proving most beneficial. Getting society play with upper part doing as well. Reached close to the \$28,000 figure on the week.

"Red Pepper" (Apollo). Opened Sunday night for indefinite engagement. Top Saturday and Sunday evening \$2.50, other nights \$2. Wednesday matinee \$1.50. Did extensive advertising prior to opening and from indications looks as though it would catch on.

"Nice People" (Cort, 23d week). In its sixth and final month, the attraction is doing well. With inclement conditions prevailing got over \$7,000. Leaves Saturday to enable Pauline Lord to open Sunday in "Anna Christie." Is the last of the Sam Harris attractions to pull out.

"Little Old New York" (Cohan's Grand, 13th week). In its last week took over \$9,000. Left Saturday. "The O'Brien Girl" came in for unlimited engagement.

"The Exquisite Hour" (Princess, 2d week). In the south end of the "loop" house the Grace George show did as well as could be expected from the reception it received at the hands of the daily press. Got around \$9,000 on the week.

"Lady Billy" (Illinois, 5th week). Mitzi seems to still be resourceful in drawing to this house. \$19,000 claimed on the week. Ed Wynn announced for April 23.

"The Night Cap" (Playhouse 13th week). Still going along at steady gait, getting close to \$8,600. Will probably remain until warm weather when Revue is scheduled for this house.

"Lightnin'" (Blackstone, 29th week). Picked up a bit on preceding week, getting close to \$18,000. This business is phenomenal for house and attraction which is approaching eighth month here.

"The Silver Fox." Closed at this house prematurely March 25. Helen Shipman opened here in her initial starring vehicle, "Lola," on Sunday night.

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.)

They let me sit up for thirty minutes last week, but they pulled three teeth in the meantime.

I must have gone to sleep with my mouth open and a nurse saw I had teeth and reported me to the doctors. Anyhow, I seem to be getting closer to that operation for dandruff every day. After that I wonder what new outlet they will find for their personally conducted Cook's tour restlessness? They can't do anything more to me unless they rig me up as a radio receiving station.

To extract three molars the dentist gave me what he optimistically termed a local anesthetic. "Conductive anesthesia" is the alluring phrase employed on the time table to describe the beauties of the trip, and it is so used because the conductor injects novocain upon the right-of-way of the offending teeth. The theory is the drug will conduct that part of the gum into such a state of insensibility that the traveler will never realize the sad moment of parting with lifelong friends. I was assured it was a painless journey and was gullible enough to buy a ticket and board the train. But long before reaching my destination I learned to my great sorrow that I had erred in taking a local. I should have selected the express and gone into the sleeper which, being right next to the diner, would have made the passage much more pleasant. One thing I discovered was that the conductor was no regular conductor. He was either a brakeman or a section hand or bot for he broke one tooth into five sections and had to cut a V into my gum. As a representative of the operating department he sure was a rough worker devoid of any consideration for the passenger. Yet he was skilled in his crude way, for after it was over I had to admire the manner in which he backed the huge steam derrick into such a narrow opening to rout out the unsound ties of the roadbed. As he did it a locomotive with six headlights danced crazily before my eyes while its four whistles and two bell's kept up such an infernal racket that I thought the armistice was being celebrated all over again in my attic.

And the irony of the whole affair—if one can so refer to what seemed to be the extraction of steel-embedded teeth from an iron jaw—was brought to my understanding the next day when my nurse announced her departure for a few days to have two teeth removed. I asked her why she didn't have it done in the hospital. She told me she knew a dentist uptown who extracted without pain. Her successor the very next day poured oil on the fires of my discontent by taking the afternoon off to have a tooth pulled by a dental surgeon a block away from the hospital. She reported the process absolutely painless. It is a wise nurse who doesn't patronize her own hospital dentist.

A shattered spine couldn't stop me from laughing, but a shattered biceps did. When Dr. Lorenz admonished me not to laugh because he feared the bodily agitation would react on the injured vertebrae, I told him I just simply had to laugh if anything struck me as being funny. Then the dentist came and pulled three teeth and made my mouth so sore that I couldn't laugh. It hurt me even to crack a smile.

A Sunday paper had an editorial on the tendency of theatrical managers to shorten their casts. Fine. I sure am right up to the times. If they keep shortening my cast I will soon be doing a monolog. I understand that before next season I am to end-my-run here and be taken off the boards, meaning the fracture board upon which I have been performing for nearly three years.

A new nurse administered my ablutions the other day. When she reached my third chin she inquired if she should wash my neck. I said "Yes, b—" all means, if you can find it." No dressmaker has ever been able to locate one on me, although I will say that an artist on the Evening Mail accomplished what nature failed to do for me. He ran a portrait of me taken several years ago when I didn't have a neck either, but he did something to it and, lo and behold, when it appeared in print I had a modern dress and a graceful neck.

The business office of a New York newspaper was held up and robbed by unidentified bandits. Inasmuch as it was the business office that was looted, you can't expect us press agents to get excited about it.

The paper stuck up was the Tribune, and the news reached the city desk in an odd way. "Won't you please send a boy down to keep me company? I'm afraid," tremblingly begged a girlish voice over the telephone to B. O. McNany, the assistant night city editor. "Afraid of what?" he inquired. "Oh, I don't know. I am just nervous, I guess," she replied, "and besides it's lonesome here, for the cashier hasn't recovered yet from the blow on the head that horrid robber gave him. You see—" But McNany didn't wait for any more information via the phone.

I see the city administration is experimenting with a process for deodorizing garbage. Hope this device will be perfected so that its field of activity may be extended to hospitals. Ether, iodine, chloroform and creosote are a few of the nostril annoyances I can mention offhand that deserve such treatment.

In one week the newspapers announce the adoption of eight parentless and homeless children by two women of the theatre. Nora Bayes has taken two into her home and heart and Mrs. Harriet Collins, wife of Sam Collins of the vaudeville team of Collins and Hart, is raising six made orphans by a murder at Lynbrook, L. I. Would respectfully suggest this as a topic for a sermon by the Rev. John Roach Straton. On second thought I withdraw it. It isn't sensational enough for his consideration. And besides he might attack the morals of the children who allow themselves to associate with theatrical people.

Joe is his name and hallman is his avocation. Joe is a most interesting character. Some mornings he halts in his duties outside my door to comment on the topics of the day. Yesterday I asked him what he thought about Muscle Shoals. "Don't know, mam," he replied without hesitation, "I ain't never seen him fight."

Salome was an acrobatic tumbler and not a dancer, George C. Druce of Oxford, England, told the Royal Archaeological Institute. That makes Mary Garden and Geraldine Farrar eligible for membership in the National Vaudeville Artists' Association. But if they open the bill at a certain variety theatre in Texas I hope they don't send out their laundry until the manager has seen their act.

"Hotel Guest Ends Life; Leaves Body to Doctors," was an interesting headline that caught my attention the other morning. But please note he didn't consign his body to the doctors until he got through with it. There are some of us denied even that privilege.

An up-State paper headlines: "England's King Pays Respects to America's President." Isn't that splendid? Still paying respects.

MAKE IT SNAPPY

Pittsburgh, Pa., April 5.

Eddie Cantor, Lillian Fitzgerald, Teddy Webb, Betty Flitch, Marie Burke, Tot Quarters, John Hyam, Joe Opp, George Hale, Marguerite Wilson, Sally Long, Nell Carrington, Henri Cottave, D. McCarthy, Muriel De Forest, Alex Salayman, Cleveland Bronner, Ingrid Sothen, G. Jack Burns, Wilber Foster, Paul Herbert, Billy Rosco, Betty Marshall, Marjette O'Brien, Helen Carrington, Mae Sullivan, Cardinal Pearra, Evelyn Campbell, Paul Herbert, Margaret McCarthy, Margery Toomy, Hermosa Jose, Portland Hoffa, Nan Phillips, Queenie Queenen, Betty Palmer, May O'Brien, Alice Weaver, Joe H. Christie, M. Christie, M. De Vere, and the Misses Martin, Prior, Frank, Langdon, Nolte, Evers, Lux and Vaniker, and the Blue Devils.

"Make It Snappy" is a typical Cantor show, a replica of the "Midnight Rounders" and perhaps slightly superior in general embellishment. Eddie Cantor followers will find plenty to rave about for there is an abundance of Cantor comedy, of the type that started with the dentist's office in the "Follies" a few seasons back.

For those who have been watching the comedian's progress, the present piece may disappoint just a trifle, for some of the comedy of last year's show is held over, according to the program, by request, while a couple of other scenes have been improvised, but are basically the same as others with which Cantor has been identified in other seasons.

In general "Make It Snappy," is the highest class production Cantor has ever appeared in. Every scene is a corker, and about 10 of 26 listed on the program are highly elaborate.

The staging is credited to Charles Sinclair, who has done a surpassing job. There is one beautiful scene in the second act built around a tuneful song "Fragonard Girl," in which Marguerite Wilson leads and the girls appear in Fragonard attire before a striking drop that blends harmoniously with the costuming.

Cleveland Bronner's ballet is based on an original allegory and with some original lighting effects and graceful dancing makes a fitting close to the first act, even if the story should go over the heads of those who fail to read the explanation on the program.

Cantor dominates about three-fourths of the show. Lillian Fitzgerald is given second billing and plenty of work, including the single act she presented in Shubert vaudeville recently with enough of the mimicry eliminated to make it a hit.

The Blue Devils also go through their whirling smash as seen in vaudeville. Their bit follows a burlesque on the "Sheik" in which Eddie is the principal. Next to the "Blue Front" clothing store scene, which is the one "retained by request," and which is still loaded with laughs, the "Sheik" gets comedy honors.

The stage door scene is held over, practically as before, with Miss Fitzgerald in Nan Halperin's role, and walking off to spontaneous applause. The dentist's office travesty which was remodeled into an insurance office, last season is now a police station.

Cantor meekly walks in to be examined for a job on the force, just as six feet of a giant are being ushered out as physically too small. Joe Opp is on the heavy end as usual, a little cross-fire is added to last season's parley and when the phone rings to announce that all the coppers are being knocked off by the gas-house gang, Cantor decides he doesn't want the job.

The show has been considerably pruned since its original showing, and still runs about ten minutes too long. The opening prologue is a scene in two in the form of an usher (Lillian Fitzgerald) directing a couple of customers to their seats. The gags interspersed are clever, but many miss the mark through the habit of Cantor's adherents finding their seats late, Cantor's songs are all new and just the right ones for him.

One exception is a "request," which he also did last year for the same reason, "After the Ball." The strongest of the new numbers is "Yiddish Mammy." While every one of his one-step speed songs had a couple of laughs, one of them will be recognized as a paraphrase of an ancient joke, neatly dressed, "Don't Stop! Don't Stop Kissing Me," or words to that effect.

Close to the "Sheik" in comedy value, and new, were a "Vampire" satire and a street scene in which Cantor enacts the role of a taxi driver and hears the country sap. Tot Quarters leads three songs, pity this girl lacks a voice, possessing every other requisite as she does. The other feminine singing leads are all capable.

John Ryan's tenor voice carried several numbers across successfully. There are four males who act as chorus boys, among other things. George Hale does a soft shoe fancy dance near the start that rivals anything of its kind on the boards today. Muriel De Forest also registers a dancing hit.

Hearn and Opp are still the old dependables. Everybody else does all expected. The music by Jean Schwartz is snappy, but none of the melodies linger. Harold Atteridge did the lyrics and book. Harrison.

Jo Paige Smith, vaudeville agent, who has been on the coast for the past five months, returned last week.

AMONG THE WOMEN

By THE SKIRT

The Palace, Monday matinee, was surprisingly small. Gertrude Hoffman's act is most pretentious and Max Hoffman in the pit revolutionized the Palace orchestra with the aid of extra musicians.

In an "Arabian Nights" dance Miss Hoffman was in a silver robe, soon discarded, revealing an almost nude figure. A ballet dress worn by the star was of white, made unusually long. A Spanish number showed an elaborate yellow shawl over a navy blue satin dress with the full skirt bordered in green. A Russian costume was a riot of colors.

Ruth Zackey, Ernestine Anderson and Ferrol Dewees wore the loveliest soubrette dresses of white, green and black with half bodices of brilliants.

Emma Klidge in a gold sequin dress did a most difficult contortion dance. Catherine Gallimore in a Dresden shepherdess dress was fetching. Rae Eleanor Hall was in yellow net embroidered in crystal. The Stars of Yesterday handed me the biggest thrill of the season. Well do I recall Corinne in her early career. Corinne for her minstrel song was in white tights with a satin coat edged in red. A coral sequin gown had a blue tulle girdle.

Mrs. Jimmy Barry was in green chiffon tastefully touched with crystals. Her second dress of white had a silver leaf design. A large black hat was oddly hung with a wide lace scarf.

Shocking was the attendance at the Winter Garden, Monday night. Alice Lloyd was practically the only applause getter. Miss Lloyd, repeating at this house, wore two new dresses. One, a crinoline, was in a rather deep green picked out in gold. A tangerine chiffon was in long lines with the lowered girdle of gold. The Swanson Sisters with the Rigoletto Brothers did a yodel number, one in pink silk and the other in blue pantaloons.

They changed to black and silver. The soprano frequently was mostly off key.

Hattie Althoff, with the Five Kings of Syncopation, was neatly dressed in black with jet. Betty Pierce, with Bobby Higgins, wore a four-ruffled dress of green silk.

At the Colonial on No. 2 the girl of Weyth and Wynn wears two very good looking costumes. One of blue metallic material had a covering of embroidered net. The sides of the skirt opened, from which fell cascades of mauve melope. A very short dancing dress was in mauve petals. Blue ribbons hung all over the dress.

Harriet Marlott, as an eccentric old maid, dressed the part accordingly. A young girl in the act was in mauve chiffon. Wells, Virginia and West proved the same riot they were at the Palace a few weeks ago. Dolly Kay is still showing the silver frock.

James E. Cooper's "Big Jamboree" show at the Columbia, with all its rough house, is very amusing. Frank Silk and Frank Hunter are screamingly funny, even though their comedy isn't the cleanest. The chorus wear several sets of well designed costumes. One in particular was very striking. A chicken number was well dressed.

Lella Ricard, a tall blonde with a fair voice, made several changes of costume. Silver cloth was draped closely to the figure and a crystal robe had a touch of mauve. A sport costume consisting of a purple silk sweater and white skirt was Miss Ricard's most becoming costume. Helen Andrews, a heavy soubrette, was in the usual short dresses, the difference only in color and material.

Miss Horton succeeded in showing several neat dresses, the best looking one perhaps a plain grey charmeuse made with the low girdle. Mildred Holmes for her specialty was in black tights with a jacket embroidered in silver.

SPORTS

Everett McGowan, the newly crowned king of outdoor skaters, who recently took the title from Bobby McLean, and Gladys Robinson, the female champ of the sharp steels, have perfected a vadeville act and will present it around the Keith theatres during the summer. A special ice flooring will permit the couple to do their fancy and speed work. Alf T. Wilton promoted the team for the two-a-days.

Boxing was resumed in Havana last week under the supervision of a regulatory commission with dissatisfaction. The men were poorly matched, and the contest bored the crowd. Cuba has some good material from which to develop fast bouts, but the tendency to "quit" has more than once spoiled the game. Much credit is due to the efforts of Dr. Juan O'Naughton, well known in New York, to bring the game back into favor, and he may succeed. Since Broadway knew him he has taken over the evening newspaper, La Trensa, and brought it forward into the leading ranks of newspaperdom.

After a consultation with his business associates at Madison Square Garden, this week, it was announced that Tex Rickard would leave New York for a vacation lasting during the run of the circus at the Garden, after which he will resume active management of the property.

For the first time Coney Island, New York, will be represented in baseball circles, when a semi-pro team, now in preparation, will open there within the next month. (Sunday only.) The field will be situated near the old Brighton Beach Music Hall and within a half mile of the New Brighton, Keith vaudeville house. The proposed stadium and playing field is sponsored by interests of the Brighton Beach Baths.

There is some talk of the Van Keltom stadium at 57th street and Eighth avenue being made into an open air fight club for the summer. The location is an excellent one, but

there is small chance of the idea being carried out, mostly because of the State Athletic Commission regulations. The place is used for tennis and hand ball during the summer, with a picture show offered at night. In the winter it is made into a skating rink.

James Lowe, pugilistic manager for Jack Johnson, former colored heavyweight champion, and Joe Jacobs, manager of Mike McTigue, announced this week that they have leased the Mt. Royal, Montreal, for the purpose of matching the former colored title holder with Fred Fulton or Harry Wills (colored). According to the present dope, Johnson is to receive a guarantee of \$15,000 while the selected opponent will work on a percentage basis. The fight will be a 15-round decision affair and is expected to be held about the middle of May. The Mt. Royal has a seating capacity of 15,000.

In the advertisement of Earle Reynolds in last week's issue of Variety, it was stated he established the world's ice-skating record for 100 yards at Detroit, Feb. 1, 1893. Reference to Detroit newspapers of Feb. 8, 1893, was made. The date should have been Feb. 2.

Cohoes last week clinched the pennant for the second half of the race in the New York State Basketball League. The team is composed of Tripp, Johnson, Barry, Kampmeier, Burkamp and O'Neill, all out-of-town men. Gloversville, winner of the first half flag, will be met in a series of three games to decide the league championship, the first game being scheduled for Friday night in Cohoes. The league was not the success this year that it had been in others.

High salaries paid the players, squabbling among the managers and league officials, fights between rival teams, and the indifference and oftentimes insolence of stars, have been the main factors in putting professional basketball on the skids up-State.

REVIEWS OF RECORDING DISCS

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

POPULAR

GRANNY—Yvette Rugel (Vocal).
KA-LU-A—Edna Brown—Elliott Shaw (Vocal)—Victor No. 18854.
 Yvette Rugel, from vaudeville, makes her debut as a Victor artist with "Granny" (Young-Lewis Akst). Its sales will determine Miss Rugel's further alliance with the Victor company, although on its merits she deserves playing up as a solo star. A schooled singer, she lends added charm to the run of pop songs and is certain to impress. She has been given an excellent opportunity at least with a type of song that should carry her, or be carried by her. "Ka-Lu-A" (Caldwell-Kern), from the popular "Good Morning Dearie," has been recorded by practically every company two ways, dance a. l. vocal. Edna Brown and Elliott Shaw's voice blend splendidly with this picturesque number.

BOW WOW BLUES (Fox Trot)—Original Dixieland Jazz Band.
RAILROAD BLUES (Fox Trot)—Benson Orchestra of Chicago—Victor No. 18850.

Just "blues" is this record. And what weird wicked blues! A blues is indescribable as a musical composition. A "blues" makes a "blue laws" discipleirate and a dancer syncope. It's all in the way you look at it or listen to it. For the dancer, suffice it both orchestras do wonders with their selections.

ON THE 'GIN 'GIN 'GINNY SHORE—Aileen Stanley (Vocal).
THE MAMMA GONE BLUES—Elsie Clark (Vocal)—O'ke No. 4543.

Miss Stanley's dulcet Dixie droll makes the most of "Ginny Shore," including a cleverly written patter with the play on the word "gin." "The Mamma Gone Blues" is evidently an error in title, or else Miss Clark is singing a female version. She complains of those "turned down, low down, terribly daddo gone blues." But if it is strictly a male's plaint, why was not a man assigned to record it? Miss Clark's contralto otherwise does nicely with the indigo wail. Incidentally it is interesting to note the improvement in the Okeh tone quality. It may be the expiration of the Victor basic patents has caused such improvement in all the former record makes as well as the many new ones that have since sprung up.

SMILIN' (Fox Trot)—Green Bros. Mellorimba Orchestra.
SOMEWHERE IN NAPLES (Medley Fox Trot)—All Star Trio and Orchestra—Victor No. 18851.
 George Hamilton Green, one-third of the All Star Trio, and Joe Green have a new recording combination, the Mellorimba Orchestra, in which the mellorimbas are the featured instruments. Because of the melody sameness throughout, the disc impresses as "kickless," lacking that swing so much in demand by modern hoofers. The "Somewhere in Naples" medley is more like it, being brisk, exotic and snappy. It has color as delivered, the "Maria, Maria" section accounting not a little for this.

STARS (Fox Trot)—Nathan Glantz and Orchestra.
SONG OF INDIA (Same)—Gennett No. 4810.

Mr. Glantz's saxo work, as always, features his recordings. He distinguished himself a couple of years ago when he was assigned to carry the saxo theme strain in "Dardanella" and other popular dance tunes on some of the records. From his position as an integral unit of an orchestra, he has come rapidly to the fore with his own recording combination. In "Stars" (John Alden to be remembered for his "La Veeda"), Glantz has arranged some novel effects, including a saxo and cornet "conversation" and a snatch of the "Peer Gynt Suite" in the accompaniment. "The Song of India" is the usual fox trot arrangement of Rimsky-Korsakov's immortal composition.

COHEN TAKES HIS FRIE D TO THE OPERA—Monroe Silver and Steve Porter—Aolian-Vocalion No. 14282.

This is a double-faced disc, the burden of Cohen's experiences at the opera in the company of his Tad friend Mike (Steve Porter), covering both sides. Monroe Silver has arranged the dialogue, the first part dealing with their experiences in getting to the Metropolitan opera house. The end of the first section finds them leaving; at intermission time and the other side of the record finds them in a one-arm beany between acts. It's a funny disc, even though Silver does insist on retaining some old boys.

MY MAMMY KNOWS (Fox Trot)—California Ramblers.
WHILE MIAMI DREAMS (Same)—Okeh No. 4547.

"My Mammy Knows" (De Costa-Jerome) is another of those Dixie mammy songs that permits of a wealth of Dixie song interludes. "In the Gloaming" has already been incorporated in the chorus proper.

the California Ramblers ringing in "Suwanee River," "Old Black Joe" and others in the accompaniment. "While Miami Dreams" is a tuneful fox trot which the orchestra delivers acceptably, the sax and brasses featuring.

WASHING BABY—Marie Cahill (Monolog).
SHOPPING—Same—Victor No. 45265.

These two "canned" monologs are so typical of Miss Cahill one would guess it in a minute. A phonograph monolog is the most difficult of all entertainment, because of the fact the raconteur's personality is spiritual rather than actual. This is sometimes grasped as an alibi by one or two of the standard disk monologists to interpolate more or less mildewed "sure-fires" to bolster up their chatter, and it is to Miss Cahill's greater credit she eschews any such practices. In "Washing Baby" she is assisted by an ever recurrent telephone bell, which does a dumb "straight" for her. The comedy is derived from remarks to baby which the party at the other end of the wire will misconstrue as applying to himself. In "Shopping" an absent "Ethel" does straight for Miss Cahill, the comedienne maintaining a running fire of patter for two minutes that packs a goodly number of healthy laughs.

IN MY HEART, ON MY MIND, ALL DAY LONG—Aileen Stanley and Billy Murray (Vocal).
BOO-HOO-HOO—Same—Victor No. 18855.

Aileen Stanley and Billy Murray return to the Victor disks after quite some absence with two "canned" vaudeville renditions. Both artists are too well established on the disks to require commenting. As a team, it's a new idea for them, and, given numbers like these to record, they should build up a following all their own. The boy and girl double number is familiar to vaudeville fans. Its development on the records is a new angle, however, and allows for considerable individual latitude in the way of novelty interludes. In the first selection Murray carries the melody. Miss Stanley joining on the harmony. In "Boo-Hoo-Hoo" it is the reverse.

SWEET COOKIE—Mamie Smith and Jazz Band (Vocal and Instrumental).

OH, JOE—Same—Okeh No. 4542.
 Mamie Smith set the pace for phonograph coon shouters. Her records sold to such extent, particularly in the southern and other colored communities, that the competitive record firms were not averse to following suit and lining up a colored woman coon shouters—that is, all but the Victor. Possibly the major company does not think there is enough in it for them in that field. Truth to tell, it must be fairly thoroughly covered by now by Miss Smith, Edith Wilson (Columbia), Eliza Christmas Lee (Gennett) and others. To return to Miss Smith, she has been peddling out the coon shouts at the rate of two or more a month, all on the same, "Where is my sweet daddy? I'm a lonesome mamma," bloozy style. The female cry to her love-sickened male has been overdone to such extent one wonders how they sell. Contrariwise, some songsmiths think there is such assured market for them all they do to write such number for Miss Smith's particular use, the sole intention being to cash in on her record sales. The sheet music does not amount to much. As a result Miss Smith has been declared "in" on several numbers even to the extent of being nominal co-author thereof. "Sweet Cookie" (Irwin Le Clerc) is a lusty-throated woman's plea to her man known as "Sweet Cookie." That tells the tale. As an instrumental blues, it's another story. Her Jazz Band plays it in its wildest mood.

POPULAR SONGS OF YESTERDAY (Waltz)—Hackel-Berge Orchestra.

Same (Part II)—Victor No. 35713.
 This 12-inch disk will be a revelation to the average present generation youth who decries the waltz as being too slow and can only appreciate jazz and "blues" as dance music. The Hackel-Berge orchestra has arranged some of the best known "old time" tunes in waltz tempo, playing them straight, minus saxo walls and trick breaks but as good old-fashioned music, employing the brasses and strings for the main melody carrying. "The Bowery," "Sweet Rosie O'Grady," "Side-walks of New York," "Annie Rooney" and kindred tunes are included.

WIMMIN (Fox Trot)—Club Royal Orchestra.
GOOD-BYE SHANGHAI—Same—Victor No. 18857.

Eddie Cantor and Fred Fisher in devising "Wimmin" naturally dealt very seriously with the lyrics for Mr. Cantor's vocal use. The dance end was allowed to take care of itself, and the surprise of it is the fact "Wimmin" is as goo: a fox as a song. Medleyed with Fisher's solely own "Glow Little Lantern of Love" it is a spirited fox trot, the

bass sax carrying the melody at the beginning, later giving way to the brasses and the piano. The Club Royal bunch is a Whiteman orchestra, and the Whiteman hand in the orchestrating is very evident.

"Good-bye Shanghai" (Meyer) has been lauded and disparaged alternately by orchestra leaders, the latter averring they can't see it and others raving about it. The rhythm is decidedly "choppy" and Oriental and away from the ordinary, and, as done here, a novelty. There is no doubt that if Paul Whiteman had started his Victor work with "Gypsy Blues," as he has recorded it last month, with its peculiar Negro spiritual rhythm, he would have been decried. But, once established, Whiteman has earned the right to experiment with odd arrangements and novel effects. Similarly, "Good-bye Shanghai" has been juggled with, and the result is interesting.

SHE'S A MEAN JOB (Fox Trot)—Billy De Rex and Ladd's Black Aces.

I GOT IT, YOU'LL GET IT (One Step)—Same—Gennett No. 4809.
 Did you ever dance to a vocal fox trot or one step? Here's an opportunity to do so. Billy De Rex's tenor enunciates the lyric clearly, despite the fast tempos in both renditions keeping perfect time with the dance rhythm maintained by Ladd's Black Aces. Both are novelty songs. "I Got It," a one step by Lew Pollack and Lew Brown (the latter author of "Oh By Jingo," "Chile Beanie," and kindred "nut" songs), is a clever melody adaptation of the Anvil Chorus from Verdi's w. k. "Il Trovatore."

I'LL FORGET YOU—John Steel (Vocal).

THE WORLD IS WAITING FOR THE SUNRISE—Same—Victor No. 18844.

Ernest R. Ball's "I'll Forget You" has justly won favor as a composition. This is the song that will sell this record, not forgetting John Steel's following. Steel has built up a certain class of audience that favors his type of song. They will not be disappointed in this.

STANDARD

MESSE SOLENNELLE CRUCIFIXUS—Enrico Caruso (Vocal)—Victor No. 87335.

The immortal peer of all tenors sings Rossini's composition in Latin on the Victor disks this month. Caruso when alive once said, "The Victor records shall be my biography." One has but to listen to understand.

SERENADE—Jascha Heifetz (Instrumental)—Victor No. 66022.

Heifetz plays D'Amabrosio's Serenade beautifully, starting with a sparkling pizzicato and continuing for the rest with the bow, interpreting the rippling melody with vividness and difficult elaboration. The serenade is a trilling thing of color and brilliancy as Heifetz interprets it.

SWEET PEGGY O'NEIL—John McCormack (Vocal).

This is not the "Peggy O'Neil" that was such a popular waltz hit recently. "Sweet Peggy O'Neil" (Redding-Waldrop) is orthodox Irish in spirit, lyric and melody, slow and full of emotion. John McCormack's tenor is built for just such song—or should it be said such song is perfectly built for John McCormack's tenor—but whichever the case it is a delightful addition to one's disk collection.

DON GIOVANNI—Lucrezia Bori (Vocal)—Victor No. 87333.

Signora Bori's soprano falls soothingly on the ear with this immortal Mozart melody from the second act of the "Don Giovanni" opera. "Dearest, Shall I Tell Thee," is the title of the selection.

DEEP IN YOUR EYES—Casaba Instrumental Trio.

FARE THEE WELL, LOVE—Same—Pathe Actuelle No. 20673.

"Deep In Your Eyes" was Victor Jacob's last popular waltz contribution to musical comedy, following "Apple Blossoms." The Casaba Trio (harp, violin and piano) plays the selection with fine feeling, balancing the more sedate "Fare Thee Well, Love" (Keith) with a lighter and more popular touch.

BECAUSE—Philip Carson (Vocal) AT DAWNING—Henry Moeller (Vocal)—Gennett No. 10053.

Both Philip Carson and Henry Moeller, both tenors, are new record singers. The former is an unknown quantity by reputation, although his charming interpretation of this better class number is bound to establish him, but Moeller has been heard from before, both with the N. Y. Symphony Orchestra and Oratorio Societies, as well as soloist in the New York Congregational Church. Moeller's rendition of Cadman's "At Dawning" with its soothing repeat line, "I love you," ought to make this disc a big seller.

Carson in "Because" (D'Hardlot-Teschmacher) takes a few high registers superbly. Both these tenors will bear watching with their phonograph work.

VICTOR ORCHESTRA MEDLEYS—Nos. 18852 and 18853.

These two 10-inch records are marketed primarily as educational records for children. Beautifully

CABARET

to themselves in their style which is a mixture of ball room and acrobatics. The singers in between shows are Billy Bryant, Ellinore House, Florence Lanier, Marie Stone, Margie Drury and June Warwick.

Chicago, April 5.

The cabaret tours of Frank J. McGovern, cabaret proprietor, to study his competitors' methods, were rudely interrupted when his wife summoned seven detectives to arrest him in a local hotel early Monday morning, where he had gone with a strange woman.

The couple were held for the Morals Court.

The Fountain Inn, on the Merrick road, near Lynbrook, L. I., is announcing its opening for tomorrow (Saturday, April 1). Dave Weiss and John Henningsen will again operate the roadhouse.

The Club Maurice is charging \$2 cover charge for the appearance there of Irene Bordoni, the check addition prior to the star's cafe debut there being \$1.50 a head. There has been plenty of grumbling from patrons because of the boost in charges. With the former tax a cabaret show was given, but Miss Bordoni sings three numbers and there is no other entertainment except Ray Miller's jazz band, principally used for dancing. Her custom is to appear about 1 o'clock, and that makes the absence of the other amusement for the non-dancers the more pronounced. Club attendants explained the cover was raised because of the guarantee of \$2,000 to Miss Bordoni, whose contract calls for a percentage of the cover charges. She participates further over a certain gross. Since Miss Bordoni started, the management is seating only those in evening dress at ringside tables—at her request, it is said.

Shanley's is expected to open tomorrow (Saturday) with its new dance place policy patterned after the Roseland. The Roseland company, however, has no connection with the new venture. Shanley's policy, unlike the Roseland idea of charging a nickel a dance, will exact a \$1.50 admission for men and \$1 per woman with the privilege of dancing all night. The same scale will obtain on the special Saturday and Sunday matinees.

The restaurant will not be completely abandoned. The 43d street wing will be given over to the usual kitchen space. The Broadway side will constitute the dance hall. Thomas Shanley, Jr., and James Verfont will have supervision of the dance hall phase, including the refreshment bar.

Charles Bohler, formerly of the Hugo Wilkes Agency, has contracted with Harry Moir to place a revue at the Terrace Garden, Chicago, at the Morrison Hotel, beginning April 10. Those engaged for the revue are Elsie Cole, Bell Estes, Jackie Hatch, Etta Travis, Babe Deifel, May Love, Marion Davies, Helen Ray, Dot LeRoy and Gertrude Liebert. George B. Fleming will be the producer for Bohler. An admission charge of 50c. is made here, and both matinee and evening performances are given.

The Entertainers' Cafe, storm center of litigation in the South Side cabaret area, Chicago, has been definitely closed for one year. This was done by the United States Circuit Court of Appeals upholding the decision of former Judge Landis closing the place for violation of the Volstead act. Suit to close the cafe was filed by the U. S. district attorney on Nov. 24, 1920, and three months later Judge Landis ordered it closed. Since then the place has been operating under a writ of supersedeas pending the decision on an appeal from Judge Landis.

"The Place," on West 48th street, New York, has reopened with a revue staged by Al Davis including Kitty Flynn, Mabel Clifford, Al Munroe and a chorus. "The Place" is conducted by George Ackerman and Johnny Hodge.

One hundred thousand dollars' worth of "apple wine" was seized by prohibition agents upstate last week. A month ago the agents took samples of the wine, which proved to have an alcoholic content of 7 per cent. They returned, seized the "apple wine," and arrested the owner. (Continued on page 28)

Ike Bloom's Midnite Frolic, Chicago, has changed its policy of intertainment. Conditions forced this as well as other places to seek some other sort of show, outside of a revue, which proved expensive and not a big draw. Starting Monday his revue was discontinued and in its stead were eight vaudeville acts. Six single women were engaged to sing between dances and shows. The eight acts go on one after another, taking up about 25 minutes. This is repeated four times during the evening, with the first frolic starting as before at 11.30 then 12.30, 1.30 and 2.30 a. m. The admission price was reduced, and where formerly the "Midnite Frolic" extracted 99 cents admission during the entire week, the price went down to 55 cents, with Saturdays and holidays 99 cents. There is no cover charge.

Considerable display advertising was used to announce this policy, and in addition Bloom has added an innovation which makes his the only cabaret having it. The novelty is called the "Ball of Fire," consisting of a large ball, covered with small mirrors, suspended from the ceiling, by a wire, attached to a motor. Three spotlights are placed at various corners. The motor spins the ball and the spotlights change colors, giving an effect for the dancers. All house lights are out during the "Ball of Fire" dance.

The removal of the revue permitted a larger seating capacity and more dancing room. Formerly it seated 550, and now 700 can be accommodated. The Broadway Saxo-Harmonists contribute the music that hypnotizes the feet. An aggregation of six fellows who have versatility, class and individuality. The band was held over for another six-month period. They are a sure bet draw for Bloom.

The first of the eight acts was a tall, slender, curly haired miss, billed as Marguerite De Borde, sobriquet. She is a New York Product, and moves around while singing her numbers, with much pep. Joselyn Devolet, who claims vaudeville as her field, danced in different styles. Miss Devolet is graceful to her very finger tips. Fred C. Moore, Irish tenor, sang pleasantly. Daisy DeWitte warbled syncopated songs, in shorts. Miss DeWitte is a blonde haired miss who knows how to wear her gowns and sing. Frank Norton, comedian, did a little of everything, singing, dancing and clowning. Josephine Taylor was the most popular of the bill, rendering classical numbers in a sweet soprano voice of much volume. Joe Tenner, who is appearing also in Will Rogers' "Frolics" did a few numbers. Mazette and Lewis mixed dancing team, had the dancing field

rendered by the Victor Orchestra and containing snatches of some of Tchaikowsky's, Kulak's, Gauthier's, Gurilt's and other compositions it makes an interesting aural release. And what a wealth of beautiful strains for the songsmith to "adopt" for popular songs!

OLD BLACK JOE—Criterion Quartet (Vocal).

MEDLEY OF SOUTHERN SONGS—Same—Gennett No. 4816.

Some of Stephen Foster's best known Dixie classics are included in this disc, the male quartet reverently interpreting the lyric significance of each selection. There is no orchestral accompaniment save the banjo strumming by the men themselves.

ROSE OF MY SOUL—John Steel (Vocal).

WHISPER TO ME IN THE TWILIGHT—Same—Victor No. 18836.

Steel and Jerry Jarnigan, his piano accompanist in vaudeville, are the authors of both numbers which the tenor delivers with the usual fervor that always distinguishes Steel's efforts. Both are love songs, of the "passionate" type Steel favors so much, the tenor interpreting the lyrics with characteristic feeling. Steel seems to have adapted John McCormack's stunt of winding up with the inevitable octave jump. There is the popular appeal in both selections that ought to boost the sheet music sales, providing the songs are being published.

ULTIMA ROSA—(Lonely Rose)—Giuseppe De Luca—Victor No. 64776.

Commenting on an Italian rendition is like trying to diagnose spaghetti. It sounds all right, tastes all right but what it's all about is problematical. However, De Luca's baritone hints of sincerity and tender emotion so the theme must be ditto. Abcl.

(Continued on page 21)

HARRIET REMPEL and Co.
"The Heart of a Clown"
 Dramatic Sketch
 21 Mins.; Full Stage (Special)
 23d St.

Harriet Rempel's latest vehicle, like two of her previous ones, permits of a dual characterization. In this instance it is a young Italian circus performer, an old woman type, similar to the one portrayed in her last sketch. The action of "Heart of a Clown" takes place in a circus tent dressing room, the characters being a clown, the clown's son, and the two characters done by Miss Rempel. It seems the clown's wife had left him for another man some years previous to the opening of the playlet. The circus is playing the town in which the clown's ex-wife lives supposedly. In order to revenge himself on his ex-wife, the clown has the son, a child of say six or seven, dressed as a clown also. The ex-wife, the audience is informed via the clown, would suffer extreme mental anguish if her son, who incidentally the clown (his father) had kidnapped several years before, should become a clown like his father. So, it is with the idea of revenging himself on the ex-wife that the clown sends a note to her, telling her to come to his dressing room. Instead of the ex-wife coming to the clown's dressing room, however, an aged woman appears in answer to the clown's note. The old woman is the ex-wife's mother, and she informs the clown in a scene that has considerable dramatic value that she (the old woman) has answered the summons because her daughter, the clown's ex-wife, is dead. There is a bit of love affair built up previous to this between the clown and the Italian circus performer.

The comedy relief of the act is derived from the pert speeches of the child, apparently played by a midget. The kid has been taught by his father to distrust women, and his cynical remarks concerning the weaker sex furnish countless hefty laughs. The clown is a dramatic character, his life being spent while out of the circus ring, it seems, nursing his desire for revenge. The man playing the part handles it competently. Miss Rempel's two types, the Italian performer and the old woman, are both faithful.

The sketch has been well produced, a full stage eye of red and white material giving the turn likeable circus atmosphere. There is a kaleidoscopic effect at the finish, showing the circus animals moving up a hill. It did not work very well at the 23d Street. It hardly seems necessary even of working properly.

The sketch is rather crude constructively in spots, but on the whole serves its purpose well enough as a vehicle for Miss Rempel's ability as a character actress.

Bel.

RUSSELL MACK, Assisted by Olive Hill and June Astor
 Songs, Dances and Talk
 18 Mins.; One and Full Stage (Special)
 City

Russell Mack is a light comedian, youthful and modern in method. He has personality and a sense of comedy values, sings well enough, dances neatly and monologs in an average way. The groundwork is there for rapid advancement in every department. Mack formerly was in musical comedy, and more recently in vaudeville with a monolog. He is assisted by Olive Hill and June Astor, the former appearing with him at the opening in "one" for a flirtation bit, and the latter confining herself to singing and dancing, principally in the later full stage part of the turn.

Mack is the flip kiddier in the opening, not fresh, but neat, and bright in a juvenile way, which doesn't mean a musical comedy juvenile way. Miss Hill makes a good foil for Mack's comedy in the opening section. In the full stage part the two girls constitute a double dancing combination, standing out with kicking, splits, etc. Both girls are excellent dancers and lookers. Mack monologs and does a song or two, while the girls are changing costumes.

The act has a good idea for the finish, comedy tableaux being used for encores. This could be further carried out. It has limitless possibilities. The three are competent entertainers. The act has plenty of stuff for the pop houses right now. It will be ready to hold down an early spot in the big timers within a week or two.

MRS. STAN STANLEY and Co. (2).
 Comedy Act.
 18 Mins.; One.
 City.

Mrs. Stan Stanley, assisted by a woman and man, is offering a comedy audience act, laid out along the general lines of the turn of that type done for many years by Stan Stanley. A woman sings a few bars of an operatic aria off stage first, later entering with a dummy and going into a ventriloquial routine, prefacing her ventriloquism with the announcement that she's the greatest lady exponent of the art in the world.

She can throw her voice a hundred yards, she says, and, suiting the action to the word, makes a try at it. "How are you?" she queries. Voice from gallery replies "Thirsty." This gets the act off to a laugh, with another arriving immediately, when the male "plant" interrupts from a seat in the front orchestra row, starting a conversation with another plant (Mrs. Stanley) in the rear of the house.

Plant and girl crossfire for comedy returns, with another colloquy starting between man plant and woman on stage. The dialog here, which includes talk by the man plant directed to woman on stage—"You may be good, but I just can't get interested in you"—for the better part is almost identical with similar dialog in the Stan Stanley act. Mrs. Stanley interrupts at this point, taking up a position in the aisle beside the man plant, with more crossfire ensuing. This exchange includes a smack administered to man plant by Mrs. Stanley. Woman on stage invites man plant to step across footlights, which he does.

Conversational exchange between man plant and woman on stage next, Mrs. Stanley joining the other two on stage after they have swapped a riddle or two. Money changing bit regarding number of fingers man plant has on hands, with one of women lecturing man plant on honesty at finish, and man plant agreeing with sentiments expressed, man plant winding up conversation with, "Lady, here's your watch," at same time handing back timepiece.

The Mrs. Stan Stanley turn shapes up as a good comedy act. Its almost identical resemblance to the Stan Stanley act will be immediately remarked by any audience that has seen the Stan Stanley act.

Bel.

EMMETT CORRIGAN (2)
 Character Recitation
 "In Memory"
 12 Mins.; Full Stage
 Palace

Mr. Corrigan is the author of this excellent little bit of dramatic verse, which is enacted in a full stage set depicting the living room of a New England home.

Corrigan as the middle-aged father of a martyred soldier enters and seats himself opposite his wife, a motherly looking old lady who is busy knitting. In verse he comments on the burial of "The Unknown Soldier," which he has just been reading about in the newspaper.

He informs his wife that he is certain it is their boy Jim who lost his life on the same ridge and in the same drive were the "unknown" was lost. Continuing the theme he tells her of a dream he had and in the dream he witnessed the ceremonial attending the burial of the hero at Washington.

After the great men of the nation had left the bier the corpse sat up and it was Jim. He beckons his father to him and begged him not to reveal his identity, as that would destroy the illusions of thousands of mothers who were secretly proud that the "unknown" was their son.

At the conclusion of the dream description a postman arrives with a registered letter from Washington. It is for the mother and contains a gold service star which the father takes as conclusive evidence that their boy was the one selected to symbolize the martyrs of the nation.

The act is intensely dramatic and entirely in verse, Mr. Corrigan being the only one speaking. The silent background of Mary Hene Mack, the mother, was a fine piece of intelligent characterization. The orchestra effects are also a contributing factor to the illusion. It is impressive dramatic effort and, though somewhat in the nature of a sombre reminder of the war, holds a full-toned patriotic appeal that lifts it above the tawdry "post war" stuff that the stages are littered with.

Con.

HOWARD and ROSS.
 Banjo and Singing (Special Set).
 18 Mins.; Two.
 Columbia (April 2).

Here is a big time specialty that could easily hold down a spot in the second section of any bill. It abounds with novelty, original comedy crossfire talk, all productive of laughs, and the woman has an excellent singing voice well fitted into a miniature production wherein she gives impressions of operatic stars in the rendition of selections from "Pagliacci," "Carmen" and "Faust."

Howard and his work are familiar to those who remember him as one of the justly famous originators of the flying banjos 20 years ago. He juggles one, two and three of the instruments, the while plunking a melody from them, as well as giving a great imitation of a squeaky phonograph. A double rag number opens with routine following, the finale being utilized for the operatic impressions, the woman singing behind the back-drop, which carries a transparent center, appropriate backing being utilized for the scenes.

During the repertoire some nifty crossfire chatter is offered, all bringing the desired laughs. It's away from the average musical offering and combines novelty, originality and genuine musical entertainment. The appearance of both is an asset, and both have a pleasing personality that helps immeasurably. They scored the hit of the Columbia Sunday concert could walk right into the Palace and do likewise, and should connect with a route without the slightest delay.

Wynn.

BRAWN, SYRELL and DREYER.
 Singing, Dancing and Piano
 18 Mins.; One and Three (Special)
 City

Betty Brawn and Lois Syrell, brunette and blonde, respectively, are dancers. Dave Dreyer is a pianist. The three have evolved an excellent production singing and dancing turn, with a songolog, special lyrics and music, and containing sufficient thread of story to make the specialties logical. Dreyer opens the act with an introductory bit of verse, bringing the girls on, with the latter disarming criticism of vocal shortcomings by conceding the fact and announcing lyrically they are dancers. The girls offer a splendid sight contrast, with their bobbed blonde and brunette locks. Pink costumes for the opening number are pips. Dreyer has an innard at the piano, imitating a pianola with uncanny accuracy, following girls' double dance. He manipulates the ivories with the experienced touch that comes of a thorough knowledge of the instrument.

Girls each have a single next, Miss Syrell contributing to the generally good effect with some nifty kicking, and Miss Brawn offering a bare-legged Oriental (Cleopatra) dance that discloses her as an adept contortionist, with splits and back kicks of the advanced type included. Following a short session at the piano by Dreyer the girls in silvered bodices and abbreviated garb, for double dance. The act has big-time atmosphere, the people in it as well as the way it has been staged giving it value for the better houses.

Bel.

TERRY and HAWTHORNE
 Comedy Skit
 14 Mins.; One (Special Drop)
 Greeley Sq.

Man and woman team employing a light comedy vehicle based upon the familiar husband and wife idea. The husband is endeavoring to get out of the house to attend a party. Wife enters the customary protest. He slips away for a short while, and upon returning discovers her in an inebriated condition, she having discovered several bottles of whiskey which he had hidden in a bag and for which he returned.

The best low comedy value of the turn is developed in the drunk business by the woman, the turn finishing up when she declares she had merely been faking to teach him a lesson. The skit is bright in spots and contains laughs. For an early spot on pop bill it has the goods.

Hart.

MORTON and BROWN.
 Singing, Dancing and Talk.
 15 Mins.; One.
 City.

Man and woman (colored) in routine of double and single songs, with a few lines of talk and a bit of characteristic soft shoe stepping. Both have good voices, and both dance capably.

Open with raggy double of the pop variety; man sings another rag, talk next, woman soloing a ballad, with double for closing. Standard type of turn for small time houses.

Bel.

"POWDER PUFF REVUE" (9).
 Songs and Dances.
 26 Mins. Full Stage (Special).
 Fifth Ave.

Two principal dancers, a songstress, a man for bits and four choristers are employed on the stage for this rather elaborate revue. A leader is carried, soloing from the pit.

A generous eye of violet, with front drop to match, furnishes the principal stage dress. For the opening a tinted flood gives an old rose effect, in tune with the Colonial number offered. The song number at the rise of the curtain gives way to the tableaux entrance of Lola Gille and Senia Solomonoff, the dancers, who alone are featured in the billing. The opening is attractive because of its neatness and the richness of the dressing.

The leader solos in the spot, providing a few moments for costume changes. The songstress, with a Spanish number, follows, that, too, bringing out the choristers with tambourines. Solomonoff in native costume joins the number at the close for a few steps with the girl, then goes into Russian dancing as a single number. The stepping is good enough, but incongruous in the costume.

Miss Gille in fanciful Jap costume was out on her toes alone following her partner. Her "rise" and jumping steps counted in the hand won with speeded finish. After a popular ballad in one the act resumed full stage for an extended oriental finale. The eye parts to display a painted back drop. Here again the costuming does not seem just right with the number. "A Song of India" was rendered, and the choristers were out in semiharem garb, bare-legged and with veils over faces. Gille and Solomonoff, however, in elaborate Hindu or East Indian costumes, are more properly in the picture. The dancing of the two leads is given to the violin of the leader alone. Several good throws and single toe work again drew attention. For curtain encore Gille does hock steps on her toes.

The "Powder Puff Revue" cost plenty to produce, the dressing particularly showing that. It needs working to round into big time form, also, direction.

Ibc.

DONNA SISTERS, THIBAUT and CODY (4)
 Dancing Act
 14 Mins.; One
 58th St.

A mixed quartet, the men working throughout in evening clothes, the girls making three changes. The turn opens with a song in which the harmony is marred by one of the girls. This could be corrected and should be. From that on the act assumes a speedy tempo, the quartet alternating with solo, doubles and quartet dances, and each individual effort earned the principals a round hand.

The opening ensemble dance is a good starter for what follows. The man's solo is exceptionally well executed, his steps calling for intermittent applause. The two girls next offer a double dance, well done and well liked. The costumes call for a word of praise in selection. The other man solos for several bars and is then joined by his partner, the two men going through a flock of clever steps.

An ensemble dance at the finish, cleverly routine, earned the quartet an encore for which they offered the drum corps steps. The general stage presence and the neat appearance of all four is commendable. They can hold a late spot on any small-time bill, and could qualify for an early spot on the two-a-days, but the opening song should undergo some rehearsing. They scored a hit.

Wynn.

TED and DAISY LANE
 Talk and Songs
 12 Mins.; One
 American

Boy and girl. Both of neat appearance. They have a routine of talk that is rather weak with only an occasional laugh. They affect the "dese-does-dem" dialect characterizing two slangy youngsters, the theme following the conventional flirtation method of introduction with cross-fire patter filling in.

The dancing helped to some extent and the double number at the close topped them off fairly well, but they have the ability to aim higher. They will stand still or go backward as the act now stands, for they can never progress far and since they possess the ability they should take advantage of it. They did only fairly.

Wynn.

JACK WILSON and Co. (3).
 Comedy and Songs.
 28 Mins.; One.
 Fifth Ave.

Jack Wilson in his latest routine follows the general framework of his familiar offerings. His principal aid is Charles Forsythe Adams, who was a single and whose stage presence and size resemble Franklin Batlle's. Adele Ardley is the feminine contribution, and a midget, alluded to as "Willie," sang from a box and then joined Wilson and his company on the stage.

Dialog between Wilson and Adams carries a good comedy pace for the start. Jack, in the familiar burnt cork, arc style, and starched white "pants," is for playing "Zaza" with a blonde. In the argument he won the first laughs by calling Adams "a soft drink; that is the dirtiest thing I can think of."

Adams provided a change of pace with a song single that started out like a chant but ended in true ballad fashion, and it won him an earned encore. A money bit brought Miss Ardley on, and foolery that coaxed the dough to her from "Willson left him alone when the others vamped to spend it. Wilson monologized, introducing his kidding about cabarets. Any person going into the Palais Royal with only \$7 would need holy water to get out, while there was so much ether in the beer that after drinking four bottles one could have his leg sawed off and never feel it. His Detroit auto gag—the kind that "won't stop in front of a synagogue"—landed, and he announced a new song, "I'm Hungry for a Beautiful Girl, But They're All Too Hungry for Me."

Miss Ardley had a song interlude, giving a number regularly, then in jazz and in opera style. It took a number of minutes more than needed for Wilson to change to "dame" dress, and a change of songs would speed the turn at that point. Wilson, with a burnt orange "gown" that followed the skin-tight style of his, plus an enormous hat, had a parody on "The Sheik." Travesty dramatics with Miss Ardley and Adams took the turn into the final bit. Jack is for stoning bad women. Miss Ardley agrees provided the stones are from Tiffany's. Wilson's rejoinder, "How would you like a necklace of hard boiled eggs?" drew a laugh. Willie, planted in a stage box, then warbled a Dixie melody, and it turned the trick, the little chap taking to the stage and singing an extra chorus.

The Wilson act is framed for the black faced comic's fans. It is new in material rather than style. In Adams he has an excellent associate.

Ibc.

BILLY SHONE
 Talk and Songs
 16 Mins.; One (Special Drop)
 Columbia (April 2)

Billy Shone or Schoen, as he was formerly billed, has provided himself with a novelty for his new vaudeville effort, appearing from behind a special tableau drop, attired in tuxedo, with a turban and an unusually long cigarette holder. He explains he is an Indian fakir and will exhibit his prowess as a mental telepathist. He then proceeds to sing "The Shriek of Araby," getting a good start, following by announcements of thought waves from F. O. B.—B. U. M.—I. O.—G. I. N., etc., completing with comedy answers well arranged.

A comedy number, "Mother Eve," is introduced, getting good results, with more talk interspersed between each song. A Broadway number is next and a ballad is used for a finale. The talk has been well written and Shone is a good salesman. But he oversteps the time limit. The ballad might replace the Broadway number and let that finish. It's something new, well done and productive of good results. Shone should connect with this act.

Wynn.

THE PHILMERS
 Wire Walking, Juggling and Dancing
 10 Mins.; Full Stage (Special)
 23d St.

Man and woman. Man walks wire and juggles, mixing in patter. Woman generally fills out stage picture and does a bit of dancing (hard shoe). Man is a good wire walker, juggling capably while balancing on wire. Act carries black and white eye, with pictures of clowns on it. Man is in clown costume at opening, later appearing in regulation trousers. It would be a good idea to carry out the black and white effect in the costumes of both through the act, instead of woman wearing rose colored short skirt and man changing to brown trousers. Good opening turn of its type.

Bel.

"TWINKLING FROLICS"

Songs and Dances
18 Mins.; Full Stage
American Roof

There are no programs at the American, consequently to discover the names of the producer or cast in an act of this type one must investigate. After sitting through the routine for 18 minutes, there was little to note worthy of investigation other than to learn the name of one of the girls in the line-up who stood out like a white stone on a velvet background. The cast carries three boys and two girls, and the action revolves around a repertoire of published songs.

The opening introduces the quartet in a dance number, the stage being nicely dressed with a velvet back-drop giving the view a touch of class. Perhaps the act has special scenery not on view on the Roof. A double number by boy and girl follows. Then the young woman, whom it developed was a Mabel Blondell, soloed with a "Rube" number. That was the outstanding feature of the whole affair. In fact Miss Blondell's work was so far ahead of anything shown by her associates she seemed out of place in the line-up. Her costumes, her appearance, her ability and her general stage presence naturally led one to wonder why this producer didn't build an entire act around her alone.

A double dance by two of the boys went nicely, although nothing beyond the conventional double steps were shown, this following a solo by the other Miss, a soprano who helped the picture immeasurably. A Frisco imitation following an introductory lyric by Miss Blondell in spangled panties unveiled a perfect figure. This registered well, more so than the jazz dance. Another double dance by the boys and then a medley with a grand finale. Practically all the songs were published by one house. One member of the audience imparted the information audibly that last week the song writers on the same bill had the same songs. There is no dialogue, and there should be dialogue, but a music publisher abhors dialogue. It takes up time where a "plug" would better fit. And that medley of the songs in the act made a double plug even though a poor finale. It's just a combination of five people, individually talented to a degree, with one girl standing out despite the handicap of no opportunity to exhibit talent. As it stands, it's just a small time "flash."

Wynn.

"SANDY"

Songs
12 Mins.; One

Another protégé of Gus Edwards' doing a Scotch cycle of songs that generally depends on the rolling of the "r's" to make it seem as such. Interwoven with the vocal numbers is a series of imitations of "birds and beasts of the field" by the youth. Mainly they adhere to a bit of whistling, a cat fight and the holding of the nose during a mimic bagpipe selection. Possibly a most expressive gesture.

Three melodies are done with the final number resulting in a medley of Lauder's hit selections, not any too well done and insufficient to pull the boy out. He is not overly supplied with personality, nor does his ability or material warrant a big time showing, even for so early a spot as he held, No. 2.

The "cute" classification was also missing, leaving nothing but pure ability upon which "Sandy" was to get by and he failed to produce. Hence, not exactly a catastrophe, but far from satisfactory was the result, and though Lauder came over some 13 or more years ago it may be well to remember there wasn't a good imitation of him yet and this youth is no exception to that rule.

Skig.

WHITE and BECK.

Songs.
12 Mins.; One.

Columbia (April 2).

Two men, working in tuxedos, totting a fund of personality and an excellent appearance, who can handle double numbers as well as the best. They open with a semi-comic, "Oh, Dear," which gives them a flying start, following with the inevitable "Mammy" song, with a patter chorus, harmonizing nicely and getting much more from this particular "Mammy" than the majority.

A comedy number that seems to be moving fast is likewise handled in good shape, and the finale, a Russian comedy lyric, probably titled "Giga," rounded off the turn nicely. They held the second spot and before a reasonably large attendance earned a trio of bows. A good singing double.

Wynn.

PAUL WHITEMANN'S SAXA-PHONE SEPTETTE

Musical
14 Mins.; Full Stage (Special Drapes)
Broadway

Six young men play saxophones graduated from the baby instrument to a huge horn almost the height of a man; with a deep organ-like note as foundation for the fascinating harmony. In addition there is a young woman who sings.

The whole act has perfect taste in presentation. The musical arrangement is strictly modern, running to sprightly jazzed effects which lend themselves especially to the insinuating quality of the soft brasses.

The musicians open with a neat number, done entirely in concert style and as they go into their second selection the woman appears from the wings without parade and takes it up as a solo. She is an unaffected and red looking girl, tall and quietly dressed in black evening frock. She works with fine self-possession and poise during the remainder of the routine, alternating with the sextet of musicians. Midway of the Broadway bill, the turn scored on its good taste in ensemble and musical quality.

Rush.

JACK LITTLE

Pianologue
12 Mins.; One

Jack Little is clean cut, neat appearing, blonde youth. He goes straight to the instrument, without stalling, for an oriental medley with variations which proves him an excellent musician.

The pianist announces a few impressions of the modern mechanical piano and imitates a Q. R. S. roll version of a popular song followed by a mechanical roll that is slipping and changing tempo. An old fashioned nickel in the slot mechanical completes this portion which is entertaining and well executed.

A classical rendition with marvelous fingering all over the keyboard, followed by a Chopin prelude with variations and as the finish a medley of popular melodies to orchestra accompaniment.

Little has an engaging personality and an easy address. In addition he is a first rate musician. On his musical ability alone he qualifies for the number two spots on the big time bills. When he develops the possibilities of his personality and injects a bit of novel comedy he will acquire featuring and spots. At present it is almost a straight piano act, but strong enough for the two a day.

Con.

"STARS RECORD"

Singing

22 Mins.; Full Stage and One.

(Special set)

58th St.

Stage set in attractive cye, supposedly the interior of a phonograph concern, a desk on one side, two fancy "prop" phonographs, etc. Manager enters with introductory remarks about rehearsals of stars, etc. A quartet of singers arrive individually, representing Al Jolson, George McFarlane, Marlon Harris and Galli Curci. The baritone offers a solo, followed by a tenor solo in Italian by the Jolson impersonator.

The Marlon Harris characteriste offers a "rag" song, and the Galli Curci impressionist does the expected operatic solo. Then the blackface man runs through a routine of three songs, the entire aggregation aiding the finale back of a one drop with a phonographic horn painted upon it.

They harmonize for the closing number. There is some talk between the fifth member and each of the principals, some getting response. The singing is varied and this, with the scenic effects, brings the vehicle into the "flash" class for the small time and possibly the intermediate stands. It closed the 58th St. program and did nicely.

Wynn.

PIERCE and RYAN

Songs and Talk

15 Mins.; One

23rd St.

Two-men combination including Ben Pierce, a character comedian, and Lee Ryan, straight man. The former, playing an old rube character, possesses a wealth of comedy material ably developed with the aid of Ryan, a neat appearing chap with personality.

Two numbers are introduced during the routine, one of a comedy nature and the other of the published variety. An act that can fit where a two-men comedy turn is needed.

Hart.

LILLIAN WALKER and CO. (3)

Comedy Sketch

"Dimples"

15 Mins.; Full Stage (Special Set)

Royal

Lillian Walker, former Vitagraph star, is the latest screen luminary to enter the vaudeville ranks. For her return to the twice daily, in which she last appeared as a member of Gus Edwards' Song Birds about twelve years ago, she has chosen a sketch by Edgar Allen Wolf.

Miss Walker is cast as a young star of the speaking stage named "Dimples." Her manager-husband, a rotund person, has not divulged the marriage for professional and business reasons, which the young star resents and is determined to correct.

The sketch opens full stage in a divided set depicting her dressing room and the first entrance back stage. Miss Walker enters becomingly gowned in opera cloak and décolleté dress, to change for her stage things. The maid advises her to humor her stout husband, who enters to be informed by "Dimples" that she has just accepted a three-carat diamond ring from one of her admirers. When he remonstrates she informs him it is perfectly proper as the public thinks she is single and therefore open to attentions.

After she changes to stage costume, showing a negligee during the operation, a good looking juvenile enters and is greeted effusively, the young star kissing him in view of her hubby. Champagne is opened and "Dimples" feigns a swoon. At curtain call she leaves to make her entrance, when the husband and the juvenile have heated words over the latter's attentions. "Dimples" returns to prevent a bottle throwing episode and mutual explanations reveal that the "lover" is her brother, that the secret of her marriage has been revealed, in the newspapers and that it hasn't apparently made any difference with her public, judging by the amount of off-stage applause that follows her imaginary exit.

Miss Walker handles a song and dance acceptable and read lines like a veteran of the speaking stage. She is pretty and personable and has excellent support from her three players. The only jarring note was the overdone "swoon" of the maid, which reached the straining point. The sketch is neither novel nor brimful of bright dialog, but in the capable hands of this quartet will suffice to please the former fans who will be lured into the vaudeville houses to see Miss Walker. It looks like a set-up for a once-around feature for the big bills.

Con.

ORIGINAL PIANO TRIO

Instrumental

6 Mins.; Two

Rivoli

Edgar Fairchild, Herbert Clair and George Dilworth constitute the Original Piano Trio. At the Rivoli, a Broadway picture palace, they offered two selections (programed), Franz Schubert's "Marche Militaire" and Rimsky-Korsakov's "Song of India" (not the fox-trot arrangement). The boys present personable appearances in tuxedos, being discovered at the keyboards at the rising of the curtain.

Minus any flourishing they play the march ensemble, winning ample returns. The "Song of India," performed with variations, almost stopped the show, the applause continuing after the lights were doused for the feature film.

The trio can easily elaborate their stuff into an acceptable vaudeville turn. They are capable instrumentalists on the order of "Pianoville," the "Pianophiles" et al.

Abcl.

KIBEL and KANE

Song, Dance, Talk

15 Mins.; Two and One

American Roof

Jules Kibel, formerly with a standard comedy trio some years ago and a vaudeville author and producer later, has been working in this act for several months. It features a number of "nut" inventions which are ingenious for all their nonsense. These bits are cleverly included as part of the cross-gagging which, coupled with the duo's delivery and singing, builds it up sparklingly. An "alarmless alarm clock," a self-kicker and other bits are part of the business.

In "one" the couple use a prop house-building outfit as part of a double number. Their stuff is neat and should become standard for

SHOW REVIEWS

(Continued from page 19)

laughs in the early section in generous quantities. Mr. Herbert's little comedy sketch has an element of naturalness about it that is delightful, and the manner in which it is played brings out its value conspicuously. His portrayal of a Hebraic type stamps him as a character actor of ability. The man supporting him, playing the other partner, is a whole stock company in himself. The girl playing the stenog is also excellent, the snippy office assistant to the life.

Another comedy turn, fourth, Joe Browning, whanging 'em with a bunch of punchy material, delivered in his easy monolog style. Some of the talk about an auto would appear rather broad if handled by a performer less deft in its manipulation than Mr. Browning. It isn't what you do, it's how you do it, and Browning assuredly knows how.

By way of contrast Adelaide Bell, a dancing turn, next, with a pianist filling in between costume changes. Miss Bell's back kicking is in a class by itself. The fancy toe and ankle work also stands out. She went over for a flock of bows at the conclusion of her specialty, the house bringing her back for an earned encore which took the form of a brief bit of splitting. Miss Bell's dancing ability would make her a real asset to any Broadway musical show.

Sylvia Clark, sixth, with a likeable line of travesty numbers, put over with an accurate comedy touch that brought solid applause and laugh returns. The spotlight number, cabaret travesty bit, a ballad of the lighter type and Russian dancing burlesque made a diversified routine that gave Miss Clark ample opportunity to display her talents as a comedienne.

Jack Wilson and Co. next to closing, with Wilson knocking over his usual score in a comedy way through travesty references to the preceding turns. Mr. Adams, now doing straight for Wilson, has a fine baritone voice, used effectively in a ballad. Miss Ardsley and a midget vocalist, Willie Ward, the latter singing from a stage box at the finish, also figured importantly in the results obtained. It's a real variety act, this Wilson turn.

Closing were the Berlo Sisters, with a singing prelude and high diving as the meat of the turn. The singing at the opening means nothing and is unnecessary, but when the girls get into those form-fitting union suits and start their diving feats—that's something else again. Four of the girls—and about as shapely a quartet as ever splashed into a tank—are engaged in the diving routine, the fifth girl announcing the different plunges. A woman, announced as the mother of the Berlo girls, comes on the stage from the audience at the finish and does a couple of fancy dives, plunging into the tank with her street clothes on. Her age was announced as 62. The turn held the house in to a man. Tuesday night the Fifth Avenue showed signs of the Lenten depression, business being somewhat short of capacity, but good considering the season.

Bell.

STATE

With but a standard program feature in place of a large picture the State first half bill was strengthened in the vaudeville division. Monday night for the last show the big house held near capacity. The show got underway early and kept up a good gait, the applause being well distributed throughout the bill.

Connell, Leona and Zippy started the vaudeville, with Love and Slenk picking it up in the No. 2 spot. The

the big thrice daily. It is one of those acts that can always be relied upon to deliver in a spot.

Abcl.

MARDO and ROME

Comedy Act

14 Mins.; One

American Roof.

A "Wop" act, one doing "straight," the other semi-comic. They offer some talk, a few numbers and some dancing, the comedian doing a good routine of steps. A Primrose soft shoe dance also helped some, but the talk needs strengthening. The "Wop" number, with a patter chorus, earned applause and the pair just made the line with little to spare. A good small-timer, calling for an early spot.

Wynn.

BAYES and FIELDS

Talk, Songs, Dances

12 Mins.; One

American

Opening behind drop with English dialect, everyone put an apparently knew they would do a Bennett-Richards surprise and appear in blackface. They did. A song and dance followed. Interrupted recitations and announcements brought a few scattered laughs with the comedy talk and "business" but the dancing saved the couple. They danced rather well. It's a small timer that can qualify for a number two spot.

Wynn.

two colored boys worked snappily and secured returns making way for Eddie Clark with character songs, No. 3. The ideas developed in the Clark special number are unique. They hit with a telling force. The State is a difficult house for quiet such as that offered by Clark. Monday night's large audience appeared interested and paid strict attention allowing the singer's efforts be heard far in the rear of the huge lower floor.

The Timely Revue a high class production act with three girls and two men served in a good stead in the fourth position. The act has seen much service and has not deteriorated. The costuming and production ends have been kept up to date with the five people on their toes every minute doing creditable work at all times. Wilkins and Wilkins figured in the comedy honors of the evening in the next to closing spot. The man and woman combination experienced little difficulty in unearthing the laughs and kept them coming all of the while.

The Song Writers Festival headliner at the house for a full week closed the show. The big act including the greater portion of the writers connected with one publishing house and featuring numbers of that concern gained all the returns that could be expected for a "plug" act.

Hart.

58TH ST.

A rather pleasing bill at the 58th Street the first half nicely balanced, well varied and entertaining in a small time measure from beginning to end. The feature picture is "Beyond the Rainbow" with the weekly Pathe reel added for good measure. Tuesday night the house opened light but gradually filled up and there were few vacant seats once the show proper got started.

Walsh and Bentley opened with a hand-to-hand routine in "one," the top moulder essaying a bell-hop. There is some fly talk, all connecting well for laughs, and while they offer nothing of a sensational nature, the series of stunts is cleverly staged and earned them a goodly share of applause.

Barrett and Farnum, who were reviewed in these columns last week as Barrett and Neil, showed to better advantage at the 58th Street house and their comedy went over to numerous laughs. The dancing was sufficiently good to earn them an encore and the male member scored with an Irish reel. They did exceptionally well.

The Kennedy brothers, with the former Kennedy, LaFrance act partly rewritten, collected a continuous string of laughs although the first two "gags" notwithstanding the fact of the returns, are rather aged for this generation. More comedy patter could be added here for the situation is elastic, and while the boys kept them in good humor they should aim higher in dialog. They were a distinct comedy hit and should have no trouble in keeping busy with this vehicle.

Florence Timponi, a character singer, was another specialty well liked, the tough number getting the best returns. She could add several more choruses to this to advantage for she has a first rate style of delivery for this type of song. She went big.

Will Armstrong and Co., with a comedy sketch, found the going easy, his woman assistant handling a French character opposite Armstrong's eccentric comedy, working situations up to one hearty laugh after another. The finish followed an anti-climax and this didn't help, but as now offered the finish is logical and rounds the turn out nicely. This skit belongs on the better grade of time, where comedy sketches of its calibre are always appreciated but seldom seen. They earned the legitimate hit of the bill with no dangerous competition for the honors. Donna Sisters, Thibault and Cody and Stars Record.

Wynn.

AMERICAN ROOF

This week's bill atop the American theatre continued right on down through intermission, speedily running through six of the nine specialties before the audience could be awakened from lethargy, but the crowd was not to blame for the program can be rated as one of the weakest the Loew house has carried in many a day. Of course, one might make favorable mention of "Twinkling Frolics" (New Act), a miniature production, as the producers like to style these affairs, but at best this is nothing more than a well dressed song plugging concoction.

The first sign of life displayed by the gathering came with the arrival of Grey and Byron, third from closing. Their routine of cross fire patter and its handling was so superior to anything shown by the previous acts, the audience were sufficiently elated to explode their enthusiasm and welcomed the couple with frequent outbursts of applause and hearty laughs. The woman, tall, good looking and capable of handling dialog, working opposite her shorter male partner, whose peculiar delivery gave the routine a bit of contrast, combined to make a likeable arrangement. They have something a trifle different from the

(Continued on page 24)

BILLS NEXT WEEK (APRIL 10)

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
Paul Whitehead Co
Harry J. Conley Co
O Hoffman Co
Murray & Oakland
Brown & Weston
B & B Wheeler
Reed & Tucker
Mantell's Manikins
Gene Green
Keith's Riverside
Billy Sharp's Rev
Leo Donnelly Co
Wells & West
Ethel Levey
Harry Green
Lorimer & Hudson
Paul Sydel
J J Morton
McFarlane & P
Keith's Royal
Thank You Doctor
George Jessel
Hawthorne & Cook
Dotson
Harry Cooper
Morgan Dancers
Stanley
Willie Rols

Shaw & Lee
*Florence Brady
The Visions
2d half
Green & Burnett
Lane & Harper
Mr & Mrs G. Wilde
(Others to fill)
Keith's 81st St.
Renard & West
Daphne Polard Co
Burt & Rosedale
Owen McGivney
Jewell & Raymond
Sultan
Keith's H. O. H.
Harry Green
Lorimer & Hudson
Paul Sydel
J J Morton
McFarlane & P
Keith's 125th St.
Barrett & Farnum
Sargent & Marvin
Hope Sis Co
Jean Sothern
Holmes & LeVere
Mankin
Allen Town, Pa.
Orpheum
Melo-Fun-Four
Gertrude Barnes
Kilmer & Heney
Fred Browne Co
(One to fill)
Amsterville, N.Y.
Rialto
3 Kendalls
Cramer & Layton
Berwick & Hart
Bernard & Meyers
Rose & Moon
2d half
Clown Seal
Al Carp
Chas. Harnay Co
Schwartz & Clifford
J J Clifford

Ruth Budd
Kennedy & Berle
Hag & Levere
Thalero's Circus
2d half
Keith's Prospect
2d half (6-9)
B. Harrison Co
Jack Wilson Co
Frances Arms
Page Hack & M
Novelty Clintons
(Others to fill)
1st half (10-12)
Margaret Young
Jack Lavery
(Others to fill)
2d half (13-16)
Faber & Bernet
Smith & Mayhew
(Others to fill)
Moss' Riviera
Joe Darcy
Corradini's Animals
Olsen & Johnson
Smith & Barker
Kane & Grant
Dallas Walker
2d half
Hugh Herbert Co
Lewis & Dody
Dolly Kay
Ruby Royce
Kitturama Japs
The Castillians
ALBANY, N. Y.
Proctor's
Levine & Walters
Wolford & Bogard
Chas. Keating Co
Belle Montrose
Leo Biers
The Strangers
2d half
Barrett & Farnum
Sargent & Marvin
Hope Sis Co
Jean Sothern
Holmes & LeVere
Mankin
ALLEN TOWN, PA.
Orpheum
Melo-Fun-Four
Gertrude Barnes
Kilmer & Heney
Fred Browne Co
(One to fill)
Amsterville, N.Y.
Rialto
3 Kendalls
Cramer & Layton
Berwick & Hart
Bernard & Meyers
Rose & Moon
2d half
Clown Seal
Al Carp
Chas. Harnay Co
Schwartz & Clifford
J J Clifford

Wheeler & Potter
O'Neill & Gaffney
Bud Snyder Co
2d half
Dell & Gies
Ed Morton
Thos J Ryan
Silbers & North
Creations
CHESTER, PA.
Adgement
Roma 2
Marcelle Follette
Pierce & Ryan

JACKSONVILLE
Palace
(Savannah split)
1st half
Reynolds & White
Miller & Capman
Linton Bros Rev
Jack Little
Noel Lester Co
JERSEY CITY
B. F. Keith's
2d half (6-9)
Thos Jackson Co
Polly Moran
"New Leader"
Chas. Tobias
Brkaway Barlow
Allman & Harvey
1st half (10-12)
Crafts & Haley
LaDora & Beckm
Harry Ellis
(Others to fill)
2d half (13-16)
Novelty Clintons
(Others to fill)

Page Hack & M
(Others to fill)
3d half (13-16)
Frank Ward
Palmer Kids
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
Aeroplane Girls
Murray Sis
Chisholm & Breen
Nevis & Guhl
Paramount 4
NORFOLK
Academy
(Richmond split)
1st half
Moore & Davis
Damarel & Vale
Platz Bros & Sis
PHILADELPHIA
B. F. Keith's
Herbert & Dore
Tom Wise Co

GERTRUDE—
MOODY and DUNCAN
OPERA and JAZZ, INC.
COMING EAST
Direction: HARRY WEBER
Week (April 10), Majestic, San Antonio, Texas.
SAVANNAH
Hijou
(Jacksonville split)
1st half
Sherwin Kelly
Matty Lippard
Jones & Elliott
Joe Whitehead
Dobbs Clark & D
SCHENECTADY
Proctor's
Clown Seal
Al Carp
Chas. Harnay Co
Jean Barrios
Schwartz & Clifford
J J Clifford
2d half
Cramer & Layton
TROY, N. Y.
Proctor's
Barrett & Farnum
Sargent & Marvin
Hope Sis Co
Jean Sothern
Holmes & LeVere
Mankin
2d half
LeVine & Walters
Wolford & Bogard
Berwick & Hart
Leo Beers
The McAnnans
UTICA, N. Y.
Colonial
Great Johnson
Whitfield & Ireland
Harry Beresford
Fields & Gottle
Blackstone
2d half
Mack & Lorraine
Dewey & Rogers
Frank Mullane
Blackstone
WASHINGTON
B. F. Keith's
Wilson Aubrey &
Jim McWilliams
Ona Munson
Daley Nellis
Cressy & Dayne
Blossom Seely Co
Walters & Walters
YONKERS, N. Y.
Proctor's
1st half
Ethel Hopkins
Franklin Chas Co
Norman
YORK, PA.
Opera House
Humford & Stanley
Cress & Mayne
(Three to fill)
2d half
Williams & Taylor
Janet of France
Mullen & Francis
(Two to fill)
YONKERS, N. Y.
Hippodrome
Dashington's Dogs
Larry Comer
Dowley & Storey
Mason & Cole
Ohio Quarter
Victor Moore Co

BOSTON—B. F. KEITH
BOSTON
Hanlon & Clifton
Morgan & Binder
Charles Harrison
Swor Bros
Adelaide Bell
Gordon's Olympia
(Seollay St.)
Maud Earl Co
Jack Norton Co
Bert Fitzgibbon
Jay Vello & Girls
Gordon's Olympia
(Washington St.)
Toney & George
Ulls & Lee
John B Hymer Co
William Hallen
Adolphus Co
Robinson & Pierce
The Kitaros
BANGOR, ME.
Hijou
Shirley & Sherwood
Leah Pearl
Caesar Rivoli
Payton & Ward
Cooke M & Harvey
(One to fill)
BROCKTON
Strand
Kay Nelson
Hilton & Norton
John Steel
J & N Olms
2d half
El Cleave
LYNN, MASS.
Olympia
"Shireen"
McGrath & Deeds
Donovan & Lee
Vadi & Gyl
MAVERHILL
Colonial
Jack Reddy
Stephens & H'tster
Ulls & Lee
Portia Sisters
2d half
Kay Nelson
Jim & Betty Page
B A Rolfe Co
Hall & Shapiro
(One to fill)
LEWISTON, ME.
Music Hall
1st half
Shirley & Sherwood
Leah Pearl
Caesar Rivoli
Payton & Ward
Cooke M & Harvey

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PRESENT
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Next Week (April 10), KEITH'S ALHAMBRA, New York.
Open MESSRS. SHUBERTS' "LAST WALTZ"—BOSTON, APRIL 17.

Walter Newman
in "PROFITTEERING"
Keith World's Best Vaudeville
Direction W. S. HENNESSY

Beaumont Sis
2d half (13-16)
Mabel Burke Co
Page Hack & M
(Others to fill)
Proctor's 125th St.
2d half (6-9)
*Temple 4
H & J Chase
Harry Green
The Philmers
(Two to fill)
2d half (10-12)
Thos Jackson Co
4 Yauks
(Others to fill)
2d half (13-16)
Rice & Werner
Harry Ellis
(Others to fill)
Proctor's 58th St.
Arthur Whitehead
Breen Family
Orren & Drew
3 Gillespie Girls
Diamond & Br'n'n
Shoot Thru Woman
2d half
Rucker & Winfred
Laurie Ordway Co

ALBANY, N. Y.
Proctor's
Levine & Walters
Wolford & Bogard
Chas. Keating Co
Belle Montrose
Leo Biers
The Strangers
2d half
Barrett & Farnum
Sargent & Marvin
Hope Sis Co
Jean Sothern
Holmes & LeVere
Mankin
ALLEN TOWN, PA.
Orpheum
Melo-Fun-Four
Gertrude Barnes
Kilmer & Heney
Fred Browne Co
(One to fill)
Amsterville, N.Y.
Rialto
3 Kendalls
Cramer & Layton
Berwick & Hart
Bernard & Meyers
Rose & Moon
2d half
Clown Seal
Al Carp
Chas. Harnay Co
Schwartz & Clifford
J J Clifford

LOUISVILLE
Keith's National
(Nashville split)
1st half
Heras & Willis
Henri Sis
Culley & Meyers
Golly & Jaxon
Andrieff Trio
LOWELL
B. F. Keith's
Mr & Mrs J Barry
Sharley Roth & W
Countess Verona
Josie Rooney Co
Montana & Nap
Allan Shaw
Hegedus Sis
MOBILE
Lyrie
(N. Orleans split)
1st half
Earl & Sunshine

Mack & Holly
Frozini
Bernard & Meyers
White Black & U
(One to fill)
SYRACUSE
B. F. Keith's
Mang & Snyder
Donegan & Allen
Clara Howard
Wilfred Clarke Co
Vincent O'Donnell
Sully & Houghton
Eddie Foyar
Proctor's
Mack & Lorraine
Barry & Lorraine
Hewey & Rogers
Frozini
Mack & Holly
White Black & U
2d half
3 Kendalls
Harry Garland
Jean Barrios
Harry Beresford Co
Frank Mullane
4 Bellhops
TORONTO
Shea's
Van Gelle & Mary
Perrone & Oliver
Moore & Jayne
Castling Nellis
Leon Vavarra
The Canines

BOB NELSON
With McIntyre and Heath
APOLLO THEATRE, CHICAGO, ILL.
THANKS TO MESSRS. SHUBERT
Stephens & H'tster
McGrath & Deeds
(One to fill)
CAMBRIDGE, MASS.
Gordon's Cent. Sq.
B & H Skatell
"Springtime"
(One to fill)
2d half
Geo Reed & Girls
Anger & Packer
"Shireen"
(One to fill)
FL RIVER, MASS.
Empire
Jessie Malar
Jim & Betty Page
Cowan & Carey
Geo Reed & Girls
2d half
Jeanne La Crosse
Mack & Stanton
Three Danoloe Sis
(One to fill)
N. BEDFORD, CONN.
Olympia
2d half
J & N Olms
Texos Four
Horton & Norton
Vadi & Gyl
MANCHESTER
Palace
Kernan Cripps Co
Kelly & Brown
Byron & Halg
Hall & Shapiro
Three Danoloe Sis
"Shireen"
Borns Bros
Pierce & Goff
Kernan Cripps Co
Jack Reddy
Teshow's Cats
YONKERS, N. Y.
Proctor's
1st half
Ethel Hopkins
Franklin Chas Co
Norman
YORK, PA.
Opera House
Humford & Stanley
Cress & Mayne
(Three to fill)
2d half
Williams & Taylor
Janet of France
Mullen & Francis
(Two to fill)
YONKERS, N. Y.
Hippodrome
Dashington's Dogs
Larry Comer
Dowley & Storey
Mason & Cole
Ohio Quarter
Victor Moore Co

HARRY KAHNE
SIX CYLINDER BRAIN
NEVER MISSES
Again Touring ORPHEUM CIRCUIT

Lexey & O'Connor
Lawton
Malila Bart Co
Moss' Coliseum
Mabel Burke Co
Glenn & Jenkins
Doolley & Sales
Ruby Royce
Clemons Bell's Co
(One to fill)
2d half
Belle Baker
Smith & Barker
Frank Gaby
Gene & White
(Two to fill)
Keith's Fordham
Belle Baker
"Missing"
Runaway 4
Frank Gaby
The Castillians
(One to fill)
2d half
Alma Nelson Co
Watson Sis
Doolley & Sales
Glenn & Jenkins
The Brightons
(One to fill)
Moss' Franklin
Hugh Herbert Co
Dolly Kay
Joe Browning
Kitty Francis Co
Mr & Mrs G. Wilde
(One to fill)
2d half
Geo LeMaire Co
*Florence Brady
Olsen & Johnson
Shaw & Lee
Franklin Chas Co
Clemons Bell's Co
Keith's Hamilton
Hert Baker Co
Elizabeth Brice Co

ATLANTA
Lyrie
(Birmingham split)
1st half
Paul & Pauline
Chas Wilson
Bradley & Ardine
Meehan & Newman
Van & Belle
BALTIMORE
Maryland
The LeGrubs
Walter C Kelly
Pearson N'port & P
Musical Hunters
Marion Harris
Flannigan & M'risin
Lucille & Cooke
BATON ROUGE
Columbia
(Shreveport split)
1st half
Levine Ordre & D
Bennington & Scott
Eva Fay
Flay & Hill
Knapp & Cornalla
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Frances Bowder 3
Manuel Romaine 3
Buis 3
B & J Creighton
Daiton & Crug
BOSTON
B. F. Keith's
Millent Mower
"Flashes"
Toto
Mildred Harris
Bob LaSalle
BUFFALO
Shea's
Gordon & Riea
Eddie Leonard
Henry & Moore
Norton & Nicholson
Clara Morton
Davis & Barnell
Sgt. Pickover
Seven Danols
CHARLESTON, S.
Victory
W & H Brown
Hyai & Early

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Lee & Cranston
MONTREAL
Princess
(Sunday opening)
The Halkings
Julian Eltinge Co
Vokes & Don
W & J Mandell
Ramsdell & Deyo
Webster Girls
Kenny & Hollis
Swift & Kelly
MT. VERNON, N.Y.
Proctor's
2d half (6-9)
"Love Is Young"
Crafts & Haley
DeLyle Alda Co
(Others to fill)
1st half (10-12)
Rice & Werner
Frank Ward
Berly Girls
Novelty Clintons
(Others to fill)
NEWARK, N. J.
Proctor's
2d half (6-9)
Venita Gould
Sylvester & Vance
Furman & Nash
Mabel Ford Rev
Joe Browning
Adonis Co
Wm Ebs
Claire & Atwood
1st half (10-12)
Barrett & Cunneen
*Palmer Kids
Benny Kruger Co

PITTSBURGH
Davis
Snell & Vernon
Dancing McDonalds
Moss & Frye
Franklin Heath
Harry Fox Co
Rube & O'Brien
PORTLAND, ME.
B. F. Keith's
Chick Sale
Marguerite Padula
Becky Clifford
Burke & Durkin
Dave Roth
Millard & Marlin
READING, PA.
Majestic
Williams & Taylor
Janet of France
Mullen & Francis
(Two to fill)
2d half
Case & Mayne
Josie Heather Co
(Three to fill)
READING, PA.
Majestic
Williams & Taylor
Janet of France
Mullen & Francis
(Two to fill)
2d half
Case & Mayne
Josie Heather Co
(Three to fill)

HUGH HERBERT

N. V. A. CLUB, NEW YORK CITY
CHICAGO—KEITH CIRCUIT
CINCINNATI
Palace
Thomas Trio
De Glenn & Adams
"Summer Eve"
Ben Meroff
LeFranc & Byron
McFarland Sis
DANVILLE, ILL.
Terrace
Dan Sherman Co
Schafer & Weenan
(Two to fill)
DAYTON, O.
B. F. Keith's
Joe Regan Co
"Indoor Sports"
Nifty Trio
(Two to fill)
2d half
Nippon Duo
K & E Kahn
Brazilian Horses
"Gaitie Conk"
"30 Punk Toss"
DE ROIT
La Salle
De Vata & Carlo
Ottawa
K & E Kahn
Brazilian Horses
"Gaitie Conk"
"30 Punk Toss"
SAGINAW, MICH.
Jeffers-Strand
Gosier & Lashby
Harry Coleman
Kenny Mason & S
(One to fill)
2d half
Helen Shores
Georgina's Trio
"Hicksville Follies"
(One to fill)
TOLEDO, O.
B. F. Keith's
Alaska Duo
Sonia Meroff
Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
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AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"

Healey & Cross
E J Moore
Kate & Wiley
Kharum
Claude & Marlon
Keith's Jefferson
Kavanaugh & E
Lewis & Dody
P & E Hall
Greenlee & Dryden
Stella Mayhew
Kitturama Bros
(Two to fill)
2d half
Mack & Redford
Joe Darcy
Furman & Nash
Kane & Grant
The Visions
Corradini's Animals
Moss' Regent
Watson Sis
Gene & White
Mack & Redford

BROOKLYN
Keith's Bushwick
Harriet Rempel Co
Gus Edwards' Rev
Eddie Ross
Val Harris
Sandy
Catts Bros
Unusual 2
(Others to fill)
Keith's Orpheum
B Harrison Co
McLaughlin & E
Weaver & Weaver
Handers & Mills
Willie Hale & Bro
Rae E Hall & Bro
Stars of Yesterday
Ted Erminie & B
Ted Lorraine Co
CHARLESTON, S.
Victory
W & H Brown
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2d half (13-16)
Sylvester & Vance
Jack Lavery
(Others to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Van Horn & Inez
Bobby Henshaw Co
Cotton Pickers
Walmley & K'ling
Herbert Lloyd Co
NEWARK, N. J.
Proctor's
2d half (6-9)
Venita Gould
Sylvester & Vance
Furman & Nash
Mabel Ford Rev
Joe Browning
Adonis Co
Wm Ebs
Claire & Atwood
1st half (10-12)
Barrett & Cunneen
*Palmer Kids
Benny Kruger Co

NEW HAVEN
Hijou
The Baltos
Dunham & O'M
Kirk & Harris
Brady & Mahony
"Night in Paris"
2d half
Toyland
B & L Walton
Leightlie & C
Jack Gregory Co
(One to fill)
Palace
The Cromwells
Yip Yaphankers
Wood's Circus
"Miss Cupid"
Newhoff & Phelps
Green & Myra
Castling Campbell
Follis & Lefloy Co
Una Clayton
Jos K Watson
4 Fords
(One to fill)
SCRANTON, PA.
Polli
(Wilkes-Bre split)
ROCHESTER
Temple
Cleo Gascolgne
Quixley Four
Edith Talferro
Geo Morton
Howard & Sadler
Melville & Rule

2d half
Kennedy & Rooney
Studies D'Art
Ladies Choice
Ziska
2d half
Fargo & White
Melody Land
(One to fill)
WILKES-BARRE
Polli
(Scranton split)
1st half
Pinkie
Ray & Davis
Debazation & White
Howard & Sadler
Choy Ling Foo Tr
2d half
Toyland
B & L Walton
Leightlie & C
Jack Gregory Co
(One to fill)
Palace
The Cromwells
Yip Yaphankers
Wood's Circus
"Miss Cupid"
Newhoff & Phelps
Green & Myra
Castling Campbell
Follis & Lefloy Co
Una Clayton
Jos K Watson
4 Fords
(One to fill)
SCRANTON, PA.
Polli
(Wilkes-Bre split)
ROCHESTER
Temple
Cleo Gascolgne
Quixley Four
Edith Talferro
Geo Morton
Howard & Sadler
Melville & Rule
NEW YORK CITY
Winter Garden
Bobby Higgins Co
Will Oakland
Rigoletto Bros Co
Horton & LaTriska
Goo Price
Hattie Althoff Co
Eddie Dowling
Leach Wallen 3
BROOKLYN
Crescent
King & Rhodes
W E Ritchie
Chas. Meadows
"Miss Mackintosh"
Fred Allen
Franklin Duo
Clark & Araro
Parish & Peru
Clay Crough
BOSTON
Majestic
"Chuckles of 21"
W W Trio
The Galsmiths
F & M Hughes

NELLIE NELSON
With MABEL BURKE
At the Coliseum and Harlem O. H.,
New York, Next Week (April 10)

SPRINGFIELD, MASS.
Low
Little Pippax C
Lambert
Gros & Pates
Amoros & Jeanett
"Steph" Emily
24 half
Kennedy & Nelson
Forrest & Church
O Handworth C
Tower & Darrell
(One to fill)
TORONTO
Low
Peebl Duo
Conroy & O'D'ne
"Snappy Bits"
Jim Reynolds
Holland D'krell C
WASHINGTON
Strand
The Rockos
Arnold Grazer
Walter Penner C
Miller Packer &
Frank Stafford C
WINDSOR, CAN.
Low

H & K Sutton
 Koe Tom Four
 Douglas Flint Co.
 2d half
 Stanley & Elva
 Bernice & Barlow
 Chas Mack Co.
CIRCUIT
 Johnson & Crane
 "In Wigginsville"
 Alice Nelson Co.
 Langlan & Hancock
 Cantor Troupe
ROCHESTER, N.
 Victory
 Van & Carry Ave.
 Del & Edna Ellis
 3d half
 Melody Land
 (One to Five)
TOLEDO, O.
 Rivoli
 G & L Gardner
 The Three Sports
 Sam Liberty Co.
 Callahan & Blinn
 Allen & Cantor
 Andre Boole Reel
WATERTOWN, N.
 Avon
 Melody Lane
 Armstrong & Jar

ES CIRCUIT

Stanley & Jaffray,
"Breezy Buddies"
Kola Jackson Co

TACOMA

Pantages
Jos Thomas Co
Willie Bros
LePine & Emery
Cornish & Cornish
Skipper K'n'dy &
"Petticoats"

PORTLAND, OR

Pantages
Henry Catalano Co
Bernivici Bros Co
Maggie Clifton Co
Mason & Bailey
Southern 4
4 Danubes

TRAVEL

Skelly Holt Rev
Fuley & O'Neill
Walter Hastings
C Johnson Co
3 Ambler Bros
SAN FRANCISCO
Pantages
(Sunday opening
"Cupid's Closeup"
Borsini Troupe
Melody Garden
Lieut Barry Co
Rome & Wager
OAKLAND, CA
Pantages
(Sunday opening
4 Birds
Eliz Nelson Co
Hazel Moran

LOS ANGELES
Pantages
Norma Telfer
Klass & Brumant
Pat Pourri
Helen City 4
'Eyes of Buddha'

SAN DIEGO
Pantages
Pasqual Bros
Del Balty Japs
2 Senators
Jack Hallen Co
King & Irwin

on Page 32)

8101 N. CITY, IV
Orphenm

Maggie Clifton Co
Mason & Bailey
T. Southern 4
4 Danubus

TRAVEL
(Open week)
Skelly Holt Rev
Foley & O'Neill
Walter Hastings
G Johnson Co
3 Ambler Bros

SAN FRANCISCO
Pantages
(Sunday opening)
'Cupid's Closeup
Hornal's Troupe
Melody Gardens
Lilett Barry Co
Rout & Wager

OAKLAND, CA
Pantages
(Sunday opening)
4 (Bar)
Eliz Nelson Co
Hazel Moran

McNUTT
AMERONS)
Orpheum Circuit
Week (April 9)
In, Minneapolis

I & J Martin
Good Night Nara
David Reese

LOS ANGELES
Pantages
Norma Telma
Kraus & Brilliant
Pat Pori
Hison City 4
'City of Buddi'

SAN DIEGO
Pantages
Pasquall Bros
Del Bally Japs
3 Senators
Jack Hallen Co
Kling & Irwin

ed on Page 32)

Dunley & Merrill
Miller Kiln C
Moran & Wiser
VANCOUVER, B. C.
Pantages
Tom Kelly
"Country Village"

(Continued on Page 32)

SHOW REVIEWS

(Continued from page 21)

average small time combination and the Americanites like them.

Lew Welch followed with a monolog. Its construction and subjects are original, but hardly strong enough for the spot delegated to Welch. He earned periodical laughs, but there were no so-called "roars" of laughter and while he pleased to an extent, the pleasure didn't quite extend to what one might expect from a candidate in this position.

The closing act, The Dancing Dorans, can mark up the date and credit themselves with the evening's honors. A fast working duet with a neat little production, attractive costumes and the essentials that go with them. The opening, a double dance in sport costumes insured their safety, kept the entire house in for the finale and the ensuing routine clinched the hit. A good act, far too good for this spot on this particular program.

Chester and Warren opened with a speedy routine of ground work. They really deserved more than they received for they work hard and do some good tumbling, but the moving audience proved a handicap.

Bollinger and Reynolds, a comedy wire act in which the man does all the work, were third on the bill. Its a typical opening act, but the spot aided to an extent and the comedy work on the string got over. The talk is superfluous. Just why the principals in this type of act insist on dialag is mystery. It doesn't belong and seldom gets anything.

There were four other specialties on the program all reviewed under New Acts: Ted and Daisy Lane, Bayes and Field "Twinkling Frolics" and Mardo and Rome. The feature picture brought forth Elaine Hammerstein in "Reckless Youth."

Wynn.

GREELEY SQ.

The first half bill appeared rather pretentious for this downtown house, largely due to the fact that it contained a real headliner, Mabel Tallafarro and Co. in "Rose of Italy." Tuesday night the lower floor was well filled, with only a few vacancies here and there.

The Ziegler Duo started proceedings. Displaying clever balancing work, the couple garnered returns. Charlotte Worth appeared No. 2, with a routine of restricted and popular numbers. Miss Worth is a comely miss and well groomed. Her efforts should be given over almost entirely to restricted numbers. Little can be expected by her with the general run of published numbers. The two early numbers were bright spots in her routine, the turn sagging towards the finish, with but light returns secured on the get-away.

Terry and Hawthorne (New Acts) had the first opportunity with comedy and handled it satisfactorily. Mabel Tallafarro and Co., No. 4, held the attention of the house to a man. The Tallafarro vehicle, credited to Kenneth and Roy Webb, possesses real punches and has sufficient novelty to prove interesting to any class of vaudeville audience.

Friend and Downing, next to closing, tried for comedy honors, depending largely upon parodies. The comedian is a crude worker, with several of his remarks out of place. The downtowners appeared to enjoy the parodies, which is a characteristic of many small time audiences. This team is not up to the mark for a next to closing spot in the general run of Loew houses. La Hoen and Du Preece closed the show with a sharpshooting routine. The act is of a standard nature and can be relied upon for results. It easily lived up to expectations Tuesday night.

Hart.

23RD ST.

A slow-moving six-act show the first half, with a range of entertainment running from wire walking to trained dogs, with singing and dancing and a dramatic sketch making up the body of the bill. Two single man singing turns in a six-act show doesn't make for sufficient contrast. The bill was also short on comedy.

The Philmers (new acts) opened, and Charles Tobias was second. Tobias has appearance, youth and a likable personality. Monday night he seemed to be over-anxious, trying too hard at the expense of stage poise. For the greater part of the time he was talking. Tobias maintained a position with his feet projecting over the edge of the foot-light trough, making him appear to lack a desirable quality of ease in his delivery. The patter runs to familiar material and, barring the forced manner of putting it over, is intelligently handled. Tobias did particularly well for No. 2 at the 23d Street.

Shields and Kane, two kids, boy and girl, entertained pleasantly with songs and dances, No. 3. The boy has a great pair of dancing legs and the girl warbles cutely. During a conversational exchange the boy refers to the girl as a flapper, and she counters by calling him a finale hopper. The modern slang references brought a laugh. More

of the same type of expressions now current among the rising generation might be included in the patter to its advantage. The team got over nicely.

Harriet Remple and Co. (new acts) were fourth, and Bob La Salle next to closing. La Salle grabbed the hit of the show with his dancing, following several well delivered songs. A pianist, assisting, sings a verse or two of a number, introducing different types of dancing, the latter very well executed. A standard act of its kind that can get away with it anywhere with flying colors. Coradinn's Animals, fox terriers, pony and monkey, closed. The dogs are a well trained lot and the monk gives the act the necessary dash of comedy. "The End of the Rainbow" was the feature picture. Monday night business was fair.

Bell.

CHICAGO REVIEWS

(Continued from page 8)

an act as well as at the finish, but will not let any act stop the show,

although most of the acts took encores.

The policy was switched this week. The house has been playing a feature picture, with eight acts and four shifts a day. This week the Charlie Chaplin film, "Pay Day," got the lights, and ten acts were engaged with eight to a shift and five shifts a day. The Chaplin film of two reels started the show early. The orchestra of this house has been noticeably bad in the past, and on this show when it was needed most it absolutely hampered proceedings. The orchestra has eight pieces, and it was seldom that they were heard, most of the time it seemed as though the violin and trombone were doing solos. This should be corrected. Hasi and Casl, man and woman Japanese, galloped off with honors. The woman does most of the balancing stunts, the man filling in. The routine is mixed with a little ground tumbling and perch work. For a closer the duo hopped

on tables, indicators recording the number of somersaults they did in rapid succession. The indicators read twenty, but they far exceeded this number. Bessie Welch strutted in with her routine of songs. Miss Welch seemed disturbed by the orchestra, yet managed to come back for a comedy song. She was dressed well and did not exit once, but dove-tailed into each number.

Mack and Castleton, two men, danced into strong recognition. Both are limber and graceful and sprinkle a little comedy talk through their routine to allow for rests. The heavier of the two sprang a series of hard acrobatic dances that elicited. The slender chap handled the talk, which is where more value could be added with crispier chatter. Maley and O'Brien showed their present act as a new one about three months ago. The act then was well rounded and now is presented in a polished manner. Maley formerly worked with Marino. Eddie Cassidy crashed into his philosophical monolog on married couples, being rewarded at times by outbursts of applause. He has a good line of talk and delivers it well.

Three minutes of logic in rhyme finished his offering. Tom Davies and Co., a woman and two men, found the going easy. The plot consists of a man wanting to go out and his wife objecting because she was afraid of burglars. A burglar enters while they are talking. The climax consists of the burglar proving to be a club member of the husband's. Fleke and Fallon are dependable entertainers and qualify for big time company. The woman, an accomplished singer and instrumentalist, adds considerable with her sweet personality. The man does a hick who has gone daffy over an actress and feeds his partner cleverly. "One Two, Three" was assigned to close. The act has four male dancers and a woman. It opens in a pretty gray set of drops, the woman introducing the act in song. The four men enter with song and dance. The act's name is derived through, one, two, three being the tempo of the dancing. The dancing by the quintet is not above the average and none impress as possessing an abundance of talent. Otto Bardell and Otto and Gould and Gold not seen at this show.

Songs That Became

A "MIRACLE" SONG BY THE WORLD'S GR

SOME SU

SPECIAL VERSIONS BY JO

THE GREATEST MELODY SONG EVER PU

JUST A LITTL

A SONG WE LOVE—A SONG YOU WILL LO

THIS SONG WILL POSITIVELY "TIE UP" ANY SHOW

YOU CAN HAVE EV'RY LIGHT ON BROADWAY
(GIVE ME THAT ONE LITTLE LIGHT AT HOME)

IF YOU USED "HOME AGAIN BLUE"

I WONDER WHERE HE WENT AND

IF YOU ARE OR WILL BE IN CHICAGO DROP IN AT OUR OFFICE
—SEE MILT WEIL AND BENNY DAVIS. BENNY WILL GLADLY
"WARBLE" HIS TWO SONG HITS FOR YOU, "POOR LITTLE ME"
AND "YOU CAN HAVE EV'RY LIGHT ON BROADWAY." THEY
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MINNY DAY

YOUNG AND SAM LEWIS

HEADED—WITH A MARVELOUS OBLIGATO

LOVE SONG

A SONG YOUR AUDIENCE WILL LOVE

THE SUCCESSOR TO "ALL BY MYSELF." A GREAT SONG FOR SINGLE OR DOUBLE. SPECIAL VERSIONS BY BENNY DAVIS

POOR LITTLE ME

TOP ON THIS ONE—IT'S A WOW

WHEN HE'S COMING BACK BLUES

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AMERICAN, CHICAGO

Chicago, April 5.

Business here for some time has been way off. But from the type of entertainment being presented it looks as though some efforts were being made to economize. The current bill with four "show" acts on it out of six is hardly one that merits approbation. This house has been advertising for some time "feature" and headline acts. There was not even what could be construed as a small time feature act on the bill, the only recognized turn and that was the next to closing act was Frank Farron, the monologist. Farron is offering an old and hackneyed routine of "gags." Farron has ability and a faculty of selling his wares, so for his own sake should get material. Opening were Hart and Francis, novelty juggling, hoop rolling and boomcrang. These two have a big

full stage flash turn and a worthwhile routine.

Delbridge and Gremmer, a man and woman, with song and talk, all of the talk being done by the man with a group of darky dialect stories; the man a rather good-looking chap and endowed with personality. The man can sell a good line of chatter, but with a lot of old boys, such as he uses, it seems quite evident he cannot make much headway. The woman, however, more than makes up for the vocal deficit on the part of the man.

Barber and Jackson, man and woman, submitted a lot of nonsensical patter, augmented with songs and grotesque dancing. The man, long and lean, is a delineator of eccentricity. The woman serves as a good foil and does a remarkable straight.

Fourth came the Gibson Sisters' revue, a novelty offering presented by three women and two men, which Maurice Greenwald is submitting for a feature or flash turn on the smaller bills. There is plenty of flash and class to the turn from a scenic standpoint. The Gib-

son girls, two young and winsome damsels, present a pretty picture in their dancing efforts.

A violinist, who plays jazz and classic melodies during the dance interludes, and a pianist who chants a bit while the violinist is tuning up, are also carried. The violinist is a most welcome acquisition to the act and lends it plenty of class. In its entirety the act is well assembled and will serve as a feature turn for the smaller houses. Closing the show were the Four Henrys, two men and two women, with a novel equilibristic offering.

ACADEMY

Chicago, April 5.

Grinding along steadily from noon until 11 p. m., with no pretence of overburdening performers with salary, this theatre located in the heart of the "Jop" house district still manages to do a good and consistent business.

Opening the show were the Picaro Duo, man and woman, with gymnastic and equilibristic feats. The man goes through a good

routine of stunts using chairs and tables while the woman proves to be a fitting aid.

"Deucing It," Howard and Earl, man and woman submitted a routine of song and dance. They are going back to the clog style of dancing and much interest is manifested.

Then came George and Selma Walters, with comedy talk, singing and dancing which served to amuse for 15 minutes. Following them were the Aloha Hawaiians, three men and two women, with instrumentation on the steel guitars and ukuleles, finishing with native dancing of the "Hu-La" type. This act created a sensation, mostly on account of the finishing dance.

Next to closing were Elliott and Linke, man and woman, with an abundance of rapid fire comedy talk that went over in hurricane fashion.

Closing were Hazeltine's Circus, score of dogs and ponies. During the trick interludes by the animals the man executed a number of barrel jumping feats while the woman did a contortion specialty.

OBITUARY

(Continued from page 8)

holdings in Chicago, and was considered an authority on copyright law.

EZRA MATTHEWS

Ezra Matthews, 38 (Matthews and Blakeney), and brother of Treat Matthews (Matthews and Miller), vaudeville agent, died at the Lexington hospital, Brooklyn, N. Y., March 31, following an operation.

Mrs. Mary Patterson, 67 years old, of Washington, D. C., whose daughters, Mary and Helen, appeared here recently with "Two Little Girls in Blue" at the Colonial theatre, died March 29 at the American Hospital, Chicago, from injuries received several days before, when she fell down a flight of stairs at the Union hotel.

Mrs. P. J. Kennedy, mother of the Kennedy Brothers, of vaudeville, journeyed to Knoxville, T. n., this week, with the body of her nephew, Sgt. Chas. McGuire of the 30th Div., 120th Machine Gun Co., which arrived with the last shipment of overseas dead this week.

FRANK M. HOGAN

Frank M. Hogan of the ticket department of the Ringlings-Barnum & Bailey circus died at Bellevue hospital, New York, April 2. He was buried at his home, Janesville, Wis.

The mother of Grant Gardner died March 28 in Springfield, Mass.

The mother of Jim Morgan (Jim and Betty Morgan) died at her home in Chicago, March 31.

Eugene M. Aussaude, ringmaster at the Nouveau Cirque, Paris, died March 20, aged 55.

NEWS OF DAILIES

The Theatre Guild has chosen "From Morn to Midnight," by George Khlser, for its private performance for subscribers only, May 7 & 14.

A movement is on foot in New York for the erection of a temple to be known as a Peace Memorial. The project is to be taken before the city administration. It is proposed that the city furnish the site for the building and the endowment necessary. The idea is to establish a conservatory of music such as exists in various European cities.

The Waldorf and McAlpin hotels have installed radio receiving switchboards which makes possible a guest of either establishment listening to the wireless concerts by merely picking up the receiver in his room.

Francis K. Lieb is at Bellevue hospital, suffering from venereal poisoning. Sunday night a messenger was sent from the Sloan Maternity hospital to tell Lieb of the serious illness of his wife, and when the boy was unable to get in he summoned a policeman who broke in the door. Leo was found on the bed, unconscious.

The Friars gave a complimentary dinner to R. H. Burnside, April 2.

Robert B. Mantell and Genevieve Hamper may spend 10 weeks in Tokio next season at the invitation of the Imperial Theatre of the Japanese capital. A financial guarantee accompanies the invitation.

Oliver Morosco was divorced at Detroit March 30 and married Selma Paley at Santa Ana, Cal., two days later. The divorce proceedings were begun several months ago, and it is understood that Morosco settled \$200,000 upon his first wife, who was Annie Cockrell of San Francisco.

According to a cable report, Peggy Hopkins Joyce has consented to marry Henri Letellier, publisher of the "Journal" in Paris.

A motion picture, 6,000 feet in length, which is to explain the Einstein theory of relativity has been completed in Germany and will shortly be exhibited in this country.

Peggy Davis, a Ziegfeld show girl, who has been missing for the past three months, was found in a West Side sanitarium early this week. She was penniless.

Otis Skinner was robbed of \$200 while playing New Orleans. The money was taken from his room in the St. Charles hotel.

Mary Garden has received an offer of \$250,000 from her former manager, Charles L. Wagner, for a season's concert tour. Miss Garden sails for Monte Carlo in June and will be abroad until next September.

Helen Menken and Humphrey Bogart have taken out a license to wed. Mr. Bogart is at present playing in "Up the Ladder" and Miss Menken was one of the stars in "Drifting."

HAVANA AMUSEMENTS

Havana, April 1.

The entertainment now offered in the Cuban capital is most varied, and until after the Olympiad of the Latin-Americans, to open here Cuban Independence Day, May 20, will surpass other years.

Holland B. Judkins, resident manager for John McE. Bowman's Hotel Sevilla, is negotiating to bring to Cuba real American shows, with indications leaning toward a musical production with plenty of girls and special numbers. He has been negotiating for the use of the National theater. The matter has been taken up with Harry Askins and John Mears, both of whom saw prospects during their recent visit.

Mears also has a plan to utilize the new Theater Capitolio for a brisk musical comedy. But the demand for 14 performances weekly was considered a bit strenuous. The theater is well equipped, but is a band-box sort of house.

The recently opened Comedia Theater is doing well and has the cream of the Cuban society patronage. Top prices for Cuba are being obtained for Spanish productions and some French farces. Marti Theater runs to the "Merry Widow" sort of pro-

ductions, with an occasional Spanish variety show, and draws well at \$2 top.

Havana has always been considered a good circus town, but came a cropper this winter. Both shows that have made this their main winter stop for years went blooey. One which stays here as a rule during the entire season pulled stakes after three weeks of miserable business and departed for Mexico. Another that has always toured the interior after a prolonged Havana engagement gave up and succumbed for the winter. Reason? Just general depression, so far as could be observed.

Cubans are coming out of the deluge of lack-of-cashitis, and it now seems opportune for entertainment managers to look over the field. They like girl shows and favor American performers. At present we are surfeited with makeshift South American stuff. Josef Hofman did well at his premier, Fritz Kreisler also receiving good patronage. Marguerite Sylva gave a single performance and flew back to Florida with her husband, Major B. L. Smith of the Aeromarine Airways. Frieda Hempel was well received earlier in the season. So was Sousa.

IN LONDON

(Continued from page 3)

strongly at the hotel that Sir Oswald Stoll engaged them to appear as a turn at the Coliseum, where they "stop the show" twice daily.

The Palladium's change of policy has been inaugurated by the production of an excellent revue as London has seen. The producer has not strained his mental capacity in his search for originality, but he has managed to dish up the usual revue menu with some exceedingly good effects. The music is excellent, the dresses beautiful, the chorus comely and the comedy, often the last consideration in a West End revue, is well to the fore. The opening shows us an aerodrome in which a harried producer bemoans the loss of his leading people, he is saved by volunteers from the audience, and the fun commences in earnest when Charles Austin, Lorna and Toots Pounds go for a trip in an airship. Following come scenes which surely touch on every possible topic and almost all parts of the globe. A candy store, a tube station, a South Sea Island, Pierrot Land, a glimpse at the Russian revolution, the zoo, a harem and the realization of a series of old prints of London being among them. The harem scene possesses a novel effect, which is doubtless suggested by the Hippodrome's "spectrum analysis." In a "black out" we see black girls dressed in white, but when the lights go up the girls are white. "Colorland" is another beautiful scene, and in this Lorna Pounds makes the big hit of the evening. Toots Pounds scores heavily in the Old London scenes, and both the sisters get away with "Loving Trombone Men" and the Klaxon horn finale. This finale is responsible for a most infernal din, the audience being handed miniature horns. But it has neither the effect nor the joyousness of the C. B. Cochrane tambourine stunt in "The League of Nations." Another scene which is a big success is that in which the Pounds girls give impersonations of the Doolles and the Duncan Sisters. Charles Austin works hard throughout, and to his broad humor and clever work much of the revue's success is due. Months should elapse before a change of bill is required in Argyle street.

Josephine Earle is the latest recruit from the legitimate to vaudeville, opening successfully at the Pavilion, Glasgow.

Douglas Murray has written several good comedies, notably "The Man from Toronto," but in "Sarah of Soho," which followed "Paddy the Next Best Thing" to the Savoy on February 23, he has failed to live up to the promise he gave. The play is artificial, wordy, bad. The first act promises well enough, but after that the author loses the trail and pins his faith on the old "in and out of doors" situations of farce, and epigrammatical verbiage. Dick Rance, the son of a grocer millionaire, loves a pretty typist, Sarah. This does not suit the millionaire's book at all and he buys her off with £30,000. With half the money she goes into "society"; with the second half she speculates and makes a fortune. Then she pays the grocer back. She is a big social success and has a real good time snubbing the snobbish Rance family in a series of scenes in which all the characters dash off and "on" without any real reason. Meanwhile Dick has been flitted by the daughter of a peer. He therefore, it being necessary to bring the play to a satisfactory conclusion, returns to Sarah, and all is well. There are one or two side issues in the plot, but nothing to speak of. For some part of the evening the audience was restless and the "bird" was threatened, but the tabs fell safely on a "mixed" reception. Whatever success "Sarah of Soho" achieves is due to Lottie Vane, who was brilliant as the grocer's wife. The rest of the

cast had very little material to work with, but did their best. Gertrude Elliott, beautifully gowned, was hardly the typist the ordinary man meets in Soho, but she did all she could to make the lady real.

Unless help comes and quickly the existence of the Stage Society is threatened and it will be unable to carry out its present season's program for lack of funds. This society, by far the best of the semi-professional producing companies which abound in London has been responsible for introducing many remarkable plays to both the footlights and the public. The production which is likely to be its last is as remarkable as any of its predecessors. "Six Characters in Search of an Author," produced at the Kingsway on February 27, is the work of an Italian, Luigi Pirandello, and is strikingly original, is somewhat Grand Guignolish. There is also some indelicacy in speaking of sex matters. Pirandello writes the first act of a play. Having got so far he tires of his theme and casts that MS. aside, leaving his six characters stranded. Determined that they shall be in an acted drama, they go to a theatre where a play is in rehearsal. The piece is another play by Pirandello, and they beg the producer to put them in. Eventually he consents. The drama which follows is terrible tragedy in the setting of modern comedy. It tells of the seduction of a stepdaughter by her stepfather, and the bitter shame and agony of the mother and the rest of the family. In the end two of the children commit suicide, and the other stranded characters vanish as they came. "Somebody let the curtain down!" the stage manager cries, and the play is ended. "Six Characters in Search of an Author" was brilliantly acted.

"The Co-Optimists," a co-operative organization of specialty artists, which has enjoyed a highly successful engagement at the Palace, is not doing so well now. Viewed from the standpoint of an American theatrical attraction, it would not be a formidable one. It is, in reality, a travesty on the style of show given at the English seashore resorts on the beach with the performers passing around the hat. The big hit of the entertainment is Laddie Cliff with a con song, "Coal Black Mammy," characterizing it as a sloppy old "nigger." The characterization is not a bit like the real thing and would be ridiculous in America.

Published in book form in 1920, Arnold Bennett's "Body and Soul" has just been produced as a play by the repertory company at the Liverpool Playhouse. The action concerns bogus psychic happenings and soul transmission from one person to another. The soul of Lady Mab Infola passes to Blanche Nixon, a typewriter saleswoman. Blanche does remarkable things, finishing with giving away all the money her ladyship possesses. It was well produced and acted.

Among the plays with which we are threatened is one from Czechoslovakia. Roughly the story tells of a professor who produces a synthetic man. He is guaranteed to function for 10 years. Pleased with the original, the professor sets up a factory and turns out quantities of these "creatures," who find a ready sale. All the factories in the world employ them and they are even trained as soldiers. Ultimately they get fresh, kill off the humans, until one man is left. Then they discover that they don't know how to reproduce their own species, also that they are rapidly running down. They plead with the one human being who has survived the massacre, but he cannot help them. They've slaughtered the only people who knew the secret. He, however, notices that one male and one female machine differ from the others inasmuch as they appear unselfish. The human therefore advises them to

FOREIGN REVIEWS

MAN IN DRESS CLOTHES

London, March 25.

David Belasco, in association with Charles B. Cochran, presented at the Garrick here last night a play in three acts adapted by Seymour Hicks from the French, entitled "The Man in Dress Clothes." It may be reasonably inferred that Mr. Belasco controls the American rights. The piece is and is not a good play. It is excellent in spots, but the denouement is obvious and inevitable. It is a combination of Georges Ohnet's famous novel, "The Iron Master," and a conventional naughty French farce.

Lucien loves Germaine. He is wealthy, titled and romantic. A marriage is arranged and Germaine goes through with the ceremony, feeling she is being sacrificed. Lucien, understanding the situation, makes no demands on his wife, settles the bulk of his fortune upon Germaine and enters upon a life of Parisian dissipation. The play opens one year after the marriage ceremony in the apartment of Lucien. He has spent the remainder of his fortune, and the sheriff and bailiffs come to take away the contents of his apartment, leaving him only a bedstead, washstand and one suit of clothes. At this juncture enters his wife with the request that he grant her a divorce so she may marry another man whom she believes she loves.

The second act finds the count and a friend at a fashionable restaurant, without funds, anxiously seeking an invitation to dinner. The wife and her suitor enter. She discovers the true situation of affairs, and the third act finds her once more in Lucien's apartment, and the curtain falls with the faithful old housemaid placing a second pillow on the bed.

The adaptation by Mr. Hicks, who is also the star, is wholly inconsistent, and for this reason would have to be rewritten for America. To be sure, Mr. Hicks has written a characteristically Hicksian part for himself, but not true to life. At one moment in the piece he explains that he is an unsophisticated country gentleman and a moment later utters flippant cosmopolitan repartee, very much along the fashion we in New York have come to expect from our Willie Collier. They expect such shafts of wit from Hicks in London as we do from Collier in New York, but it is wholly incongruous to the development of the plot of "The Man in Dress Clothes."

Drastically readapted and with a romantic actor like, let us say, Lionel Atwill, and staged with all the Belasco accoutrements, "The Man in Dress Clothes" looks like a good theatrical gamble for "The States." Jolo.

SON ALTESSE

Paris, March 12.

The latest production of the Gaumont company is a comedy in four parts, realized by H. Desfontaines from a scenario by Delphi Fabrice, which will please the average picture goer. "Son Altesse" (His Highness) constitutes a sentimental reel in which the producer has embodied all the romantic points possible and depicted a clean love story.

Briefly told, it describes a young prince, Victor, heir to the throne of an imaginary kingdom. He is visiting Paris and abandons his diplomatic friends to mix with the people, often accompanied by a friend, Marcelin. During a police raid he conducts a street vocalist to shelter, being afterwards thanked

give the rein to their natural desires. They do so and a new race is created. And yet people still write columns about our sadness and societies are formed to brighten London.

The Actors' Association has made a start with its stock company scheme which is hoped will meet the present unemployment crisis, but the Palace Battersea does not seem the brightest house at which to launch the enterprise, although the manager, Fred Baugh, is backing the thing generously. He has guaranteed the Employment Fund £50 a week for four weeks in return for which the A. A. provides play, players and printing; the theatre meeting all other expenses. The amount is not a large one, but small though it is, Baugh looks like losing on his philanthropy unless business is better there than usual. The piece chosen for the opening is "East Lynne" and we cannot but think that a less hackneyed piece might have been found. The old provincial adage, "When in doubt put up East Lynne" may not be as near the truth as it was ten years ago. Some of the names in the cast give a better idea of the parlous state of things than anything else could do.

Herman Finck follows the late James W. Tate as composer for the Wylie-Tate productions. He is also composer of the revue which Nelson Keys produces at the Ambassador at the end of March.

AUSTRALIA

By ERIC H. GORRICK

HER MAJESTY'S.—After an absence of fourteen years "The Merry Widow" made her reappearance March 4. Franz Lehár's opera proved as popular as when first produced here. Originally intended only to play a twelve nights' season, the business attracted has been so big the season has been extended. Gladys Moncreiff as Sonia is the outstanding hit. This young singer was trained for the stage by Mrs. Hugh Ward, wife of Hugh J. Ward, director of Williamson-Tait.

CRITERION.—Nicola, March 18, Emelie Polini and Frank Harvey in "My Lady's Dress."

PALACE.—March 13, Allan Doone in "Broadway Jones" (revival).

G. O. H.—"Dick Whittington."

ROYAL.—"The Pirates of Penzance" was revived here March 1, by Williamson-Tait. Business has been big. A magnificent orchestra under the baton of M. Gustave Slapoffski added to the success of the production. Stella Wilson as Mabel, daughter of General Stanley, made an emphatic success. Victor Prince scored the comedy hit. Charles Mettam as the pirate apprentice was poor. John Ralston scored a hit as the pirate king. Scenery and lighting effects delightful.

TIVOLI.—Since Ella Shields departed from this house business has slumped. The average takings during her season exceeded £2,000 weekly. This is a record. J. W. Rickaby is the featured attraction this week. His work is fairly clever. He is not the draw that Wilkie Bard and Miss Shields proved to be. Holding down No. 6 spot, he went over well. Closing the show is the illusion, "Sawing a Woman in Half." The act is presented by P. Abbott. During its presentation many people walked out. Fox News opened. Neil McInness in Scotch songs and stories set the vaudeville portion going. Renoa and Arta, xylophone, went well. The Three Lottos, trick cyclists, presented a clever act. The Two Rascals (Fields and O'Donnahue) is the first American act to be played at this house since Harry Musgrove took charge. Working nearly thirty minutes with songs and stories, the boys pulled an absolute riot. Clifford Morgan, recitations, just got over.

FULLER'S.—Business is fair at this house. Gladys and Alber opened. The Darraghs went well with songs

by her husband, who believes the prince to be a store assistant. Meeting Friquette, a pretty laundress, in their society, they dance together and fall in love, but the dream is of short duration. The ambassador interrupts a supper party to inform Victor his uncle is deceased and he must leave his new friends at once to be crowned king. Friquette is in despair, realizing a real prince is beyond her sphere. Victor returns to his kingdom, followed by Friquette and her companions, anxious to view the coronation.

A wicked journalist gets wind of the prince's former escapade and alludes to it in his reports, so that the past becomes known at court. In the meanwhile Victor has married a princess, but he is wearied by the ceremonies and appears to detest his young wife. The queen causes Friquette to be brought into her presence, and taking counsel from the girl she changes the court etiquette so judiciously that her husband is enraptured.

Friquette sadly returns to her laundry, which is subvented by her former admirer, and becomes prosperous, while the young king is now a happy man in his own home. This film will suit the people in any country as an ordinary French film without any particular pretension beyond amusing the audience. The photographic work is in Gaumont's best style. Kendrew.

The Green Room Club will hold its twentieth annual revel at the George M. Colman, Easter Sunday, April 16. Bernard Randall will be in charge of the show. One of the features will be "The Serenaders," a thirty-people string orchestra playing mandolins, guitars and banjos.

May Irwin left last week for her summer home on the St. Lawrence River. She has abandoned her plan of converting the Irwins' river home into a road house.

The first staff engagement of the Affiliated Theatres' Corporation was made last week when Elvira Bates was engaged as secretary to I. H. Herk. Miss Bates has been agent on her own for the past several months, and will probably close her office immediately to take up her new duties.

Oliver Moroseo is reported to have had a man in San Francisco looking over several houses the producer wants for stock.

and violin playing. Antonio Notrelle made a hit with selections from grand opera. Remona, mentalist, presented a clever act. Connors and Paul went over big. Newman and Wynne got applause for sketch. Newall and Wiggins, jugglers, poor type of act. Pagden and Stanley pleased with songs and crossfire. Phrozo, billed as the human doll, proved to be man dressed up. Act becomes tiresome. Hats McKay, banjoist, weak. Edgar Beynon closed.

TOWN HALL.—Spirakovsky. LYCEUM.—"The Little Minister." Agnes Ayres in "The Furnace."

GLOBE.—"The Sheik." STRAND.—Connie Talmadge. "Woman's Place." "The Amazing Quest of Mr. Bliss."

MELBOURNE

HER MAJESTY'S.—"A Night Out."

ROYAL.—"Johnny, Get Your Gun." Hit.

KING'S.—"Paddy the Next Best Thing."

TIVOLI.—"All the Winners." Revue. Bert Gilbert, Scott Argyll, Yost and Claddy.

PRINCESS.—"Bluebeard."

PALACE.—Allan Kirkie Co. LYRIC.—"Pierrot Punch."

BIJOU.—Jack Birchley, Bereford and Rennie, Trent and Sadie, Two Nichols, Bert Coleman, American Revue Co. with Ward and Sherman.

MAJESTIC.—"Lahoma." "John Forest Finds Himself."

LYCEUM.—"The Sheik."

ADELAIDE

GARDEN.—Humphrey Bishop Co. AUSTRAL.—English Pierrots.

ROYAL.—"Babes in the Wood." KING'S.—Jennie Hartley, Courtney and Mr. C. G. Raglus, George Deane, Loala Stanton, Sam Stern, Alberto.

YORK.—"Tol'able David" (picture).

BRISBANE

ROYAL.—"Robbery Under Arms." CREMORNE.—Edgely and Dawe, Pauline Bindley, Arthur Aldridge, Beatrice Holloway, Robert Greig, Fred Bluett, Clifford O'Keefe, Colin Crane, Nell Flemming.

EMPIRE.—Ling and Long, Walsh and Verne, Hal Rae, Craydon and Mack, Richardson Brothers and Cherrie, Sunshine Co.

MAJESTIC.—"Common Clay" (picture).

TIVOLI.—Frank Mayo in "The Blazing Trail."

Ferry the Frog has made 100 consecutive performances at Palace theatre, Melbourne.

"Way Down East" opens at the Strand March 11.

"The Sheik," at the Globe, is getting \$1 top at Saturday matinee and night shows. Picture is a boom here.

Mary Graham, of Jack and Mary Graham, gave birth to a baby girl last week. Oct is on Fuller circuit.

Yost and Clady, Holden and Graham, Goodfellow and Gregson, Scott Argyll, Talbot O'Farrell, Malcolm Scott and Sam Barton have been booked for a tour of the Tivoli circuit.

Claude Flemming will produce "The Little Dutch Girl" for Williamson-Tait in Perth, Western Australia. Jack Hogue will play lead.

Annette Kellerman is to produce a picture in New Zealand.

Gardner and Revere, after a record season on the Fuller circuit, leave for America March 3.

Fuller's open a new theatre in Newcastle next week.

Marcelle, an American illusionist, who had a disastrous season in New Zealand, has been engaged by Harry Musgrove as scenic artist.

William J. Kelly is making a big hit in New Zealand.

"Broadway Jones" opens at Palace theater this month, with Allen Doone featured.

E. J. Gravestock, concert manager for J. and N. Tait, has resigned. He will import artists and conduct concert tours. The first artist to be exploited by Mr. Gravestock will be Rosina Buckman.

"Maid of the Mountains" is to be revived here next month. Another revival will be "The Belle of New York."

Gone Richards has been engaged by Williamson-Tait to produce "The O'Brien Girl" and "May."

Jack Martin, rope spinner was convicted on a charge of obtaining £140 on an automobile by means of false pretences.

Hugh J. Ward has resigned from Williamson-Tait. He is going to build theaters and produce independently.

THE LAUGHING HIT OF 1922

JACK POTSDAM Presents

JEAN

RALPH

MCCOY AND WALTON

In "A FEW MINUTES WITH OUIJA"

WHILE PLAYING THE WEEK OF MARCH 20th, AT THE COLONIAL THEATRE, AKRON, OHIO, THIS MAN AND WOMAN COMEDY ACT WAS SWITCHED FROM THIRD POSITION TO CLOSING THE SHOW, FOLLOWING A SURE-FIRE BILL AND SCORED A DECIDED HIT.

MATINEE SHOW MONDAY, MARCH 20

VON CELLOS

LARRY COMER

M'COY AND WALTON

MRS. GENE HUGHES & CO.

BOB LA SALLE

ROSCOE AILS and

KATE PULLMAN and BAND

AND FOR THE REMAINDER OF THE WEEK THE PROGRAM RAN AS FOLLOWS:

VON CELLOS

LARRY COMER

MRS. GENE HUGHES

BOB LA SALLE

ROSCOE AILS and

KATE PULLMAN and BAND

AND

M'COY AND WALTON

THE FOLLOWING LETTER FROM THE MANAGER SPEAKS FOR ITSELF

FEISER & SHEA AMUSEMENT COMPANY
LESSEES AND MANAGERS
AKRON'S LEADING VAUDEVILLE THEATRE

Colonial Theatre

AKRON, OHIO, March 22, 1922

Mr. Jack Potsdam,
Loew's Annex Bldg.,
160 West 46th St.,
New York, N. Y.:

Dear Sir:—

In reply to your letter of the 21st regarding my reason for switching MCCOY & WALTON from third position to closing the show, I wish to state that it was the only act on the bill that I could use to follow ROSCOE AILS and KATE PULLMAN.

I am proud to say that they held the position very good—so very good, in fact, that my report to the New York Office will show that I reported them as doing "very big" in the closing position.

Yours truly,
(Signed) B. L. KEARNEY,
Manager.

Direction GLADYS BROWN—WM. S. HENNESSY OFFICE

COLONIAL, LANCASTER, PA., FIRST HALF NEXT WEEK (APRIL 10-12), WM. NIXON, PHILADELPHIA, LAST HALF NEXT WEEK (APRIL 13-15)

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BUFFALO

By SIDNEY BURTON

Loew's this week began an extensive billing campaign covering the downtown section. This makes the third of the big houses to adopt the method of advertising—the Hip and Court Street having both gone into this field recently.

C. Sharp-Minor, organist at the Lafayette Square, came here six weeks ago at \$350 a week and no contract. Last week he asked for \$500 weekly, a year's contract and two weeks' vacation with pay. He got the \$500 and the contract. The figure is an earthquake for local showmen, opinion being practically unanimous that no organist is worth that much, although Minor can

carry any film across for a wallop. Lafayette Square this week goes from six to five acts of vaudeville as permanent policy.

Julian Eltinge, addressing the Buffalo Advertising club at the Lafayette hotel Tuesday, told of his seven months' trip in the Orient. Eltinge said the sojourn cost him \$70,000. While in India, he was unable to appear as the weather was so warm his make-up melted.

A peculiar feature of the showing of "The Varying Shore" at the Majestic last week was the fact that the audiences were composed largely of young girls. At the opening Monday, half the audience were flappers and several of the boxes contained groups of debutantes. The

critic of the "News" commented at some length on the fact, calling the show "sophisticated," and intimating that it was hardly proper for young girls. Which, of course, assured a big week's business.

Both the Criterion and the Olympic are undergoing alterations, with the future policies still shrouded in secrecy. The Criterion stage is being remodeled perhaps with a view to housing productions of some sort.

"Lightnin'" (Milton Nobles Co.) is back at the Majestic this week for a return engagement. Picture offerings include: Hipp, "What No Man Knows"; Lafayette, "Shame"; Loew's, "Moran of the Lady Letty"; Strand, "Game Chicken"; Academy, "New Disciple."

PORTLAND, ORE.

HEILIG.—Week 27th, Ethel Barrymore in "Deceitful".
BAKER.—Baker Stock Co. in "The Ruined Lady."
LYRIC.—Lyric Musical Comedy Co. in "Let's Go."

Pictures.—Liberty, Richard Barthelmess in "The Seventh Day"; Columbia, "All for a Woman"; Rivoli, George Arliss in "The Ruling Passion"; Blue Mouse, "The Birth of a Nation"; People's, "Foolish Wives"; Majestic, "Why Announce Your Marriage?"; Hippodrome, "The Night Horseman."

C. S. Jensen, head of the firm of Jensen & Von Herberg, controlling 40 picture houses in the Northwest, returned last week from a trip through the territory that resulted in closing three houses—one each at Bellingham and Wenatchee, Wash., and Great Falls, Mont. Jensen declares a general cut in admission prices to J. & V. H. houses is being started.

Five local appearances of the Chi-

cago Grand Opera company, with Mary Garden singing twice during the season, grossed \$79,896, with "Monna Vanna" on the first night doing best with a take of \$20,144. The guarantee was \$72,500 and of the gross \$7,263 went to war tax, leaving a profit of \$133, which cheered the local backers. The company will be asked to return next year. W. T. Pangle, veteran Northwest showman and manager of the Heilig theatre, engineered the local season at the Auditorium.

Robert Bruce, maker of motion picture scenes, is massing his forces here for his summer's work, taking his former cameraman, John La-

Mond, away from the "Josh" Binney Pictures company, and LaMond's wife, Mayo Methot, out of the cast of the Laker Stock company.

Mrs. Anthony Euwer (Ruby Page Ferguson) is en route to Portland with her poet husband to make her home. The Euwers have a big orchard at Hood River. Mrs. Euwer contemplates opening a dramatic school here.

FACE SURGEON DR. PRATT
Face Lifting
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(40 West 34th St.)
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DAN MALEY and BILLY O'BRIEN

In "UP and DOWN"

JUST COMPLETING LOEW TOUR

This Week (April 3)—Rialto, Chicago

Direction: HANLON & TISHMAN

JONIA AND HER HAWAIIANS

Assisted by EDWARD SHAW

Singing—Music and Dancing

This Week (April 3), McVickers, Chicago.

Booked Solid Coast to Coast.

Direction: MEYER B. NORTH

JOE and MAURIE

KELSO

IN A NEW AND ORIGINAL "BRUSH RIGHT OFF"
COMEDY ACT ENTITLED

McVickers, Chicago, Now (April 3)

HART, WAGNER and KERN

In "GOING TO THE OPERA"

ORIGINAL, COMEDY, VARIETY

Act Written by JOHN P. MEDBURY

This Week (April 3), McVickers, Chicago

FIRST TIME IN AMERICA

SISTERS RIEFFENACH

ORIGINAL ACROBATIC FEATS ON HORSEBACK

WITH RINGLING BROTHERS AND BARNUM & BAILEY'S CIRCUS

NOW AT MADISON SQUARE GARDEN, NEW YORK

THE KING'S COMMAND

"HIS ROYAL HIGHNESS WANTS YOU **ALL**
TO READ THIS ADV., AND NOT TO STALL
AND IF YOU FAIL I'M TELLING YOU TRUE

PLL TELL THE KING ON YOU"

NAT LILLIAN
RENARD and WEST
IN

"I'LL TELL THE KING ON YOU"

AT B. F. KEITH'S 81st STREET, NEW YORK, NEXT WEEK (APRIL 10)

M. S. BENTHAM Office

(Signed) His Majesty, CHARLIE ALLEN

CABARET

(Continued from page 18)

er on the charge of possessing and manufacturing an intoxicating liquor. The defendant claimed that the wine was used in making vinegar, but a local vinegar manufacturer told the agents that he had no knowledge of how the liquid could be used for such a purpose, and that hard cider, from which vinegar is made, usually has a greater alcoholic content than 7 per cent.

Joe Lanin's "Superior Orchestra," brought from Philadelphia for the Rosemont dancing establishment in Brooklyn, has arranged for a tour of the Brooklyn small-time vaudeville houses, playing night shows only in connection with their stay at the Rosemont.

On their return today from a ten-day investigation of whisky smuggling operations along the Canadian border, Al Thomas and Charles Le Carron, prohibition enforcement agents attached to the New York

City office, predicted the next move of the government against rum runners would be an airplane patrol of the North country. "There seems to be no other way to stop the traffic, which is assuming larger and larger proportions," the agents said. "Conditions at Houses Point and Malone are worse than at any other point along the border," they said.

Paradise (formerly Reisenweber's) has a new Dixie (all colored) revue staged by Al Herman. The cast includes William Mastin, Virgie Richards, Morton and Brown, Harper and Blanks, Dave and Trease and a chorus of 20. Princess Kalama, Hawaiian dancer, presides in the Crystal Room.

Victor House, assistant United States attorney, started suit last week to force the closing of Reisenweber's for one year under the provisions of the Volstead act. The restaurant had been visited several times by federal agents and arrests made.

Two thousand eight hundred bottles of liquor, valued at over \$12,000, were destroyed at Malone last week by customs officials and deputy marshals. A large crowd gathered to see the booze trickle away. Included in the bottles smashed were 997 of ale, 1,775 of other liquors, including several brands of whisky (Scotch predominating) and 24 gallons of wine.

FORUM

Quincy, Ill., April 3.

Editor Variety:—

While playing Pantages theatre, Kansas City, last December, Dave Harris was at the Orpheum. He came over to us and wanted to talk about the bass violin, which he admitted he had taken from us in 1911, in Atlantic City. He said that he was sorry and that he was doing a cabaret act and wanted to know what he could do. We told him he could do the bass violin on the condition that he announce same at each performance as done by Robert Kuhn, of the Three White Kuhns.

He gave us his word he would do this. He did it for the week in Kansas City, and the minute he got away from us he stopped.

We have just received a letter expressing wonder why we allow Dave Harris to do our bass violin, and saying he does not announce it.

Dave Harris claims other acts have done this bass violin act, and he is probably right. But all have been lifted from Robert Kuhn of the Three White Kuhns. It has been hard to get protection for lifted material, but it should be easy now with the co-operation that exists between actors and managers of today.

Three White Kuhns.

New York, April 5.

Editor Variety:—

I would like to express through Variety my sincere gratitude to all who so generously and kindly assisted in making my father's (Charles B. Lawlor) benefit at the Cohan theatre Sunday night a success.

Our gratitude extends to the newspapers, managers and agents and last, but not the least, the artists who so unselfishly volunteered their services. Alice Lawlor.

JUDGMENTS

Andrew Sherri, Inc.; Watsky Bros.; \$32.11.
American Cinema Corp. and Walter F. Niebuhr; S. Liebowitz; \$3,251.64.
Bronx Exposition, Inc.; K. M. Murchison; \$2,321.30.
Milton Ager; A. L. Jones; costs, \$70.12.
Commodore Film Corp.; J. Ragowsky; costs, \$21.16.
James Ben Ali Haggin; J. Guidone; \$941.50.
Walter Windsor; Lewis Pub. Co.; \$76.70.
Ben Ali Haggin; P. Horley; \$507.17.
Max R. Wilner; N. Y. Edison Co.; \$91.43.
Percival Knight; same; \$11.53.
Alco Film Corp.; City of N. Y.; \$5,289.55.
Allied Features, Inc.; same; \$2,652.85.
B. D. Nice & Co., Inc.; Marcus Loew Realty Corp.; \$456.43.
Shiller Prods., Inc., and Morris Shiller; Tremont Film Labs. Corp.; \$38.03.
Reelcraft Picts. Corp.; Greene-

baum Sons Bank & Trust Co.; \$1,047.62.

Connorized Music Co., Inc.; Nat. Dist. Telegraph Co. of N. Y.; \$384.06.
Specialty Photoplay, Inc., and Harold Slutzker; Ritchey Litho. Corp.; \$958.60.

Signet Films, Inc.; S. Goodman; \$174.20.

Elmer Tenley; 1493 E'way Corp.; \$284.

Talking Motion Pictures, Inc.; Indep. Movie Supply Co., Inc.; \$480.15.

Niles Welch; C. T. Harling et al.; \$316.70.

Ziegfeld Cinema Corp.; Western Union Tel. Co.; \$140.70.

Am. Song Pub. Co., Inc.; City of N. Y.; \$408.85.

Jesse L. Lasky Co.; same, \$63.88.

Excelsior Feature Film Co., Inc.; same; same.

Multicolor Film Improving Co., Inc.; same; same.

New England Theatre Co.; same; same.

Efrem Zimbalist; N. Y. Edison Co.; \$34.27.

S. Leon; Reisenweber's, Inc.; \$76.69.

Abel Cary Thomas; O'Toole's Motor Renting Service, Inc.; \$217.

Dwight MacDonald; 302 West 81st St. Corp.; \$300.20.

William K. Ziegfeld; Acker, Merrill & Condit Co.; \$40.96.

Notice for the closing of the stock at the Strand, Hoboken, was posted Saturday of last week.

The Cross Keys and Broadway, Philadelphia, both playing vaudeville will change to stock May 1. The Cross Keys will have the Desmond Players and Broadway, the Broadway Stock Co. The houses are of the Sablosky & McGuirk string.



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

HOUSES CLOSING

Akron, April 5.
The Akron, Feiber & Shea house, playing vaudeville and pictures, will go into stock May 1, when the Pauline McLean Players will open their stock season over the summer months.

"B'WAY WHIRL" IN BOSTON

"The Broadway Whirl," under the management of John Henry Mears, opens a three weeks' engagement in Boston April 10. The company will end its season at the completion of the Boston engagement.

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 1/4 and 1 lb.
packages only.

McKesson & Robbins
Incorporated
NEW YORK

"THE RELIABLE OFFICE"

**SAMUEL
BAERWITZ**

160 W. 46th Street

Suite 202-203

NEW YORK

VAUDEVILLE MANAGER AND PRODUCER

P. S.—Ask Lew Welch

EDDIE MACK TALKS:

No. 77

SPECIAL ANNOUNCEMENT

In order to take full advantage of the reductions during our alteration sale, we issue final notice that next week (April 10) will be the last and final week whereby you can obtain exceptional values at remarkable discounts.

In order to get the benefit of wearing the nattiest of Spring clothes, drop in and look over our selections of styles and the splendid values you can get by buying NOW at this alteration sale.

1582-1584 Broadway
Opp Strand Theatre

722-724 Seventh Ave.
Opp. Columbia Theatre

FIRST APPEARANCE IN AMERICA

BOSTON BROTHERS

Featuring the Original Jump Over 10-12 People Into a Hand-to-Hand Balance

WITH RINGLING BROTHERS AND BARNUM & BAILEY'S CIRCUS

AT MADISON SQUARE GARDEN, NEW YORK, NOW

MY FIRST AUTHENTIC OFFER

OF

**Thirty Consecutive Weeks
Shubert Vaudeville**

MAX HART

**BRYANT
7403-7404
4783-4784**

**LOEW BUILDING
1540 BROADWAY
NEW YORK**

JOHN T. MURRAY AND OAKLAND VIVIEN

NEXT WEEK (APRIL 10), B. F. KEITH'S PALACE, NEW YORK

Direction THOS. J. FITZPATRICK

P. O. WARNS FILM MEN

Shipments Delayed if Extra Postage Is Not Paid on "Special" Parcels

Dallas, Tex., April 5

Postal officials here have been ordered from Washington to take up with the managers of local picture film exchanges the use of tags or stickers specifying "Special Delivery" and Parcel Post, without paying the additional postage charged on such shipments.

The communication to Postmaster Phelps stated it had been brought to the attention of the postal authori-

ties at Washington that the film exchanges were using the tags or stickers without paying additional postage, and ordered the postmaster to make an investigation and advise the film exchange managers in the future to prevent the use of such tags or stickers unless the additional postage was paid.

Delay in the shipment of films will be caused unless the postage is paid, as the films will not be sent special delivery or parcel post until it is shown on the shipping tags that the extra payment has been made.

PRIZE TRIP

The nine First National exhibitors who won prizes in the exploitation contest conducted during Anniversary Week are to make the trip to the coast during June. The trip will take three weeks, one of which is to be spent in the wilds of wild Hollywood to see how really tame it is.

GRANDJEAN ENGAGED

Leon Grandjean, formerly publicity promoter for the Sanger circuit of motion picture houses in the South, with headquarters in New Orleans, has been engaged by Fred B. Warren and Walter Greene for, the American Releasing Corporation.

Grandjean will have general charge of the publicity for the new releasing company, and will lay particular stress on exploitation aids for the exhibitors, he being particularly fitted for this through having handled the 22 houses of the Sanger chain.

PARAMOUNT BALL

The annual ball of the Paramount Club was given at the Hotel Biltmore last Friday night. There were about 1,600 people present. Dancing and vaudeville were the entertainment offered.

Adolph Zukor presented Matilda Katz, the oldest employee of the company, with a platinum and diamond wrist watch. She joined the Zukor office staff when the offices were in the Times building and is now connected with the foreign department.

PARAMOUNT CHANGES

A number of changes in the sales organization of Paramount have been made recently by S. R. Kent, general manager of distribution. W. P. Moran has been succeeded as branch manager at Salt Lake by O. Wog.

H. E. Elder succeeds M. C. Hughes in Cincinnati, the latter being transferred to Pittsburgh. C. M. Reagan goes to Indianapolis as manager, while J. B. Dugger, his predecessor, will be transferred to Detroit.

SELIG & RORK PART

Los Angeles, April 5.

The producing partnership existing between Col. Selig and Sam Rork has been dissolved, the parting taking place last Saturday.

No reason for the dissolution is advanced, except that the contract which had one year to run has been completed. Neither of the producers are ready to state what their plans for the future are.

THEATRES WANT PROTECTION

Theatre owners of Los Angeles ask for more police protection, and express disappointment in the protection accorded local show houses in a letter received by the City Council from Secretary Francis Woodward of the Los Angeles Theatre Association. It is the belief of Woodward that the amusement establishments are entitled to "at least" ordinary police service, especially as the theatre owners pay an occupational tax at a rate of 7 percent, higher than other business enterprises. The resolution sent the Council is the result of the recent robbery of the California theatre.

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



In Patent Leather with Grey Suede Trimming. Also in Grey and Black Suede with Patent Leather Trimming.

The Fleurette

Even among the original styles of I. Miller the Fleurette is an outstanding model. Graceful, new, and ever so smart.

\$14.50

I. MILLER

Fifth Avenue at 46th Street
15 West 42nd Street

1554 Broadway
Open until 9 P. M.

Hudson Terminal
Entrances: Fulton Street

Brooklyn Shop
498 Fulton Street, Corner of Bond

HARRY RITTLEY

Ninth Season with Ringling Brothers and Barnum & Bailey's Circus

For Vaudeville Engagements See WIRTH, BLUMENFELD, Inc.

AT THE MADISON SQUARE GARDEN, NEW YORK, NOW



Alma
Neilson

ALMA NEILSON
AND COMPANY IN
"BOHEMIA"

NEWARK EVENING "STAR"

Alma Neilson and company offer a dance act, "In Bohemia," an artful setting for the exhibition of Miss Neilson's capabilities. She begins where most dancers leave off, which means the possession of quite extraordinary resources.

FISHER'S BOARDING HOUSE

This is a picturization in a single reel of the famous Rudyard Kipling poem which is part of the short reel supplemental program at the Strand this week. Pathe is the distributing organization.

There is a brief introductory in which a man is shown reading a copy of the poem and then the picturization begins. The tragic little tale is swiftly told in a manner that appeals, but the principal fault that one finds with the picture is the titling.

It is exceedingly difficult to read the titles in their present type. One of the reasons is that the footage on them is not long enough and the other is that they are badly done. Settling of the pictures with a view to eliminating this drawback would be desirable.

Otherwise the tale of the rovers of the sea, their affairs in port, the love spurned heroine and the quick turn to hatred on her part with the resultant fight and quick death of the man who turned her down are graphically portrayed. It is a reel that will be liked by the better class of reading fans and still there is sufficient thrill in it for the generalality.

Fred.

URSON WITH NEILAN

Los Angeles, April 5. Frank Urson, who has been directing the activities of Mary Miles Minter for several seasons and who was one of the leading directors of the former Realtor company, has resigned from the Famous Players-Lasky corporation to become director in Marshall Neilan's organization.

WANTED: WIRE WALKER

For big time act, weight 120 pounds, girl or female impersonator. State salary and send photo in first letter. Address, E. L. Variety, New York.

OBALLA and ADRIENNE

In TWIST—TURNS AND TUMBLING

This Combination Consists of Youth, Beauty, Art and Ability Which is Known from Coast to Coast.

This Week (April 3)—McVickers, Chicago

Direction MAX OBENDORF

BIG JIM

THE SHIMMIE KING

The Only Bear That Does the Shimmie. The Funniest Bear on the Vaudeville Stage

JOHN STEEL'S Overnight Song Hit
"WHEN YOU GAVE YOUR HEART TO ME"

HERE IS THE CHORUS:

Suggested by Miss Doris Lester

When You Gave Your Heart To Me

Words & Music by
ARTHUR R. GRANT.

Refrain

You fill my life with sun - shine, Your
smile guides me on my way. Just like rain to the drop - let
flow - er I need you dear, day by day

Sweet - est of con - so - la - tion and cour - age find in
thee, You gave me God's light of love from
Heav - en a - bove, When you gave your heart to
me.

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*Emulate Mr. Steel's Good Taste and Judgment and Advance the Movement for
the Better Class of Ballads on Our Vaudeville Stage.*

WE WILL BE GLAD TO OFFER YOU EVERY ASSISTANCE.
ORCHESTRATIONS AND PROFESSIONAL COPIES NOW READY.

HILTON BUILDING
1591-97 Broadway
NEW YORK

THE METRO MUSIC CO.
JOE HOLLANDER, Professional Manager.

HILTON BUILDING
1591-97 Broadway
NEW YORK

KIRKWOODS IN COURT

Los Angeles, April 5.

Divorce and \$200 weekly alimony is asked by Gertrude Robinson Kirkwood of James C. Kirkwood, noted picture actor, in a suit filed here.

Mrs. Kirkwood alleges her husband receives \$1,500 a week salary. She bases her complaint for divorce on cruelty, alleging her husband struck her on several occasions. The couple were married in 1916 and separated eight months later.

STAGE CAMERA STUNT

Seattle, April 5.

Miss Louise Lovely is making a personal appearance in Seattle at the Strand.

Part of her plan is to present a motion picture studio scene and to film real pictures. She will chose 14 local girls who are filmed on the stage before the Strand Theatre audiences each day.

MUSICIANS' ROW

(Continued from page 4)

"taxation without representation," the latter phrase summing up the "appointive system," which system the "appointives," backed by Jos. N. Weber, president of the A. F. of M., wish to retain.

It is claimed by the "electives" that President Weber of the A. F. of M. had promised one of their faction that the elective system would be instituted in 802 as soon as a "favorable" board and officers was elected by the M. M. P. U. The favorable board and officers were elected last November, it is claimed.

The M. M. P. U. order keeping No. 802 men not belonging to the M. M. P. U. off the floor of the headquarters building in 86th street is still effective.

As matters stand in New York at

present, 12,000 members are enrolled in 802, and 8,000 in the M. M. P. U. In order that a musician may secure work in New York it is practically imperative for him to belong to the M. M. P. U. as well as No. 802. This costs the musician \$8 yearly for each union, as against the single \$8 yearly before the establishment of No. 802.

The necessity for belonging to both unions, although the M. M. P. U. is out of the M. M. P. U., lies in the fact that the M. M. P. U., while not recognized, has the only "exchange floor" where a musician may seek work. Local 802 has small quar-

ters in the same building as the M. M. P. U., but no exchange floor. A deal was under way this week whereby No. 802 was to engage an entire floor in a building at Broadway and 57th street, with sufficient floor space to permit of a large number of member meeting informally daily and through that securing work.

CARL NIESSE

SAYS:
"ACTS, MONOLOGUES, MATERIAL,
ETC., WRITTEN TO ORDER"
My Address, 2616 E. Tenth St.,
INDIANAPOLIS, IND.

OTTO, BARDELL AND OTTO

In NOVELTY SURPRISES

THIS WEEK (APRIL 3)—RIALTO, CHICAGO

EVA

AUDREY

GIBSON SISTERS REVUE

SINGING, DANCING AND MUSIC

Direction GREENWALD & ANDERSON

BRUNO WEISE'S

PERCH SENSATION

Eleventh Season with Ringling Brothers and Barnum & Bailey's Circus

VAUDEVILLE REPRESENTATIVE DESIRED

NOW AT THE MADISON SQUARE GARDEN, NEW YORK

ORIGINAL

3-PHILIPPS-3

THE GREATEST FOREHEAD BALANCING ACT IN THE
WORLD

First Time in America with the Most Sensational Feats of All
BALANCING TWO PEOPLE ON THE FOREHEAD

ONLY UNDERSTANDER BALANCING THREE HUNDRED POUNDS
ON HIS FOREHEAD

NOW AT MADISON SQUARE GARDEN

Featured with Ringling Bros. and Barnum & Bailey Circus

BANDIT'S WIFE SUES

Los Angeles, April 5.

The adventures of Roy Gardner, notorious mail bandit, are brought to light again in a suit filed by his wife, Mrs. Florence Gardner, also known as Dolly Gardner, against the Arizona Picture company for \$5,000 damages. Mrs. Gardner sets forth in her complaint that she is the only person entitled to use or commercialize the name of "Roy Gardner." She alleges she is the sole owner of certain pictures and films and is the only person authorized to exhibit them.

The films are being exhibited at a local theatre, but according to Mrs. Gardner the defendants obtained a copy through means unknown to her and are showing them at a rival theatre.

Mrs. Gardner also asks that an injunction be issued restraining the defendants from exhibiting the pictures. It has been reported here that Mrs. Gardner is to use the profits of her pictures in having a major operation performed on her husband's brain to determine the cause of his unlawful activities.

George S. Kaufman and Marc Connelly, co-authors of "Dulcy" and "To the Ladies," have another comedy in the making which will be known as "West of Pittsburgh." George Tyler will produce it.

BOOTLEGGERS' FIRE

Charles Miller has finished his production of "Bring Him In," a Northwest Mounted story, which he has been shooting at Port Henry. In the cast are Earle Fox, Frank Losee, Frederick Burton, Charles McKay and Harry Lee. The only woman character in the picture is played by a girl, who is to be known to the screen simply as Dot. She is Mr. Miller's nineteen-year-old daughter and this is her first screen appearance.

In the making of the pictures some of the scenes last week were shot on the State road near the border. Earle Fox was nearly killed while he and Harry Lee were enacting the roles of Northwest Police on the road. Bootleggers running cars through mistook them for the real thing and opened fire on them; they started running their cars past.

SHILLING IN EAST

William Shilling, who has been directing on the coast, has come east and located at Katonah, N. Y., where he proposes to make a number of scenes of a new production, starting producing next week. The final scenes are to be shot in Santa Fe, N. M. Shilling was co-director in the production of "The Silent Call."

THEATRE PROJECTS

Mt. Carmel, Pa.—Chamberlain Amusement Co., 46 W. Independence street, Shamokin, Pa. W. H. Lee, 33 S. 17th street, Philadelphia, Pa., architect. Location, Mt. Carmel, \$200,000.

Philadelphia, Pa.—Maxwell Amusement Co., 712 N. Franklin street, Philadelphia. Location, 52d and Poplar streets, \$200,000.

Philadelphia, Pa.—A. M. Greenfield, 15th and Chestnut streets, Philadelphia. Hoffman-Henon, Finance Building, same city, architects. Location, 1325 Market street, \$500,000.

Hamilton, Ont., Canada.—F. Guest, 74 Proctor boulevard, same city. B. H. Park, 1 Main street, same city, architect, \$100,000.

LOCAL SYRACUSE FILM CO.

Syracuse, N. Y., April 5.

Financed by local capital, the Syracuse Motion Picture Co. has been organized here with 50,000 shares of \$100 each, preferred stock, par value \$10, and 150,000 shares of common, no par value. An option has been secured on property at Eastwood, a suburb, and the transfer will be made without delay.

Filing of a trust agreement with the County Clerk's office here reveals that Hamilton Smith and Arthur A. Caldwell of New York and Attorney Thomas K. Smith, William W. Ward and Edward H. Dann of this city are the trustees. Hamilton Smith will be managing director, while Caldwell will be chief camera man.

The parties of the second part, who apparently are putting up the initial money in the transaction, are Robert Dey, Willard C. Lipe, George B. Hubbard, William W. Ward, Edward H. Dann and Thomas K. Smith. The first four named are Syracuse business men.

Managing Director Smith claims that the first complete film will be on the market in six weeks. It will be made in New York, while the Eastwood plant is being equipped.

DILLON'S VENTURE

Edward Dillon expects to get under way shortly on his initial production made by his own company. It is to be a feature that will bear the title of "Gold Plated." The producer is trying to perfect a releasing arrangement at present, and expects to have his picture ready for the market some time in June.

In the cast he believes that he has a "find" in Florence Dixon, who has been an advertising model, being known as the "Coca Cola Girl," and who later posed for perfume and soap ads. In the cast with her will be El. K. Lincoln, Cyril Chadwick, Margaret Seddon, Hedda Hopper, Julia Swayne Gordon, Maude Turner Gordon, Charles Hammond, Richard Carlyle, James Harrison and Emily Fitzroy.

MORE GOV'T. WAR FILMS

Seattle, Apr. 5.

"The 91st Division in Action" is to be presented Friday and Saturday evenings at the Blue Bird Theatre, Bremerton, for the benefit of the disabled veterans now in hospitals.

These pictures were taken by the U. S. Government at Saucelons, Chateau Thierry, Aisne Marne, St. Mihiel and Argonne forests, and show the 1st, 2d, 4th, 26th and 91st "Wild West" divisions in action.

BILLS NEXT WEEK

(continued from Page 23)

L/G BEACH, CAL. Hayden G'dwin & R. Dan's Humphries Al Fields Dr Pauline

PANTAGES Zara Carmen 3 O Saunders 3 Lillie J Faulkner Burns & Wilson Different Rev

SALT LAKE PANTAGES E & E Adair Lazar & Dale "Current of Fun" Landon Smith & L 5 Patroways

OGDEN, UTAH PANTAGES (13-15) "Spider's Web" Meredith & Snoozer Oklahoma 4 Holland & Oden Romantic Teacher Ward & Gory

DENVER PANTAGES Wyoming 3 Green & Dunbar Aleko Pan American 4 Al Sweet's Huzzars Mendozas

COLORADO SP'GS PANTAGES (10-12) (Same bill plays Pueblo 12-15) Dunbar & Turner Shaw's Dogs Mabel Harper Co Swan & Swan El Cota Larry Reilly Co

KANSAS CITY PANTAGES Tybelle Sis Hal & Frances Chic Supreme Tumbling Demons Virginia L Corbin Fulton & Burr

ST. LOUIS EMPRESS Smith's Animals Craig & Cato Hense & Baird Lunatic Bakers Sumpel & Leonhardt Hortmann Co

MEMPHIS PANTAGES Class Manning & C

DALLAS, TEX. Majestic Margaret Taylor Cook & Oatman Stone & Hayes Clinton & Rooney

INTERSTATE CIRCUIT Paul Decker Co Lyons & Yocco Reynolds Donegan

FT. WORTH, TEX. Majestic Jordan Girls

FOR SALE Compelled to sell beautiful home consisting of five rooms in modern, elevator apartment. Studio, grand piano, electric talking machine, boudoir, bedroom, kitchen equipped with china, linen, silver, library, paintings, rugs; reasonable lease, (\$100.00) monthly. Address: AUERBACH, Variety, New York; or Phone 6382 CIRCLE

MELVILLE AND STETSON JR. In MUSICAL CDDITIES Second Successful Season Over the Loew Circuit. Sailing to Australia in July.

THANKS TO MR. LUBIN

Grace Doro The Omeras Lewis & Norton "Rubeville" Toney & Norman Rasso

HOUSTON, TEX. Majestic Hanoka Trio Jack Joyce Anderson & Graves Moody & Duncan "Trip to Hittland" Stan Stanley Co Doctor Thompson

LITTLE ROCK Majestic Kara Moran & Mack Pearl Regay Co Jack Rose Gaudier's B'klayers 2d half Chong & Moey Annette Hayman's Animals (One to fill)

TULSA, OKLA. Majestic (Okla. City split) The Vanderbilts C Blackwell, Co Jack Clifford Robbie Gordone (One to fill)

B & B Gorman OKLAHOMA CITY Majestic (Tulsa split) 1st half Jack George 2 Margaret Ford Heale Browning Hurio

SAN ANTONIO Majestic F & E Carman Margaret Ford L & G Archer "Dress Rehearsal" Barclay & Chala Anderson & Yel

RADIO

If you were "audience" and a performer told a lot of brand-new Radio jokes, you'd say, "That guy is certainly up-to-date." And that's just what managers and bookers will also say about you. "So get this!"

JAMES MADISON'S No. 7 WEEKLY SERVICE

is first in the field with some original, sure-fire Radio laughs, including a Radio monologue, entitled "Via Air," a double Radio gagging routine, "How's Your Wheezie Plug," a number of single Radio and miscellaneous jokes, a great parody on "April Showers," etc. Approximately

ONE DOLLAR A WEEK is the price per copy of my SERVICE to regular subscribers. Single issues cost \$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.

FRANK VAN HOVEN says of JAMES MADISON'S WEEKLY SERVICE—"It's a wonderful idea. Why didn't you think of that years ago?" And that means something, for Frank has certainly reached the top of the vaudeville ladder. Of course, he had talent, but was never afraid to spend money for material, and there is one secret of his success. Fashions change in comedy material the same as in garments or motor-cars. And you, who are always busy in a theatre, need my WEEKLY SERVICE to keep you posted on what's new and timely. It's a comedy insurance. Send in your subscription today.

JAMES MADISON 1493 Broadway New York Acts Also Written to Order.

SHORT VAMP SHOES

Original and Novelty Footwear

is stock and made to order. Also stage shoes and toe dancing slippers a specialty.

Our shoes are used for most of the leading productions now running on Broadway.

Mail orders promptly filled. Catalogue on request.

"BARNEY'S"

654 Eighth Ave. New York

MR. G. RHODES PARRY OF LONDON

Will Leave for the West Saturday, April 8th, Visiting the Following Cities:

TORONTO, HAMILTON, BUFFALO, CLEVELAND TOLEDO, DETROIT AND CHICAGO

Artists Desiring Engagements in England Wire for Appointment

ADDRESS, CARE VARIETY 154 West 46th Street, New York

WE MAKE OUR BOW TO THE MELODY OF

THE FLAPPER BLUES

By BOB ALTERMAN and CLAUDE JOHNSON

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NEXT WEEK (APRIL 10)

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CURTIS**

Announcement HARRY TENNEY

Wishes to announce to his many friends in the profession that he is NOW connected with

JEROME H. REMICK & CO.

George Choos has received confirmation of the acceptance of a contract calling for 20 weeks out of \$0 from Ivy Skilling, at present a London star. She is due to arrive here in August, the contract stipulating all engagements must be either in the United States or Canada.

Wee Georgie Wood, the English comic who appeared over here a number of years ago, has been contracted for a tour of the Keith houses, opening early in September. He will offer a skit called "The Boy Scout."

H. M. Portman has succeeded Ralph Du Bruller as manager of the Bijou, Birmingham, Ala.

DETROIT, MICH.

By JACOB SMITH

Jimmy Hussey heads the Shubert-Detroit this week, making the third appearance at that playhouse this season. This time he has all new material. Other acts are: Alfred Latell, Marjorie Carville, Lora Hoffman, O'Hanlon & Zambunis, Buddy Doyle, repeat; Ethel Davis, Florence Rayfield, Ethel Brothers, repeat; Burns and Foran. Business very good. Still undecided when this house will close.

Nat Nazarro, Jr., is headlining the Colonial this week with Shubert vaudeville. Lew Cohen states business has shown improvement. Other acts: Garry Owen, Doyle and Blaine, Tom Mills and Williams and Culver, and picture.

Lew Cohen, of the Colonial, is back from Boston, where he married Sylvia Friedman.

"Little Old New York" at New Detroit. Next, "Dear Me."

Woodward Players offer "The Wolf" at the Majestic.

San Carlo Opera Co. at Garrick.

Broadway-Strand is advertising Dodo Reid, niece of Wallace Reid, as doing a personal appearance. Feature picture is "Her Husband's Trademark."

"Turn to the Right" opened to big Sunday at the Capitol; "Orphans of the Storm" held over for fourth week at the Adams, policy changing to continuous performances with prices at \$1 top; "The Woman's Side" at the Madison; "A Stage Romance" at the Fox-Washington.

INDIANAPOLIS

By VOLNEY B. FOWLER

"Dog Love" at the Murat the last half. First half dark. English's dark.

Monte Blue and Tove Banor in person at Loew's State this week. They were to be guests at the annual convention of the Indiana Indorsers of Photoplays, a club women's organization opposed to censorship, Tuesday and Wednesday.

Mrs. David Ross of Indianapolis, president of the Indorsers, has been asked to speak at a "better films" conference at Atlanta, Ga., April 23.

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to outline the Indiana plan. The Indorsers fought side by side with theatrical people to prevent the establishment of a State Board of Censorship in the last Legislature. They succeeded, too.

Keith's stopped broadcasting acts by radio in a tie-up with a local newspaper. The Circle and Loew's State, movies, have installed powerful receiving sets and augment their regular program with interpolations of radio bits.

The Little Theatre Society will give a play at the Masonic Temple April 8 designed to develop dramatic talent in children. This will be the third of a series.

Wabash, Ind., has a Sunday blue law scrap on its hands. As usual, the blues got after the city administration to shut up the movies. William Dickson, proprietor of one house, was fined \$10 and costs.

The Cosmopolitan Amusement Co. of Gary, Ind., has filed final certificate of dissolution with the Secretary of State.

Last week was pretty lean. The national flower show was on at the Coliseum with attendance of from 5,000 to 10,000 daily. Besides, it rained every day but Saturday.

KANSAS CITY

By WILL. R. HUGHES

Shubert—"The Unloved Wife." Grand-Drama Players Stock in "Wedding Bells."

Gaiety—"Tit for Tat," vaudeville and pictures.
Films—Newman, "A World's Champion;" Liberty, "Wild Honey;" Royal, "A Game Chicken;" Twelfth Street, "A Question of Honor;" Doris, "The Barricade;" Century, "Powder River" war films.

The week's engagement of Lionel Barrymore in "The Claw" at the Shubert has been one of the real successes of the season. Business has held up to a high level all week and the star and the company enthusiastically received. The supporting company is exactly the same as on its opening in New York last October, which is a novelty for Kansas Citizens, as so many of the New York productions are brought here with a changed and, many times, inferior cast.

For the current week "The Unloved Wife" will be the attraction, with two shows daily. It is a guess as to what the piece will do in this house at a dollar top nights and fifty cents for matinees. It has been heavily billed and with its sensational paper and its lines of "women only" and "no children under 16 admitted" will probably draw some who are looking for the unusual.

The Drama Players, under the management of J. L. Adams, continue to make friends at the Grand and may continue long into the summer. "Turn to the Right" was this week's bill and it and the players were strongly played up by the press, which is strongly boosting the organization.

"Powder River," the film showing American troops in action, which showed to large crowds at the Empress last week, will be shown again commencing April 2 at the Century.

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style of fiction and lovers of the real old-fashioned "meller" should have no trouble in selecting something that will appeal to them the coming week, judging from the titles displayed at some of the places of amusement viz, "Unloved Wife," "Wedding Bells," "The Romantic Teacher," "The Wife Saver," "Don't Doubt Your Wife" and "The Great Lover," underlined for the Shubert.

For the third time in the last few weeks, the Orpheum is for the current week timetabling its bill. This house has been presenting some extremely expensive bills and the results are shown by the steady business enjoyed.

The Pittsburgh National League ball team was the guest of Joseph Glick, manager of the Shubert, at a performance of "The Claw" Saturday night.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Two Little Girls in Blue," all week.

GAIETY—"The Golden Crook."

FAY'S—Doree's Celebrities, Selma Bratz, Eddie Sloane, Howard and Norwood, Elvia Lloyd, Elmer Beard.

FAMILY—Musical stock. Pictures—"The Rosary," Fay's; "Moran of the Lady Letty," Regent.

A new stock company is to open in the Lyceum on April 17, known as the Lyceum Players. The Manhattan Players, manager by Howard Rumsey, who had played at the Lyceum for eight or nine summers, will this year move across the street to the Temple, hitherto the home of Vaughan Glaser's company during the war months. The latter will not come here this year. The Lyceum Players will be presented by Alfred E. Aarons, general manager for A. L. Erlanger.

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BALTIMORE (GRETMAK)

FORDS—Ziegfeld's Follies.
AUDITORIUM—"East Is West."
PALACE—Burlesque, "Folly Town," pictures and vaudeville.
GAYETY—Burlesque, "Chick Chick," pictures and boxing.
FOLLY—Burlesque.
CENTURY—Pictures, "Turn to the Right."
NEW—Pictures, "Glass Houses."
PARKWAY—Pictures, "Three Live Ghosts."
RIVOLI—Pictures, "School Days."
BOULEVARD—Pictures, "Five Days to Live."
STRAND—Pictures, "The Seventh Day."
WIZARD—Pictures, "Way Down East."
HIPPODROME—The Rackos, Arnold Grazer, Walter Fenner and Co., Miller, Packer and Selz, Frank Stafford and Co.; film feature, Norma Talmadge in "Poppy."
GARDEN—Homer Sisters and Co., Stanley and Wilson Sisters, Walter Fisher and Co., Howard and Lewis, Young Wang Troupe, Tom Mix in "Up and Going."
ACADEMY—(Ex-Shubert Vaudeville) "Determination," a ten-reel picture with no draw.
MARYLAND—Keith Vaudeville; Blossom Seeley, with Benny Fields and Co., topping a show that she more than overshadows. The others in lights are Kate Ellmore and Sam Williams and Jay Dillon and Betty Parker. Others are Devoe and Hos-

ford, Anderson and Burt, Major Jack Allen, Marcelle Farley Jane and Miller and Wilson Audrey Trio.

The Risteau censor bill passed the last Legislature, which closed its session yesterday. This bill merely defines the work of the present board and met with no opposition from the film men. The latter tried to have an amendment to present law calling for a trial by jury, but were not successful, a compromise being made that in cases where a fine of more than fifty dollars was imposed an appeal can be taken.

The local Council passed the daylight saving ordinance despite strenuous opposition, but a local daily played it up and lent help, and through this succeeded in having several mass meetings in the council chamber, which they padded. Popular opinion seems evenly divided. It will start April 28 and continue to the last week in August.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—Jane Cowl in "Smilin' Through." Next week, Allan Pollock in "A Bill of Divorcement."

PRINCESS.—Watson's Dogs; Frank Browne; McDevitt, Kelly and Quinn; Six Hassans; Leo Beers; Wilfrid Clarke; Clara Morton; Joe Cook; Theodore Beken; Alexander Bros. and Evelyn.

ORPHEUM.—Orpheum Players in "Seven Days."

GAYETY.—Vaudeville, pictures and "Greenwich Village Revue."

IMPERIAL.—Countess Verona; Gates and Lee; Henry's Melody Sextet; Montambo and Nap; Kelso and Lee; Angel and Fuller.

LOEW'S.—Dancing Whirl; Paul and Georgia Hall; Arthur and Lydia Wilson; Hill and Quinell; Crescent Comedy Four.

ST. DENIS.—Pavlova and her ballet.

CAPITOL.—Anniversary week—Feature, "Turn to the Right."

ALLEN.—Allen Concert Co.; feature, "Polly of the Follies" and "A Question of Honor."

The Gayety theatre closes for the season on April 15, according to present arrangements.

Jane Cowl in "Smilin' Through" did only fair business.

B. M. Garfield, manager of the Gayety, was relieved of \$112 by pickpockets during the week.

The Sunday closing controversy is due to again burst forth in all its glory. Members of the aldermanic board have prepared papers to spring the question at a civic meeting shortly.

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vaudeville as a staple entertainment.

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Vaudeville Act believing it is in demand.
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carried in memory by those who look to
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BURLESQUE ROUTES

(April 10—April 17)

"Big Jamboree" 10 Casino Brook-
lyn 17 Empire Newark.
"Big Wonder Show" 10 Gayety
Detroit 17 Gayety Toronto
"Blitz of Broadway" 10 Empire
Newark 17 Casino Philadelphia
"Bon Ton Girls" 10 Gayety Kansas
City 17 Gayety St. Louis
"Bowery Burlesquers" 10 Empire
Toledo 17 Lyric Dayton
"Broadway Scandals" 10 Majestic
Wilkes Barre.
"Cuddle Up" 10 L O 17 Hyperion
New Haven.
Finney Frank 10 Gayety Boston
17 Columbia New York.
"Flashlights of 1922" 10 Orpheum
Paterson 17 Majestic Jersey City.
"Follies of Day" 10 Majestic Jer-
sey City 17 Empire Providence.
"Folly Town" 10 Gayety Wash-
ington 17 Gayety Pittsburgh
"Garden Frolics" 10 L O 17 Star
Cleveland.
"Girls de Looks" 10 Star Clevel-
and 17 Empire Toledo.
"Golden Crook" 10-12 Bastable

Syracuse 13-15 Grand Utica, 17 Em-
pire Albany.
"Greenwich Village Revue" 10
Gayety Buffalo 17 Gayety Roches-
ter.
"Harvest Time" 10 Columbia New
York 17 Empire Brooklyn.
"Hello 1922" 10 L O 17 Gayety
Omaha.
Howe Sam 10 Empire Providence
17 Casino Boston.
"Jingle Jingle" 10 Gayety Toronto
17 Gayety Montreal.
"Kandy Kids" 10 Olympic New
York.
"Keep Smiling" 10 Columbia Chi-
cago 17 L O.
Kelly Lew 10 Hurtig & Seamon's
New York 17 Orpheum Paterson.
"Knick Knacks" 10 Empire Brook-
lyn 17 L O.
"London Belles" 10 Gayety Roch-
ester 17-19 Bastable Syracuse 20-
22 Grand Utica.
"Maid of America" 10 Palace
Baltimore 17 Gayety Washington.
Marion Dave 10 Miner's Bronx
New York 17 Casino Brooklyn.
"Pace Makers" 10 Lyric Newark.
"Peek a Boo" 10 Star and Garter
Chicago 17 Gayety Detroit.
"Record Breakers" 10 Trocadero
Philadelphia.
Reeves Al 10 Park Indianapolis
17 Star and Garter Chicago.
Reynolds Abe 10 Lyric Dayton 17
Olympic Cincinnati.
Singer Jack 10 Gayety Boston 17
L O.
"Shows Show" 10 Majestic Scrant-
on.
"Sporting Widows" 10 Gayety
Pittsburgh 17 L O.
"Step Lively Girls" 10 Casino
Philadelphia 17 Miner's Bronx New
York.
"Tit for Tat" 10 Gayety St Louis
17 Park Indianapolis.
"Town Scandals" 10 Olympic Cin-
cinnati 17 Columbia Chicago.
"Twinkle Toes" 10 Gayety Mon-
treal 17 Gayety Buffalo.
Watson Billy 10 Empire Albany 17
Gayety Boston.
Williams Mollie 10 L O 17 Palace
Baltimore.
"World of Frolics" 10 Hyperion
New Haven 17 Hurtig & Seamon's
New York.

Gaines Jack
Germaine Mark
Golden Jacob
Gordon Grayce
Gordon James
Green Sam
Hamilton Helen
Hamlin Louis
Hurst Frank
James John
Jeanette Ruth
Johnson Baker & J
Jones & Crumbly
Jordan Betty
Karar Bob
Keeley Julia
Kellam Frank
Kelly Miss T
Kennedy Helen
Kennedy Marcella
Kennedy May
Kent Miss S
Kirk Claire
Kuhn Sis
LaPoint Mrs F
Lang James
Langford Howard
Lecardo Bobbie
Left N
Lorraine Edna
Lord Miss M
Lowenworth Sam
Mack Al
Major Mr W
Marvin John
May Arthur
May J
Meehan W
McCarthy Verna
McDonald John
McKay & Earl
McNell Peggy
Miller Grace
Miller & Rose
Arnell Bros
Adair Alma
Austin Bob
Alice Lady
Ambler W C
Antenore Millie
Barclay J
Byron Chas
Belmont Belle
Bathwell Lyda
Burton Richard
Tanjones The
Harnes Stuart
Burnette & Lee
Brown George
Barclay Don
Bartley Del
Barbee Beatrice
Crone Miss
Cox E W
Clark Walter

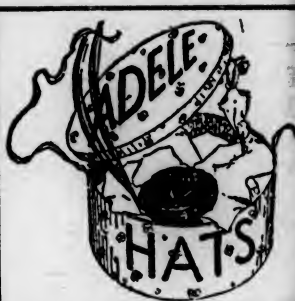
Mills Bob
Murray John
Murray Paul
Oaks Percy
O'Dare Kellam
Olliver & Opp
Ottis Julia
Otto S Miss
Perkins Bert
Perry Geo
Potter W
Ratigan J
Rexford Harry
Ruby Jules
Ruloff A
Ruterman Peter
Saye Oscar
St Claire Ida
Stanley Ida
Stevens Lola
Stewart Billy
Stewart & Collins
Sweeney Fred
Taylor Phillis
Van Alstine Harold
Van Eilers Mr
Van Orden Lewis
Wallace Grace
Walsh Geraldine
Ward N
Warner Frank
Wellington Babe
Webber Rosemary
Wellington Dave
West Ada
White A Miss
White Lillian
Wick Jack
Williams Grace
Willard Rudy
Willmot Bert
Wilson Mrs J
Winters Jackie
Wolfe Victoria

Green John Tracy
Gleama Sylvia
Golden Grace
Gordon Robbie
Holloway Arthur
Healy Matt
Howard Florenz Mrs
Hendrickson Jas
Herman Lew
Hughes Billie J
Huft Grace
Irish Mae
Joehrendt E Mrs
Khaym
Kessle Herman
LePayne Babe
Lewis Fred
Lavigne Sis
Miller & Murphy
McGrath J J Ted
McCormack & L
Magnifico Frank
McWinters Odie
Morse Lee
Murray & Popoka
Newport H Mrs
Nash Bobby
Olsmith Mary
Pringle Gus

Polly & Oz
Pressler Edward
Patricia Tom
Palmer Fred J
Pearl Sadie
Pfeiffer
Patton Joan
Patton Jeanette
Patterson Helen
Poole Jack
Rae Ethel
Ranella Mildred J
Raines & Avery
Roattino Adelina
Russell Flo
Ryan Hazel
Reissand R Miss
Sherman Dorothy
Stanton Charles
Summers Cecil B
Templetons 2
Voltaire Harry
Verobell Mme
Verona Countess
Wallis J Mrs
Wanner & Palmer
Wall Milton
Wastika & Un'sdy
Wilkes Ruth
Yuir Mae
Zira Lillian

Dorothy Jardon, while playing
Keith's, Philadelphia, last week,
interpolated in her repertoire of
songs "Yahrzeit," a Yiddish operatic
number which she rendered in the
Hebrew language. Rabbi Dr.
Krauskopf, one of the prominent
leaders of the Jewish faith in
Philadelphia, urged his congrega-
tion to attend.

The Fairbanks Twins, starring
at present in "Two Little Girls in
Blue," will not be seen in vaude-
ville during the summer as pre-
viously announced, but will sojourn
in Europe during that period for a
vacation. They will open in vaude-
ville early in September, a route
having been arranged by Billy
Grady for the team.



The Max Hart suit on a \$3,000
note for money loaned against
James Barton, co-star of the "Rose
of Stamboul," was settled out of
court this week, Barton agreeing to
settle in full. The action was start-
ed through Kendler & Goldstein in
the Queens' County Supreme Court.

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Challis Julia
Clover Chas
Cohon Arthur

Cuscadu Sarah
DeChevria Violet
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DeSilva Jack
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NEW ORLEANS

By O. M. SAMUEL

One of those meditative, uncorrupted, reposeful audiences at the Orpheum Monday evening, immersed in first, became affable and latterly demonstrative. Fritz Scheff was leading and lent a dominant tone to the whole show, receiving an aura of acclaim from those of the dilettantes who had assembled.

Miss Loyal appearing initially proved that it is better to do nothing with artistic finesse than to spoil an especial endeavor. Miss Loyal disclosed suavity in staging and merely served as a cloak for her blarney and imposing dog, but the act was complete and satisfying. Ben Nee's Americanized Chinese proceeding went quietly until he brought forward celestial atmosphere at which time the crowd about

Walter Newman and his sketch "Hokeying" moved along splendidly while it kept within the picture, but unfortunately veered nonsensically into an uncertainty from which it never extricated itself. Carotta Irwin scores resoundingly and rose above the playlet as a fly stenog. Newman jockeyed some

for applause by stepping in front of the curtain at the finish, a prevalent trick that is inappropriate. Kellam and O'Dare found the pathway far from roseate, but Slim Kellam's stoicism and tenacity melted the marble heart in front to such extent they were laughing at and with him toward the end. Fritz Scheff was little short of a revelation in appearance. Her figure is that of a folies girl, while her physical contour is that of youth. She received upon entrance a voluminous reception and extracted her meed with the old surety.

Al and Fanny Stedman surmounted the fact Kellam and O'Dare were ahead of them with an offering of a like trend, doing nicely with Al Worden Brothers held well at the finish with pedal juggling, begging attention and quite some applause.

Extremely warm Tuesday night, but business at the Palace was capacity. The show was light in texture, rising and falling, while lacking the essential kick that might have lent the proceedings. Heras and Willis did something at the outset through method that was different. The pair was well liked.

Henri Sisters reached their peak when the blonde of the twin sent "Nobody's Fool" over for a wallop. It was hit and miss before and after that.

Sullivan and Meyers had the elopement and collapsible automo-



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bile for the main comedy motif, begging smiles that eventually elaborated into real chuckles.

Coley and Jackson ascend until midway, when their offering recedes. The final dance holds little and could be omitted. Mattie Jackson might do something with material.

Andrieff Trio were awarded the applause trophy for their aptly staged dancing interlude, closing splendidly.

WASHINGTON, D. C.

By HARDIE MEAKIN

BELASCO (Shubert). — "Some Girl," listed as a cameo musical comedy and heading the bill this week, is one of the best of these offerings yet presented. It has many tuneful melodies, a fairly connected story and is played by a capable cast. Nina Olivette, a remarkable dancer; Florence Earle, Ray Crane, Shep Camp, Louis Simon and A. Barbour Halliday are all worthy of mention.

The balance of the show has one or two redeeming spots and one outstanding bit. The bill is opened by "On the Frontier," a marksmanship act that showed here before. It won good returns. Rudinoff, in the second spot, also repeating with smoke sketches and whistling.

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Louis Simon and Co. in "Too Many Chauffeurs," the cast being made up from the musical offering, were next. It flopped. Herbert Spencer and Fleta Jan Brown, songwriters, failed to impress, giving way to Bobby O'Neill in "Four Queens and a Joker," originally programmed to follow intermission but closing the first half instead. The girls and Mr. O'Neill were really amusing.

The last half was given over entirely to the "Some Girl" musical tab.

After two weeks of darkness Poll's reopened Sunday night with "The Last Waltz," with Eleanor Painter. As was expected, the piece is attracting good business.

The National has Belasco's production, "The Grand Duke," with

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BOSTON
By LEN LIBBEY
Keith's
For the first time in about a year and a half, or since Wilkie Bard played here, the Keith people this week decided to hold over an act for a second week—the dancing act of Danny Duggan. It was evident at the box office last week that there was something unusual on the bill and the management decided it was the Duggan act and it was worth holding over to bolster up business on what is conceded to be one of the poorest weeks of the season. Business on Monday afternoon of this week was not so strong as the previous week.
The general show was not spectacular in any spot, still it did not

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have any outstanding soft spot. The "La Petite Cabaret" opened the show, an unusual act for an opening, and it went over big.

Edwin George is in second position, and the very nature of his act calls for a slow start, with him pulling them along with him as he proceeds. If George can close strong he has proven his point, and that he did at the matinee Monday.

The Duggan act is in third position this week, a bit farther up on the bill than last week. There was little change in the routine of the act.

Stella Mayhew, as well known here as she is any of the larger cities, was on next. Her personality will always endure, and while she has it she can get over an act like this one. She is using exclusive songs that register.

The playlet type of vaudeville act seems to be coming back again at the far end of the season, and the act of Marlon Murray, with her two male assistants, got a fair reception.

Charles (Chic) Sale is here again for the second time this season. He has retained some portions of his old act and has furnished it up a bit with new dialogue. He has also substituted the former humorous ending for one that has a touch of pathos. He was a scream from start to finish.

Ota Gygi, billed as former violinist to the Spanish court, with Maryon Vadie as feature dancer, and

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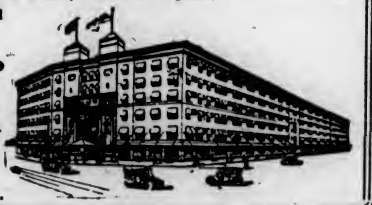
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the Portia Mansfield dancers are in next position. This act is well balanced and furnishes several minutes of real tone.

John T. Murray and Vivian Oakland were a whirl. They were in a good position and ran away with the house. The "Yip Yip Yaphankers" closed the show with their singing act.

Majestic (Shubert)
"Give them the show and they'll come in" was the comment of one constant follower of vaudeville. The original booking called for the Nan Halperin act, with the last half taken up by Clark and McCullough with their "Chuckles of 1921." But for some reason the Halperin act was cut at the last minute, too late to catch it for the Sunday display advertising, and Frank and Maisie Hughes and Frank Johnson, a singer, substituted.

Besides Clark and McCullough there was another repeat on the bill this week—McConnell and Simpson. Still there was enough drawing power to the billing to put the house almost capacity at the night show, a better break than has been the case for a couple of weeks past.

The Hughes dancing act opens the show. Not staged any too prettily, the act runs for several minutes in a lively manner and closed fairly strong.

Frank Johnson was on in second

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position. A pleasing voice, he gave much tone to the program.

The Gaudsmiths were a repeat, and they ran through their routine with the same result. The White Way Trio put over a trio number in a good way, getting considerable out of one comedy number.

McConnell-Simpson closed intermission and went very strong.

SYRACUSE, N. Y.

By CHESTER B. BAHN
WIETING.—First half, dark; last half, "Mr. Pim Passes By."
STRAND.—First part, "Star Dust."

EMPIRE.—Sunday-Monday, "The Barnstormer." This picture was originally slated for the first half of the week. While the reviews Monday generally were favorable to the picture, it was branded too weak by the management, and Charles Ray's "Gas, Oil and Water" was rushed in Tuesday for a pre-release showing to fill out the Ray

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date. The management was frank in explaining the cancellation of the first Ray feature. Last half, "Suspicious Wives."

ROBBINS-ECKEL.—All the week, "Foolish Wives." Opened Sunday to the biggest draw in the history of the house.

SAVOY.—"Nancy from Nowhere." CRESCENT.—"The Bonnie Brier Bush." "The Great Impersonation" was advertised, but the film failed to arrive and the Donald Crisp production was booked in to fill.

The System Theatre sought to boost business this week by printing a "two for one" coupon in its advertisements. One admission and the coupon admitted two. The film featured was "The Conquering Power."

The Somerville Players, at the Stone, Binghamton, are doing "Playthings" this week.

The Rivoli theatre, the new picture house under construction in West Fayette street, which is to be operated by Mitchell Fitzer, will open on April 28. The house will have a seating capacity of 1,500.

Rialto followers here are skeptical as to the house's chances for success. All the big houses of the city are on the other side of Salina street, which cuts the town in two.

The Majestic, Utica, one of the Nate Robbins houses, will turn to dramatic stock on Easter Monday. Robbins is now in New York to book the company.

The Princess theatre, Corning, was threatened with destruction by a fire which had its origin in an adjoining poolroom. The theatre manager discovered the blaze and turned in the alarm. Reports made by the firemen were investigated by the police, who found several jugs of alleged hooch and a barrel containing wine in the poolroom cellar. Tony Calderone, proprietor, was arrested.

DAVENPORT, IOWA

GRAND OPERA HOUSE (Chas. Berkell, manager).—The stock company headed by Jean Oliver last week used Jane Cowie's "Lilac Time" Week of 2nd, "The Hottentot." Prices are 75 and 50.

LIBERTY.—Manager Jack Crawford with his stock burlesque of 25 people is doing a good business at 50 cents. He is using all the good names in his advertising, such as "Pennant Winners," "Frivolity Girls" and this week he is using a title that was always good for a draw, "The Monte Carlo Girls."

The Columbia has many ups and downs in attendance. The patrons seem to get the word instantly if the bill is poor and business is likewise, but when they get a good show the people are there.

CAPITOL.—A. H. Blank has been getting the worst bookings and now cuts the price and is underlined for some things that will get business, "Smilin' Through" and "Orphans of the Storm," at regular prices.

GARDEN.—The favored Blank house has had a real week with a good picture, "A Connecticut Yankee," and now gets "Turn to the Right."

TERRACE GARDEN (Arthur Beck, manager).—Has been using good acts all season for the supper show, 6 to 8, and for the dancing between 9 and 12 using three acts—singers and dancers. The house has an orchestra of six pieces and no cover charge before 9.

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CLEVELAND
By J. WILSON ROY

OHIO.—Dark.
HANNA.—Dark. Next, Thurston.
COLONIAL.—"Bowery Revue."
EMPIRE.—"Ting-a-Ling."
MILLES.—Six Tip Tops; Glasgow Maids; Harry Webb; Will and Gladys Ahern; Belle Oliver, and pictures.
PRISCILLA.—Musical comedy, "Some Baby."
GORDON SQUARE.—"What Next?"; Kee Tom Four; Dell and Edna Elliott, and pictures.
Films.—Allen, "The Night Rose" and "The Bashful Suitor"; Stillman, "Hail the Woman"; State, "The Passion Flower"; Park, "One Glorious Day"; Standard, "Conflict"; Knickerbocker, "Soul of Man"; Mall and Alhambra, "Trail-in"; Circle, "The Child Thou Gavest Me"; Liberty, "Peter Ibbotson"; Strand, "The Price of Possession"; Rialto, "Polly of the Follies"; Lorain-Fulton, "The Wise Kid."

Keith's Hipp

High standard vaudeville is offered at this house; capacity house Monday matinee. Kitty Donor, with sister Rose and brother Ted, won top honors with dances. Florence Nash got over nicely with "A Breath of Fresh Air," a snappy and clever skit. George Whiting and Sadie Burt hit the bull's-eye with all their numbers. Percy Bronson and Winnie Baldwin in "Vision of 1911" convulsed the house. Ernest R. Ball joked and sang several of his popular compositions acceptably. Harry and Dennis Du For put over a smart dancing act; Follette's Monkeys show wonderful intelligence, and Bang and Snyder close with some daring athletic stunts.

Keith's 105th Street

Eddie Leonard is the bright and shining star. Monday night he carried everything before him. Stewart and Olive score with their nimble footwork. Will Mahoney in his eccentric act was a scream; third time here in past few weeks and landed as strong as ever. Billy Wayne and Ruth Warren in "The Last Car" registered in high mark. Jack McLellan and May Carson in "Whoa, Sarah," collected a lot of laughs for their roller skating and comedy; Larry Comer pleased with song revue. Connolly and Francis got over well with songs, dances and musical bits. The Sternards have a snappy xylophone turn that is appreciated, and Snell and Vernon have a good acrobatic act in the closing spot.

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PHILADELPHIA
By ARTHUR B. WATERS

The "Bringing Up Father" series will be continued here by the coming of "Bringing Up Father in Wall Street" to the Metropolitan O. H., beginning Monday, April 17. The show comes here from the Manhattan O. H., and its stay, mentioned as limited, will probably be one week, possibly two. Nat Lroy is the author. Matinees will be given Monday, Wednesday, Friday and Saturday.

The annual benefit of the Charlotte Cushman Club will be held at the Walnut Street, April 25. A number of actors will appear, and society women will pose as well-known actresses of the past. Mrs. James Elverson is chairman.

Among those taking part will be Elsie Ferguson and company in the first act of "The Varying Shore," Viola Allen and Robert Warwick in "Aristocracy," by Louis N. Parker; Fanny and Kate Davenport, impersonating their aunt as "Fedora," and Mrs. John Drew as "Mrs. Malaprop" in "The Rivals"; Mrs. Otis Skinner in a monologue; Julia Marlowe, E. H. Sothard, Al Jolson and others.

Keith's

Except for the two headliners this week's bill might well be labeled "Melody, That's All." Daphne Pollard's lack of subtlety in her methods of drawing laughs is forgotten in view of the fact that she is really a remarkable comedienne.

This is her second visit here this

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THE BAT

TRIXIE FRIGANZA

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Next Week (April 9)

year, and she wears well. The other feature is Elsa Ryan in "Peg for Short," a sketch built on familiar lines and with definite imprint of Miss Ryan's work in "Peg o' My Heart." It is good though not exceptional. Frisco and assistants in the audience get across well. Earl and Carl Pearson, helped largely by Cleo Newport at the piano, put across some acrobatic dances. Jewett and Raymond have quiet act, lacking in pep. Grace Nelson's patriotically tinged songs fit in with her billing as the American-made prima donna. The rest were well above general average.

Shubert

An entire repeat is this week's bill and marks the third appearance of the Shubert "Whirl of New York" revue which came here first in the legitimate as "The Belle of New York" and has made two appearances as a vaudeville unit. The old "Belle" has been almost entirely lost. Kyra's dancing, Roy Cummings and his hat smashing foolishness, Keno Green with their acrobatic dance and J. Clarence Harvey with his spats are all as they were.

PITTSBURGH
By COLEMAN HARRISON

PICTURES—Grand and Regent.
"Woman's Side"; Liberty and Blackstone, "World's Champion"; Savoy, "Sky High"; State, "Way Down East"; Olympic, "Husband's Trademark"; Cameraphone and Minerva, Dempsey-Carpenter film; Lyceum, "Glass Houses"; Duquesne, "Brand"; Aldine, "Dangerous Little Demon."

Davis (Keith's)

Several points must have decided

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A GLAMOROUS ADVENTURE

COMEDY MATS THURS-SAT

in favor of a return engagement of Singer's Midgits to the Davis this week. On their visit a couple of months ago they played to some of the largest receipts the house has ever drawn. Eddie Cantor's appeal to followers of vaudeville was another item listed as a counterinfluence. Planagan and Morrison are being given secondary prominence and are also counted as a draw. Their "lesson in golf" skit is a skillfully arranged treatise on the game. The Musical Hunters, starting, and Billy Miller and Co., No. 3, an added starter, bubbling for Donegan and Allen, found the sledding rough. Elida Morris, twicing, won a full share of appreciation. Gene Greene, shifted to No. 4 for the night, registered a couple of extra bows. Muller and Stanley's first appearance here was a wow from the start. The Midgits closed, their turn slightly polished since the former visit.

The Duquesne, having noted a fair measure of success with short runs of feature films, is changing the program weekly. "Way Down East" is being shown again, this time at the State, at 55 cents.

"A Bill of Divorcement" was given favorable comment in all the dailies after opening to three-quarter draw

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. 8:30. Mats. Wed. & Sat.

A. H. WOODS Presents

MARGARET LAWRENCE

LOWELL SHERMAN

ALLAN DINEHART

in "LAWFUL LARCENY"

A New Play by SAM SHIPMAN

ELTINGE Theatre, W. 42d St. Eves. 8:30. Mats. Wed. and Sat. 2:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN

By AVÉRY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 42d St. Tel.: Bryant 6344.
Eves. 8:20. Mats. Wed. and Sat. at 2:30.

Six Cylinder Love

A New Comedy by Wm. Anthony McGuire

with **ERNEST TRUOX**

CORT West 49th St. Eves. 8:15. Mats. Wed. & Sat. at 2:15.

WALLACE 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—

KNICKERBOCKER Theatre B'way, 29th 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 48th St. Eves. 8:30. Mats. Wed. & Sat.

"The 1st Year"

By and With FRANK CRAVEN

SELWYN West 42d St. Eves. 8:15. Mats. Wed. & Sat. 2:15

ARTHUR HANSENSTEIN Presents

JOSEPH LILLIAN

CAWTHORN and LORRAINE

in "THE BLUE KITTEN"

THE FOURSE CAFE OF MUSICAL SHOWS

WITH A CAST OF 10 ACTORS

Monday at the Nixon. "Varying Shore" next.

The Park and Model theatres in the Lawrenceville district and the Brighton on the Northside, all formerly owned by the Brighton Amusement Co., have been transferred. The first-named has been running Tab shows and pop vaudeville, the other two movies. N. Rosen and A. Joseph bought the first two for \$34,000, while I. H. Fleischman is the purchaser of the other at a reported consideration of \$30,200.

Samuel De Faslo, manager for a year of the Blackstone theatre, has been retained in that capacity by the new purchasers of the house, Rowland and Clark.

Eddie Cantor opened to capacity Monday night at the Alvin, with Lillian Fitzgerald given sub-prominence in the displays. James A. Reed, manager with the "Make It Snappy" company, is well known here, having been manager of the Duquesne theatre several years ago.

The regular season at the Alvin will close some time next month, somewhat earlier than usual. Manager John Reynolds was without a booking for next week as late as last Tuesday.

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, Eves. 8:30. Mats. 46th 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 Gerblond.

EMPIRE B'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

The RECORD PAGEANT

"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 43d Street

Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"

HIS NEW MUSICAL RIOT

GAIETY B'way and 46th St. Eves. 8:20. Matinees Wed. and Sat. at 2:20

GEO. M. COHAN'S Production of THE NEW COHAN FARCE

MADELINE

AND THE MOVIES

with GEO. M. COHAN (Himself) GERTRUDE COHAN and

COAST FILM NEWS

Los Angeles, April 5. Gloria Swanson is all set for her trip to Europe.

"In the Days of Buffalo Bill" is well under way.

Mark Larkin is back at his desk at the Fairbanks studios.

Buster Keaton is back at the studio after two weeks on location at Truckee.

Thomas Meighan is getting through with "Our Leading Citizen" under Alfred Green's direction.

Scott Sidney, veteran director, is working on another Christie comedy with Neal Burns and Vera Steadman featured.

Will T. Geatz who was with P. A. Powers in the baby days of the picture business is now director of publicity at the R-C lots.

Leatrice Joy and Thomas Meighan have been chosen to head the "Manslaughter" cast. Cecil B. De Mille's next for Paramount.

"Man Unconquerable" is Jack Holt's latest starring vehicle for Paramount. Joseph Hanabery is directing at the Lasky lots.

Work has started on Louis Vance's "The Black Bag" at U. Herbert Rawlinson stars, Virginia Vail, feminine lead; Stuart Paton, director.

Preparations for the return of Wesley Barry are being made at the Warner Bros. lots where Freckles is to start a new picture soon.

Jerome Beatty, director of publicity and advertising for Famous Players-Lasky, is spending a month on business at the local Lasky lots.

The "Val of Paradise" just finished at the Lasky lots has been renamed "North of the Rio Grande." Bebe Daniels and Jack Holt co-star.

Pat O'Malley is to play a leading role in Peter B. Kyne's "Brothers Under Their Skins" now under making at Goldwyn. E. Mason Hopper, director.

Rupert Hughes is filming an Italian-American story "The Bitterness of Sweets" at Goldwyn. Col-

leen Moore and Antonio Moreno are featured.

Having completed a travesty on "The Three Musketeers" Max Linder is leaving for a vacation in France before starting another Goldwyn special.

Katherine Hill's "Shuttle Soul" will be King Vidor's second independent production to be started soon. Florence Vidor will be the featured player.

William Lord Wright has joined the Universal scenario force and will collaborate with Arthur Statter in supervising serial and short reel feature production.

Eddie Fitzgerald, of Fitzgerald and Quigley vaudeville team, has been working with Neely Edwards in the latter's new Universal comedy "Taking Things Easy."

Clarence Hennecke with the "Paul" Parrott company at the Roach lots will be assistant director of the company as well as an important character player.

Frank Mayo and his wife, Dagmar Godowsky, are visiting in San Francisco, with the latter's father, Leopold Godowsky, who is on concert tour in the North.

Marshall Neilan's next picture will be "Her Man" adapted for the screen from a Saturday Evening Post story by George Patullo. The cast is now being assembled.

William V. Mong has been loaned to Clara Kimball Young by Producer J. L. Frothingham for the star's new picture. Frothingham has fully recovered from a serious attack of the "flu."

When Charles Ray commences work on "A Tailor Made Man" it will be his first production in a long time under an outside director. Joseph De Grasse will wield the megaphone.

Elaborate scenes feature the new Gloria Swanson picture "The Glided Cage" under Sam Wood's direction. David Powell plays the male lead. Anne Cornwall and Walter Hiers are in the cast.

It is the plan of Adolph Ramish of the West Coast theatres to ac-

company Sol Lesser East when the latter makes his proposed trip. Ramish contemplates the erection of another picture house here.

It is finally settled that George Fitzmaurice, who recently returned from the Lasky London studios, will make "To Have and To Hold," which has been adapted for the screen by Ouida Bergere.

John Fleming Wilson's last contribution to the screen before his unexpected death was "The Way Back" filmed by Universal with Frank Mayo starred. The story is soon to appear in a national magazine.

Allan Dwan who will direct Douglas Fairbanks in the special production of Robin Hood's career is supervising the construction of sets on the new Fairbanks lots. They promise to give Von Stroheim's Monte Carlo sets a run.

Al Christie's new comedy for Educational will include scenes of a musical comedy for which a replica of the Music Box theatre has been built. This is the picture in which Vera Steadman makes her return to the screen.

Pictures made in Japan are to be brought to Hollywood soon for assembling. Marion Fairfar, scenario writer, and John Jaspers are promoters of the plan. E. K. Tanaka, a Jap, was given local training for the picture's direction.

Irvin Willat is to start on the production of "The Siren Call" with a special cast headed by Dorothy Dalton. Miss Dalton is now finishing "The Woman Who Walked Alone" under George Melford's supervision.

A number of elaborate sets are being erected on the United lots for Jackie Coogan's "Oliver Twist." Sol Lesser having moved his offices out to the studios is on the stage daily aiding in the supervision of the picture.

Sam Taylor, of Harold Lloyd's scenario staff, has been signed to a long term contract by Hal E. Roach and will continue writing exclusive scenarios for the Pathe comedian. Mr. Taylor will supervise Lloyd's six stories to be made into pictures under the latter's new Pathe agreement.

The Sunset theatre on Sunset boulevard reopened March 27 under the ownership of S. D. Gold-

smith, former Port Huron (Mich.) theatre owner, and A. J. Flynn, owner of the Majestic theatre, Santa Monica. Jack Mulhall, picture star, attended the opening performance in conjunction with the feature film, in which he plays an important part.

The Roberta Arnold-Herbert Rawlinson domestic feud took another turn last week when Mr. Rawlinson filed suit for divorce here against Miss Arnold charging desertion. Just recently Miss Arnold, now appearing in a Broadway production, was the complainant. The couple have been separated since 1919. Rawlinson is now making personal appearances at picture houses on the Coast. He is contracted with Universal.

"The Masquerader" with Guy Bates Post promises to set a precedent for double exposure experts of the screen. In the meeting scenes of the dope fiend and the member of the House of Commons, Richard Walton Tully, the producer believes he has perfected the double exposure photography. The picture will differ greatly from the stage play inasmuch as numerous bits have been substituted for many of those used on the legitimate stage.

Gladys Brockwell, former Fox star, returns to the films this week as a member of Jackie Coogan's "Oliver Twist" company. Miss Brockwell will portray the role of

Nancy Sikes in this Dickens story. Lon Chaney has also been definitely chosen for Fagan, and will join the Coogan forces following the completion of a special Irving Cummings production now under making. Frank Lloyd, who just recently completed a Norma Talmadge special, is to direct young Jackie's picture.

A trip to the Orient is to be made this month by Charles Eytan, general manager of the Famous Players-Lasky lots here, and his wife, Kathlyn Williams, who is under a physician's care as the result of the death of her son, Victor Eytan, aged 16. The lad, the Eytans' only child, was a victim of influenza. Coming so close on the murder of William D. Taylor, who was a chum of the Lasky manager, young Eytan's death has resulted in a serious breakdown of Miss Williams.

Leon Barry, veteran professional, at one time leading man for Sarah Bernhardt, and now a character player in pictures, was sued last week by Mario Francoise Barry for divorce. The wife alleges her husband now earns \$325 weekly, and asks the court to award her a just allowance and the decree instead of to Barry, who had recently fled suit.

Mrs. Barry resides in the east, and is represented here by attorneys. The couple were married in New York in 1917, and lived together for ten months, separating March, 1918. Barry is now working at the Mack Sennet lots.

INSIDE STUFF

ON PICTURES

As an aftermath of the election of officers for the coming year of the M. P. Theatre Owners' Chamber of Commerce, there is a number of tales abroad regarding the manner in which the defeat of William Brandt, who was running for re-election as president, was brought about. It is stated that the N. Y. State organization of the Theatre Owners of America showed particularly the strength that it wielded in the local organization, through bringing about the election of William Landau. According to the Brandt followers, the State organization went to each exhibitor in Greater New York that had political assistance from time to time from the State organization in the smoothing over of minor violations and urged them to vote as directed. The day after the election of Landau was announced, the phone in the Chamber of Commerce was in continued use by men in the industry who demanded why Brandt had not called on them for their votes in the election. A score of exhibitors controlling the bigger theatres informed Brandt had they been advised the election was to be as closely contested as it proved to be, they would have been on the ground and cast their votes for him. As he was defeated by only six votes, it is plain that any sort of a campaign on his part would have brought about his re-election.

THE GREATEST PRAISE EVER ACCORDED ANY SCREEN PRODUCTION

THE NEW YORK VERDICT—THE SENSATION OF THE SEASON

HOUDINI

in "THE MAN FROM BEYOND"

"The weirdest, most uncanny, yet most fascinating picture ever presented. Houdini outclassed all his previous efforts. This stirring photodrama will draw like a magnet."—*Marion Russell* in THE BILLBOARD.

"Never a spectacle so impressive in its realistic fury. One's breath came quick and short. Thrills and romance as tempestuous as Niagara itself."—*EVENING JOURNAL*.

"Houdini excels all past accomplishments in his new screen play. Swims the Niagara rapids to within a few inches of the Falls."—*EVENING TELEGRAM*.

"Nothing Houdini showed on the stage equalled the stunts he performed before the camera."—*THE SUN*.

"The most thrilling scene and well worth seeing, is the one in which Houdini swims through the Niagara Falls rapids and rescues the girl. A strikingly daring feat which was entirely genuine. Both Houdini and girl risking their lives. Certainly novel."—*THE EVENING MAIL*.

"Houdini can do things no one else on earth can do, and some of these are in his picture. Most thrilling is his swim down the Niagara rapids and rescuing a young woman about to go over Niagara Falls. No fake about this. Houdini actually does it."—*Harriette Underhill* in N. Y. TRIBUNE.

"The water rescue scene in Houdini's new picture is one of the two most startling photoplay views ever made."—*Quinn Martin* in THE WORLD.

"There are thrills and then more thrills. Houdini is whirled to the edge of Niagara and saves the girl. Holds audience spellbound."—*THE EVENING WORLD*.

"I quivered at the views of the couple battling in the rapids on the verge of the Niagara cataract and cheered when they made the crawl to safety."—*Joseph Mulvaney* in N. Y. AMERICAN.

"Houdini fighting the rapids—interesting and fantastic conception."—*TIMES*.

"Most thrilling rescue ever filmed. No fake about this. It's a corker and well worth seeing. Drew enthusiastic applause."—*R. W. Baremore* in MORNING TELEGRAPH.

"As honestly exciting a moment as one could have. A thrilling situation that ranks with waterfall scene in 'Way Down East.'"—*N. Y. HERALD*.

"One can safely wager it is the most peculiar film now on Broadway. It is weird, it is startling; one of the most thrilling ever screened."—*EVENING POST*.

"The pictures of the falls and rapids are remarkably fine. Rescue accomplished at great risk to Houdini and the girl."—*GLOBE*.

"Embodies mystery and thrills like the rescue of the heroine from the rapids of Niagara. This feat by Houdini proves to be the big feature of the picture."—*Kelley Allen* in WOMEN'S WEAR.

Also HOUDINI in person in Original Feats of Mystery, including Disappearing Elephant

THE WEIRDEST AND MOST SENSATIONAL LOVE STORY EVER FILMED

NOW SHOWING—TIMES SQUARE THEATRE, NEW YORK—TWICE DAILY

TERRITORY NOW AVAILABLE

HOUDINI PICTURE CORP., 220 West 42nd St., NEW YORK CITY

PAY DAY

Charles Chaplin
The Teller.....Phyllis Allen
His Wife.....Mack Swain
The Foreman.....Edna Purviance
The Foreman's Daughter.....Edna Purviance
A Mere Friend.....Sydney Chaplin

The next to final Charles Chaplin comedy to be made for First National is in Broadway first run at the Strand. It is a two-reeler, in which Chaplin has incorporated revamped versions of many bits of business he has done in previous pictures. However, it is a corking two-reeler, but hardly enough to be played in lieu of a feature, as was done at the Strand this week.

Incidentally, he has also cleaned up his make-up somewhat. That may be a reaction from his last production, "The Idle Class," in which he was quite the dandy.

In this production he is a day laborer on a construction job. His first appearance is as a late arrival for work, and he slips the burly foreman a lily with a sweet little gesture. His first laugh comes with working in the stern of a fellow worker. From that point on his laughs come mostly through the employment of a lod elevator during the lunch hour, Charlie getting the meal through the ups and downs of the contrivance.

When Saturday arrives he draws his pay and gets a few laughs out of the inability to figure correctly. Outside the job his wife is waiting, and Charlie figures a hold-out on the dough; but she catches him at it, and in a clever money-changing bit he manages to come off the victor.

After that the exterior of a saloon is shown with the workmen emerging after they have had their regular Saturday night spree. The barber-shopping takes place right outside the door, with the usual water thrown from above result. The breaking up of the part and a couple of bits with Charlie trying to board a trolley car are quite the funniest things in the picture.

For the wallop laugh toward the end he is employing the old gag where the husband is about to renege in the early hours and the alarm goes off, wakes the wife, and he gives her the impression that in reality he is just getting up. That was put over cleverly; but from that point on there wasn't much to the finish. Chaplin did some bathroom stuff, falling in a tub of water filled with soiled clothes and the final fade-out had him standing at a radiator in his undies trying to dry out.

In his support he has Edna Purviance, who plays but a small bit in the early section of the picture; his brother Sydney, who does a couple of bits with Chaplin in the drunk stuff with more or less of an "Old Bill" moustache. Neither of these two has anything to speak of in the picture. Mack Swain as the foreman of the job manages to put over a couple of clever bits in the first reel, while Phyllis Allen as the wife got her share of laughs in the final reel. The picture runs 22 minutes. Fred.

YOUR BEST FRIEND

Edna Purviance.....Vera Gordon
Robert, her eldest son.....Harry Benham
Harry, her youngest son.....Stanley Price
Alma, Robert's wife.....Belle Bennett
Her Mother.....Beth Mason
Morris, the family bookkeeper.....Dore Davidson

A sure-fire hit from the box office standpoint that is bound to stand with the other winners that William Nigh has written and directed in the past. It is a Harry Rapf production released in the Independent market by the Warner Bros. The picture was presented in the Grand Ballroom of the Astor at a special showing Monday night. The presentation was under the direction of Rapf, who provided the picture with a brief prolog. The prolog and musical theme seemed to slow the picture to a certain extent as far as the first couple of reels were concerned. The production is about 6000 feet at present, but it will be cut somewhat to speed up the earlier portion. That is the only criticism that there is to be found. Vera Gordon is the star, and has playing opposite her Dore Davidson in the role of a faithful old family employee. He shares honors with the star to a certain extent.

Miss Gordon has another role of the type that made her famous in "Humoresque." It is one of those Jewish mother love stories, where the older generation strives for years so that their offspring may have ever advantage, only to find that the youngsters take everything for granted and spread their wings and fly from those who provided for them in the early youth.

Miss Gordon as the self-sacrificing mother has a role such as she seems best suited to and the type that she has made stand up on the screen. But as a mother of this type she is in the foremost rank of those on the screen.

She rears two boys after the death of her husband. Sends one through law school, and at the beginning of the story he is returning home after being made a partner in a law firm. He brings his wife and mother-in-law (two women of the advanced type) with him. They have decided that a home in a fashionable part of the town where they can entertain in the proper manner, and also that the mother is

to live with them. Taken from the East Side to West End avenue, the mother proves to be a fifth wheel.

Finally when a crisis arrives in the family affairs the mother discloses the fact that she was the one that kept the expensive home going. She returns to the East Side, where finally the regeneration of the young wife is brought about, her mother, however, marrying a male butterfly and continuing on her way.

The story is full of heart throbs, and Nigh's direction is on a par with the story. He carries his theme along naturally, although he must have had something of a struggle to overcome the tendency to slow down the tempo of the action on the part of the star.

Belle Bennett, who is now playing the role Hazel Dawn originated in "The Demi-Virgin," plays the younger wife. She is a particularly striking blonde, and portrays the easily led young wife to perfection. But Beth Mason, who enacts the role of her mother, is a distinct find as a type. She managed to endow her role with an atmosphere that was apparent the moment she stepped before the camera in her first scene. Harry Benham plays the role of the older son nicely, while Stanley Price is the younger brother. Dore Davidson provided much of the comedy in the picture and at all times held his audience.

The production is nicely done, and the added Prizma color titles are effective. The picture looks like a \$100,000 special. Fred.

THE RED PEACOCK

Violette.....Pola Negri
Alfred Germent.....No name
Clara Germent.....No name
Mr. Germent.....No name
Gaston Roy.....No name
Flora Lavelle.....No name
Count Grey.....No name
Violette's father.....No name

This U. F. A. production (Paramount feature) is current at the Rivoli. As with all Pola Negri starring productions made abroad, the Hamilton Theatrical Corp. (the F. P. L. subsidiary) "presents." This makes about the fifth or sixth of Miss Negri's pictures to reach Broadway for premier presentations and as has been commented on before, the brunette German star has yet to make a picture that will not suffer in comparison to her "Passion," the first foreign film to bring Miss Negri to the attention of American film fans.

Paul Stein directed from a story by Hanns Kraly originally titled "Poor Violette." Stein will not worry our domestic megaphone wielders to any great extent if this is a sample of his film product. Taking a story that winds up with a "Camille" face-out (the heroine expiring from a racking cough, in her lover's arms) he has drawn out the theme unnecessarily, the audience at any time expecting its conclusion only to find a new sub-plot developing. It really does not begin to interest until the last half. At the beginning it gave rise to audible giggling, the business really hinting of travesty rather than realism. Some of the characters' "heavy dramatic" histrionics have been lampooned too broadly and extensively in America to command serious attention.

Violette (Pola Negri) has many affairs with her various benefactors. Rising from humble estate, first as a flower girl and then as a lady's maid, she is seen accepting the attentions and mundane assistance of Count Grey, a roue. After being discharged by Florette, her first mistress, the count takes her into his home for the night, offering temporary shelter and the position of maid in his household. The next scene finds Violette breakfasting in negligee with the count and being waited on by the butler. She is the peers' constant companion thereafter, mingling with his friends. Plainly she is his mistress, a relation which is not in keeping with the honorable love of Alfred Germent for the erstwhile flower girl. To recount the plot would uncover similar inconsistencies which raises wonder how the titler and editor overlooked them.

Famous Players has been trying some radical experiments at the Rivoli and Kialto houses of late. First it was that mediocre serial importation. Now it is the Pola Negri pictures. No doubt, at the current rate of exchange, F. P. L. must be paying very few real American dollars comparatively for these pictures and obviously the gain is attractive enough to warrant an attempt to force the market. But it looks like an uncertain undertaking. The audience giggled and tittered not once or twice but many times at some of the business.

"Passion" gripped on several points. Its stupendous mob stuff was an outstanding feature. None of this is present here. It is poor stuff as a society drama; men and women in evening clothes, with the women, as far as pulchritude is concerned, presenting decidedly unattractive appearance. The men on the contrary are convincing although the male lead at times also essays histrionics of a trite sort. The two male heavies were adequate and compare favorably to the American conception of a society villain.

The production is handsomely mounted with evidently no restriction on the bankroll although Director Stein has a choppy, abrupt style of full-flashing the scenes and

immediately thereafter rising-in the close-ups. It made for a ragged continuity and can easily be elided through the cutting of the introductory set flashes.

The star's personality in the dramatic scenes counts for not a little in distinguishing her, although, truth to tell, the native fan seems to prefer a "sweet 'n pretty" heroine to the other kind. Abel.

MAN FROM BEYOND

Star, Harry Houdini. Story by Houdini. Adaptation by Coolidge Streeter. Direction Burton King. Produced by Houdini Pictures Corp.

The Man from Beyond.....Houdini
Dr. Gilbert Trent.....Arthur Maude
Dr. Crawford Strange.....Albert Tavernier
Dr. Gregory Sinclair.....Erwin Connelly
Frank Sinclair.....Frank Montgomery
Captain of the barquentine.....Louis Alberni
Miss Norcross.....Lyla Benner
Police Sergeant.....Jane Connelly
Police Captain.....Jane Connelly
Marie LeGrand.....Nita Naldi

This new production by the hand-cutting king had its first presentation at the Times Square Sunday night, the box-office scale being topped at \$2.20. It is a five-reeler of about the grade of a serial built along lines of candid melodrama, but aspiring to higher appeal through its spiritual import, which deals in a rather stumbling way with the problem of the hereafter. The two things don't go together.

Taken as a frank melodrama it has a whale of a punch. Houdini does a sensational rescue of the heroine in the Niagara rapids, and he has a kick that would carry any audience with it independent of the rest of the footage. It is a veritable whole of a stunt and would have made the picture if the surrounding story had backed it up and led to it properly. The trouble is that the presumption of high literary meaning in the rest of the story is all bosh. So the net effect is pretty unsatisfactory. Serial melodrama and screen uplift won't mix, and disaster confronts anybody that tries the impossible.

The picture is offered as half of an entire evening's entertainment, the second half being a series of illusions and escapes by Houdini. Sunday night the illusionist did his needle-threading feat, a splendid bit of legerdemain; a cabinet disappearance with a girl, his straight-jacket escape and, finally, the disappearing elephant as the climax. The last named is substantially the same as that performed at the New York Hippodrome, and makes an effective display—better in the small theatre than on the huge Hippodrome stage.

There may be a grade of film fans that will take "The Man from Beyond" seriously, but the experience of "The Mistress of the World" leads one to the opinion that it won't do for Broadway. The story is raw melodrama. It opens in the arctic north, where a frozen explorer comes upon the ship of a former expedition ice locked for 100 years. Search of the wreck reveals the figure of a man frozen in a block of ice for a century. Simply as an illusion the passage here had a certain shocking realism. The scientist chops the figure out of its gelid casing, and the figure in the person of Houdini, comes to life.

The scientist brings him to civilization as a discovery. It appears that the Man from Beyond had loved a maid in his former life, and when he is presented at the home of the scientist a wedding is going on. Who should the bride be but a reincarnation of the former sweetheart, and the Man from Beyond claims her, in spite of the protests of the bridegroom, one Dr. Trent.

Here's where the serial stuff starts. They send the Man from Beyond to the insane asylum, while Trent abducts the bride's father and locks him up in a rat-infested dungeon. Houdini escape from confinement, and the complicated rescue of the girl's father begins, piling wild melodrama upon wild melodrama until reason reels and totters. The end is the conventional embrace of Houdini and the heroine. One looked for some switch to make it all appear somebody's Welsh rarebit dream, but the story stood "as is," without attempt to alibi.

It's a great pity that heroie swim by Houdini through the rapids couldn't have been a part of a more satisfactory picture. It is a true thriller. Rush.

SISTERS

Alla Strickland.....Seena Owen
Cherry Strickland.....Gladys Leslie
Anna Little.....Mildred Arden
Peter Joyce.....Matt Moore
Martin Lloyd.....Tom Gause
Dr. Strickland.....Joe King
Justin Little.....Robert Schable
Colored Mammy.....Frances Grant
Colored Servant.....Fred Miller

"Sisters" is the first International Film Service Corp. production the American Releasing Corp. has marketed. The production was secured some months ago from the Hearst interests and this week it opened at the Cameo theatre for a two weeks' stay. A strong advertising campaign with the serial story also running in the Evening Journal gave indications that the Cameo would have the best week's business in its short history with this picture. "Sisters" is a screen version of the novel by Kathleen Norris, produced under the direction of Albert Capellani, and it has three names in the cast that are worthy of

featuring—Seena Owen, Matt Moore and Gladys Leslie.

The picture from the standpoint of story, cast, photography and editing is as good as any that has been seen on Broadway in weeks. It is well acted and the interest, even though the production is seven reels in length, never lags. It has a strong sex appeal and an absorbing situation. Two sisters living in one house and both in love with the same man, one of them being married to him and he believing himself to be in love with the other, is plenty wallop.

Seena Owen plays the role of the unloved wife, giving a worthy performance. She is a charming little actress and gets her points across with a punch. Gladys Leslie is the younger sister who almost succeeds in stealing the husband, while Joe King plays the husband.

A couple of minor roles are well played by Mildred Arden and Robert Schable, while two dinky servant bits fall to Frances Grant and Fred Miller.

The direction of Capellani holds the story at an even pace, with lots of action making for interest. There are a couple of moments that might be considered slightly draggy, but on the whole the picture has been edited perfectly.

"Sisters" with a smash of advertising behind it is certain to be a box office winner. Fred.

MAN UNDER COVER

Paul Porter.....Herbert Rawlinson
Daddy Moffat.....George Hernandez
Mayor Harper.....Wm. Courtwright
Jones Wiley.....George Webb
"Cool Oil" Chase.....Ed. Tilton
Holt Langdon.....Gerald Fring
Margaret Langdon.....Barbara Bedford
Col. Culpepper.....Willis Marks
The Kiddies.....Helen Stone, Betty Ellason

Herbert Rawlinson is the star of this Universal, which is released under that company's brand name of "special attraction." It is a crook story with the principal action laid in the oil fields, with the star giving a corking clean-cut performance as the reformed crook. The picture is an interesting picturization of a homely tale that is strong enough to stand on its own in the majority of daily change of program hour—although it was shown last week at Loew's New York as part of a double feature bill.

The story is by Louis Victor Fytinge, a "lifer" in the Arizona State Penitentiary. Harvey Gates provided the script and Tod Browning directed the production. All three contribute materially to the success of the tale.

Rawlinson has the role of a one-time crook, who with his pal played by George Hernandez, returns to his home town to find the cashier of the bank, a former intimate, in a jam and needing \$25,000 to cover up a shortage in his accounts. The two plan to crack the safe of the bank to make it appear that the shortage occurred through crooks getting in. When they arrive, they see the cashier has beaten them to it and committed suicide. Then they make it appear that the bank has been "turned off" and the cashier has lost his life defending the property.

The younger crook decides to go straight and carries his pal with him. He buys the local newspaper from the dead man's sister and proceeds to operate it. Later, he discovers that a couple of sly sky promoters are shoveling oil stock in the town and collecting thousands of dollars. He frames a phoney well and gusher, gets the fakery to buy him out for all the dough that they have collected and run them out of town, returning the money to the victims and incidentally winning the girl from whom he bought the paper.

It is a well told film tale, full of interest and action and well handed as to direction.

In the cast supporting Rawlinson, Barbara Bedford has the lead and gives a winsome performance. Two heavies, enacted by George Webb and Edward Tilton, are also well drawn characters. Willis Marks in a character role manages to fill the picture nicely. An unnamed girl doing a "fat girl" bit comes in for the laughs at the finish of the picture. Fred.

RECKLESS YOUTH

Allie Schuyler.....Elaine Hammerstein
John Carmen.....Niles Welch
Mrs. Schuyler Foster.....Myrtle Stedman
Mr. Schuyler Foster.....Robert Lee Keeling
William Thorndyke.....Stanley Gordon
Mrs. Dahlgren.....Louise Pressing
Cumberland Whipple.....Frank Currier
Morris Whipple.....Kate Cherry
Chorus Girl.....Constance Bennett

Here is a corking box office title, coupled with the name of a well-known and liked star, a famous author who produced a worth while story, yet the result on the screen is a story that has been hurt through the tempo of its direction. It is draggy and wearisome to an extreme.

"Reckless Youth" is a Selznick production and has Elaine Hammerstein as the star. The story is from the pen of Cosmo Hamilton while Edward J. Montague provided the scenario. The direction was in the hands of Ralph Ince.

The story purports to show that suppressed desires in youth often times lead the victim to eccentric behavior as an outlet for emotion. Miss Hammerstein has the role of

the heroine, who is an orphaned child in the care of her grandparents, a pair of decaying aristocrats who are soured on the world at large because oncoming years have compelled them to cease their lives of social activity. They live in a prison like country place and when the girl arrives there after having been expelled from a convent school because of a slight infraction of the rules, the old people decide to teach her a lesson by holding her in seclusion. The result is the child runs away and marries the first man that she meets, luckily for her a well bred young chap with considerable of a fortune.

However, the girl undertakes the marriage simply as a means to freedom from her grandparents, and without any sense of the responsibilities that the step entails. The result is that in leading a butterfly existence she and her husband become estranged and she very nearly falls a victim to a he vamp. In the end, however, she and the husband are reconciled and all ends happily.

Miss Hammerstein makes a charming heroine and Niles Welch as her leading man is of the type that fits perfectly in pictures. He is handling himself in the last few pictures with greater ease than heretofore. A bit played by Constance Bennett stands out. She is a hick chorus girl type that figures for a moment in the story in a manner that gives the audience a thrill. She was in an auto accident and accompanied the hero-husband to his country place while the wife was in the city. It is inferred that they spent the night there with the hero sleeping on the sofa while the girl used his sleeping quarters. Her opening speech the morning after is "What an oil can you turned out to be."

"Reckless Youth," however, is at its best just a fair program production. Fred.

THE GOAT

Buster Keaton's newest twin-reeler was the comedy feature at the Rivoli this week. The comedian and Mal. St. Clair wrote and directed this Metro release.

Keaton is building up a following. Judging from the scattered applause at the flashing of the first title, the comedy was in the nature of an added attraction, replacing a Snub Pollard reel which was programed instead.

Keaton is developing a line of slapstick comedy that is always based on some sort or story thread with the result the entailing bits and business are all the more mirth-provoking because of their action consistency. Unwittingly, Keaton finds himself "mugged" in the rogue's gallery when he thrusts his face in at the photographer's window at the wrong moment. When the crook escapes, his supposed picture is three-sheeted throughout the district, including a \$5,000 reward for his return dead or alive. Keaton thereafter finds himself contending with the minions of the law.

Obviously, a very thin story plot, the star and Mr. St. Clair have made considerable of it. The result in laugh returns speak for themselves. At this rate, Keaton's wares ought to be booming with each succeeding comedy. He is a good comedy buy for anybody's picture program. Abel.

THE INTRIGUE

It becomes apparent why this Pola Negri five-reeler was not introduced via the usual medium of one of the leading week-stand Broadway houses and offered instead at the New York for a single day on its first run.

The picture, sponsored by Commonwealth and distributed by Howells Picture Sales Co., Inc., is pretty poor stuff. Even in the quality of its photographic work it belongs in the period of ten years ago. The pictures are flat black and white in great gobs of each, without intermediate toning.

The star, who under the best of treatment gives no effect of nymph-like youth, here becomes a hard-faced middle aged woman due to the atrocious photography and the backgrounds are spoiled in the same way. At this late day the least the fans can expect is decent workmanship from the cameraman. The mechanics of the film ought to be at the command of anyone and had workmanship in this respect is unforgivable.

The story is an odd combination of old fashioned melodrama and inept problem play, transparently theatrical and forced, but it has one climax fairly effective in a stagey way. This is the passage where the French prefect of police enters the bedroom of the German woman spy who murdered her son and strangles her. It's a queer bit of fiction to come out of Germany, but properly handled by the camera man it would have been a "punch." The camera treatment here is especially bad.

Throughout, the melodrama gets a travesty twist from the dressing of the actors. In one scene, presumably a fashionable function in the Paris home of a government official, the women wear gowns that belong in a small village church social and comfort themselves appropriately to that locale. A considerable footage shows the woman spy "vamping" the son of the French

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official, and the screen action here is of the type popular when the vamp screen type was at the top of its vogue in America, stilted and absurd beyond the worst offenses of our own Theda.

The picture reeks with sex stuff, ponderous in the German way and silly rather than risqué. It all starts in a Paris gambling house run by a French woman and a German spy who is her partner. She tries to force her daughter to marry the German, but the girl loves a young French bank clerk, whom she is about to marry when the gambling house is raided by the prefect of police and the scandal ruins her chance.

Instead the girl (Pola Negri) swears vengeance upon the prefect and weds the German spy, who is in communication by wireless with Berlin conveying information that will be useful in case of another war. The girl is compelled to aid the spy. She secures a meeting with the son of the prefect who becomes infatuated and delivers his father's copy of the secret government code into her hands.

About that time the prefect is directed by the minister of state to search the spy's house. This brings him into contact with the woman and he also promptly falls in love with her. Having secured the code book the lady spy dismisses the boy who goes home and blows his brains out, leaving behind a note indicating that an un-named woman was the cause of his act and a scented handkerchief which later reveals her identity.

The prefect continues his affair with the woman spy, her husband having fled, and bit by bit comes to know that she was responsible for the son's suicide. Compelled at length to arrest the woman by pressure from higher officials, he enters her bedroom at night, apparently for a rendezvous and kills her. That's the climax, theatrically effective enough. But the whole thing is illogical, one of those fictions that demand for suspense upon every obvious trick of the stage and screen.

Rush.

WOLF PACK

This is probably among the cheapest pictures ever produced, both from the standpoint of scenic investment and cast cost. It impresses the observer as if Director William J. Crafts took the company of six out on location—a mountainous exterior—and shot the works in a couple of days. Joe Hammond (Joe Moore), a Northwest Mounted Policeman, is out to capture The Wolf, a notorious bandit. The Wolf has two henchmen and the N. W. M. P. have a similar number of allies, the girl (Eileen Sedgwick), and the heroine's uncle, who plays two roles. As Steve Lamont, he is killed by The Wolf in the first half reel in an attempt to steal the old miner's treasure. The same man impersonates Lamont's brother for the rest of the action.

One thing is omnipresent—action and rough and tumble fighting at the slightest provocation. While always a commendable detail of any film production, it is overdone here to the extent it becomes oppressively noticeable. Some of the reviewer's neighbors at the Stanley, where this picture held forth last Friday, giggled audibly with each succeeding set-to. As a result, it evolved into a series of anti-climaxes, always delaying the punch which was nothing more than the capture of the bandit by our persistent hero. Said p. h. scraps fiercely, but is cruelly man-handled by The Wolf's henchmen, who, for some unexplained reason, inflict only corporal punishment on Hammond, but nothing else, explaining the Chief does not wish it so. Why, is an unexplained mystery, although the desperadoes seem vicious enough for anything.

The story could easily have been told in two reels. It was nothing but the drawing out of a serial twin reel episode two and a half times as long. Peerless Pictures produced and the Realto Pictures distributed.

Joe Moore, who is featured with Miss Sedgwick, is a scrapping lead who could do better with better scripts. Miss Sedgwick does her share capably riding hard cross-country and doing some active outdoor work. The heavy is almost farcical, with his ten-twenty-third "villain" personation.

One or two rough cabin interiors supplement the plentiful outdoor settings. For the exhibitor it looks like a cheap buy if his house is on the nicklette order.

Abel.

THE RAGGED HEIRESS

Lucia Moreton.....Shirley Mason
Glen Wharton.....John Harron
Sam Moreton.....Edwin Stevens
James Moreton.....Geoff Van Acker
Sylvia Moreton.....Claire MacDowell
Norah Burke.....Aggie Herring
Lucia, age three.....Eileen O'Malley

"The Ragged Heiress" is a simple little story released by Fox with Shirley Mason as the star. As a matter of fact Miss Mason is worthy of better screen story material than this story by Jules Furthman proves to be. However, Harry Beaumont, who directed the picture, makes the most of the material at hand, and in the main the little feature appears to contain sufficient to interest the average audience in the general

London, March 25.

Preparations for the making of the Goldwyn screen version of Hall Caine's novel, "The Christian," are going ahead. Maurice Tournier, the producer, arrives here toward the middle of April and will discuss the scenario with the author. The Governor of the Isle of Man has given permission for the use of any part of the island, and among the London scenes will be several of Soho. It is hoped the producer will resist any temptation to show Wardour street. Even avoiding the two shady sides of the "Heart of Filmdom," it will be difficult to shoot many scenes in the once romantic, but now tawdry district, without giving some film renting or producing company a gratuitous advertisement.

Advertising by film is not popular here despite the attempts of various enterprising agents to get publicity via the screen. The different "gazettes" are the chief offenders with their small items of millinery, etc., but a re-edited drama which was shown to the trade recently beat everything else hollow. In a specially inserted title hero and heroine were advised to get their furniture from Messrs. So-and-So, naming one of the cheap furniture-on-hire-system firms.

Hugh Croise, the producer of "Three Men in a Boat" and "Four Men in a Van," is preparing a football screen play entitled "Goal."

Several films of German origin are being shown. One in particular, an exceedingly good, if somewhat old-fashioned circus story, has been released as a Danish production. For many months these "banned" films have been hawked around; German travelers have been active, representatives of British firms have had a good time in Berlin and elsewhere, and, if carefully searched, many a Wardour street storeroom would yield up a stock. Apart from the question of ex-enemy films other strange things are happening. It would surprise few if in a short time a Bolshevik propaganda picture, cut, and with newly taken scenes inserted by an enterprising American producer, will be shown in London as an entirely new and original British drama.

The fine travel series of films at the Philharmonic Hall are not doing the wonderful business expected. No film of this sort has pulled in London with the exception of Richard Percy Burton's "Alienby" pictures. Even the Shackleton pictures were a financial "wash-out."

Home producers still seem to pin their faith on the popular novel, and many of them show a marked leaning toward the "once popular" work of the sort our grandmothers used to read. This is possibly because the copyright having run out, the only outlay required to purchase the story is a few pennies for a

run of daily change houses. It was presented at Loew's New York this week as part of a double feature bill with a Goldwyn feature but a week before had been at the Capitol as the principal attraction.

It is a story of two brothers, one a widower with a child and the other married to a grasping wife. The former is accused of a crime and sentenced to jail. He places his young daughter in the hands of his relatives, who treat her so cruelly that she runs away and goes to her old nurse. This fact is kept from the prisoner, who on his release goes west immediately and begins life over again, sending money regularly to his brother for the education of the girl.

She in the meantime remains with the nurse, who provides for her as though she were her own child, and on the death of the nurse, who the girl really believes is her mother, the little one starts forth to make her way in the world as a servant. Coincidence steps in and she obtains a position in the home of her uncle and aunt. It is discovered that she has used the references of the dead nurse, and is about to be turned out when word is received that the brother who has made a tremendous fortune in the west is coming to visit his daughter.

The uncle and aunt are in a quandary as to what they are to do when they decide to utilize the maid for the daughter. She is compelled to accede to the deception, and finally at the crucial moment, she reveals the true state of affairs. The girl is proved to be the real daughter after all.

Miss Mason enacts her role of the girl cleverly, but occasionally lets a little flapper stuff slip that is not quite in keeping with the story. Edwin Stevens as the scheming uncle and Claire MacDowell as the grasping wife both give sterling performances. John Harron as the youth who falls in love with the girl is all that could be desired. He is a most promising type of juvenile lead, and with direction should develop to as great a screen artist as was his late brother.

Fred.

second-hand copy. After this expenditure has been made the studio hack can knock it into scenario shape.

Associated British Producers, a producing company that rose from the ashes of the old Clarendon Co. and the younger Harma Photo-Plays, has gone the way of many British producing concerns. The official receiver is in possession of the studios at Croydon, which could be bought today for £3,000. Clarendon was one of the pioneer British firms, and in the early days had quite a big reputation for melodrama and slapstick comedy. Although the studios are in the market, it is more than likely they will shortly be used for the making of a series of pictures founded on one of the stories now running in one of the Harmsworth group of children's papers.

Inspired by the recent night club orgie and "dope" disclosures, Masters are making a drama entitled "Cocaine." The story tells of the adventures of a girl in London's underworld. Hilda Bayley, who played in the Alliance production of "Carnival," will be seen as the girl.

A new firm, British Super Films, has taken over the old Samuelson studios at Worton Hall, Islington. The first picture will be a sporting feature which Albert Ward will direct. Lillian Hall, Robert English and Clive Brook are the principals.

Frank Goddard, the pugilist, will appear in a new Ideal production which A. V. Bramble is directing at the Elstree studios. The picture is an adaptation of "The Card." Laddie Cliff is also a member of the cast.

Having obtained his locations in France, Kenelm Foss is ready to start on his adaptation of William J. Locke's "The Beloved Vagabond," in which Maurice Moscovitch will "star."

Harley Knoles has completed his version of Balfe's "The Bohemian Girl." This picture has an exceptional cast, which includes Gladys Cooper, Ellen Terry, Constance Collier, Aubrey Smith, Ivor Novello and Henry Vibart.

Another attempt will shortly be made to establish Selznick Pictures here. Sam Morris will be here toward the end of April to establish the offices, and the organization will handle the British and European distribution of all Selznick pictures not in the Pathe contract.

The latest Thompson production, "A Romance of Old Baghdad," is not a good film. The story is tedious and ordinary and is badly told. Much has been made of elaborate studio sets of the buildings and bazaars of the ancient city. Matheson Lang, whose appearance is doubtless meant to be the feature's big draw, has little to do but walk about and pose, things he does passing well and for which it is understood he received £100 a day.

Will Kellino has left for Scotland to make the final arrangements for the making of the Gaumont "Rob Roy" picture. This promises to be one of the most ambitious pictures ever attempted in Great Britain. The scenic arrangements will necessitate the building of an entire village of the period which will, toward the end of the picture, be sacked and burned. Two thousand people will be engaged in making the picture.

"Married to a Mormon," a companion picture to "Trapped by Mormons," which is showing immediately on completion, is being made at Teddington. The incidents are all supposed to take place in Salt Lake City after the heroine has been trapped in England. It promises to be as crudely melodramatic as the first, but as the Mormon boom will probably be over before it is finished it will not have the same pull. Several well-known people are in the cast, including Evelyn Brent, Ivan Berlyn, and H. Booth Conway.

Arrangements for the Gaumont "Byron," which C. C. Calvert is to direct, are now complete. An American actor who has spent much time with D. W. Griffith, Howard Gaye, will appear as Byron; Marjorie Hume will be the Lady Byron, and the rest of the principals include Mary Clare, George Fole, R. H. Hignett, Marjorie Day, Wyndham Guisa, and Mrs. Saba Raleigh. Basil Emmott will be the chief of the photographic staff.

It is more than likely that Goldwyn company will make a picture here this summer, the story being an adaptation of Hall Caine's "The Christian," with Maurice Tournier as director of production. The chief players will be American.

Walter Wanger's next big film for Covent Garden is likely to be the French masterpiece, "The Agony of the Eagle," which many people here thought would be put on before

"Theodora." In the meantime the Italian film seems to be adding to the popularity of the opera house as a cinema and cementing the manager's determination to make the building into London's first picture house, if possible.

"Over the Hill" bids fair to break the records for business done by an American picture here, even beating "The Kid." "The Old Nest" was not a big hit. When the gross takings of "Over the Hill" are reckoned up they are expected to reach the grand total of over £100,000.

The filming of the story of King David is practically under way with the arrival of 20 American motion picture people in Jerusalem. It is said 5,000 persons and an enormous number of animals are to be used in the production. It will be the initial big picture ever taken in the Holy Land.

FRENCH PICTURE NOTES

Paris, March 27.

Among the new films are "Pouloulou," from the novel of G. Leroux, in 12 episodes (Societe des Cine-Romans); "La Branche Morte," which is to feature Firmin Gemier, manager of the Odeon theatre; "La Mouche d'Or" ("The Golden Fly"), "La Rouce" ("Swarm") and "Un Pitre" ("The Actor"), all three by Albert Dieudonne; "Celui Qui Vend le Bonheur" ("The Happiness Vendor"), by Jean Herve; "Le Mystere de la Villa Azmy," 12 episodes from novel by Valentin Mandelstamm (Union Eclair); "Ecco Homo," by Abel Gance, and also his "Fin du Monde" ("End of the World"); Jules Verne's "Michel Strogoff"; "L'Empire des Tenebres" ("Kingdom of Darkness"), by Jean Astorq; "L'Invitation au Voyage," by Germaine Dulac; "L'Evasion," from the book of Villiers de l'Isle Adam, adopted

by G. Champavert (Prismos Films).

Renee Foaelli has sailed from France to work a year's engagement with the Paramount Film Co. at Los Angeles.

Invitations were issued by the management of the Salle Marivaux, Paris, and the French filial of the United Artists, in the name of Mary Pickford for a private press presentation of "Little Lord Fauntleroy" on March 24, the house being closed to the public that evening.

"L'Home Qui Rode," produced by Raphael Adam from his own scenario, is being released by the Societe Esperanto in France.

The old melodrama, "La Fille des Chiffonniers" ("The Rag Pickers Daughter"), played in 1861, is being screened by Henri Fontaines, with Blanche Montel and Madeleine Guitty.

CHAUFFEURS TOO

Los Angeles, April 5.

"If a chauffeur is too aristocratic to perform the menial labor of washing an automobile he is a thief if he accepts his salary," says Mrs. Richard Walton Tully, wife of the noted playwright and producer, in answer to a \$20,000 slander suit filed against her by Edmund H. Armstrong, her former chauffeur. Armstrong alleges that Mrs. Tully, in the presence of others, characterized him as "a good-for-nothing, lazy thief."

In her answer, Mrs. Tully admits having cast aspersions upon the chauffeur's honesty, but asserts she was justified in doing so. It seems Armstrong refused to wash the car at the request of his employer, saying he was hired to "drive" and not to "wash" the car.



"All the Screen Can Give!"

Read this:

Des Moines, Iowa, March 10th, 1932

Mr. J. D. Williams,
Associated First National Pictures,
6-8 West 48th Street,
New York City, N. Y.
My dear Mr. Williams:—

I have just had the pleasure of seeing "SMILIN' THROUGH" in a cold projection room, and I want to state that I am more enthusiastic over the possibilities of "SMILIN' THROUGH" than any picture that I have had the pleasure of screening so far this year. The wonderfully human heart interest love story in this attraction is what will appeal to the women, which means money at the box-office. IT'S ALL THE SCREEN CAN GIVE!

Yours very truly,
A. H. BLANK ENTERPRISES
(Signed) A. G. Stolle
Booking Manager

Joseph M. Schenck presents

NORMA TALMADGE

in

'Smilin' Through'

Adapted by James Ashmore Creelman
and Sidney A. Franklin from Allen
Langdon Martin's play; Directed by
Sidney A. Franklin.



A First National Attraction

NEWS OF THE FILMS

lev. O. R. Miller, superintendent of the New York Civic League and Albany super-reformer, prints a plaint in his Bulletin, obviously referring to Senator James Walker. The Theatre Owners: "The Herrett bill providing that no Legator shall accept a retainer from become the paid agent of any person or corporation interested in securing the passage or defeat of measures pending before the Legislature. This was one of the New York Civic League's bills, the passage of which we believe would have driven out of the Legislature men who boast of the big salaries they receive as lawyers, and whose chief business is to lobby for the moving picture and other special interests. We shall now see the fight for this bill in the next Legislature."

Dimitri Stepnon now is editing a titling a European feature called "My Mother," which is being sold for the American market by the Arista Film Corporation. The "Curse of Drink," a photoplay based on the old Harry Kane "meller" of the same name, also being titled by Stepnon. The production is being released by Noted Dramas, Inc.

Edward Bowes, who is managing director of the Capitol theatre, is being elected vice president of the Goldwyn company. Moritz Hiller and Abraham Lehr were re-elected vice presidents. Mr. Lehr is in charge of production at the Goldwyn studios in Culver City, Cal. Philip W. Haberman was re-elected treasurer and Gabriel L. Mes, secretary. This completes the executive administration of Goldwyn.

Edmund H. Jewett is suing the Cosmorama Pictures Corp. for \$1,250—two and a half months' salary as sales manager. The defendant counterclaims for \$8,000, representing 32 per cent. of a \$25,000 stock of Cosmorama Pictures stock he had subscribed to.

The Commonwealth Film Corp. is suing Max Fogel, an up-state film exhibitor, in the New York Supreme court for \$800 as a balance due on rentals of a film, "Jewish Life in Poland," which Fogel had contracted to exhibit in Rochester, Buffalo and Syracuse. The complainant alleges Fogel paid \$100 down on a \$900 rental for the three houses and after showing it at the Corinthean, Rochester, failed to live up to the contract.

Betty Blythe's next appearance following "Fair Lady," the Rex each picture, will be in a film version of a novel by Anna Katherine Green. It is an adaptation of "The Mayor's Wife," which for cinema purposes has been retitled "Should Husbands Know?" She has been the queen, an Italian noblewoman and now appears as an American woman leader in political circles. The picture is being completed in an Eastern studio.

Fred Niblo has been signed by Famous Players-Lasky to direct a series of features starring Rudolph Valentino to be written by June Mathis.

Sam Taylor has been placed under long-term contract as a scenario writer for Harold Lloyd.

Tom Meighan started work this week on "Manslaughter" under the direction of Cecil B. De Mille.

R. C. LiBeau has been appointed Kansas City manager for Famous Players-Lasky, succeeding R. J. McManus, who was transferred to St. Louis. R. T. Thomson, former St. Louis manager, has been transferred to Omaha, replacing H. I. Kraus, sent to Washington, D. C., to succeed C. C. Wallace, who will become a district manager.

Will Page who has been conducting the special exploitation department for the Universal special "Foolish Wives" is completing his contract with the organization tomorrow. He has been with them for three months and on his leaving points to a record of 80 prints of the picture working as a special attraction in various parts of the country. This is the third superlatively that Page has handled in the last year, the first being the William Fox production "The Queen of Sheba" which was followed by Goldwyn's "Theodora" and finally a U. picture. In addition Page has been putting over the regular run of U. picture which have been playing the Central, landing heavily with both "Wild Honey" and "Man of Man" for them.

Richard Walton Tully, accompanied by Mrs. Tully, left Tuesday for Los Angeles, where he will

start preparations for his second picture, to be released through First National. The purpose of Tully's visit here was to deliver to First National the finished negatives of his first picture, "The Masquerader," based upon the stage play in which Guy Bates Post starred for six years, and in the screen version of which Post makes his screen debut. First National will withhold it till fall.

OHIO GOVERNOR GOES OVER CENSOR'S HEAD

Names Columbus Citizens to Pass on Films as Final Court

Cincinnati, April 5.

The power of Mrs. Evelyn Frances Snow, chief movie censor, has been curbed. Governor Harry L. Davis has appointed three Columbus citizens as a Board of Review to pass final judgment on all pictures submitted for censorship in Ohio.

Whenever a company protests against Mrs. Snow's decision the case will be taken before the board, which consists of Joseph Schoerthel, philanthropist; Robert H. Schryver, banker, and Mrs. W. H. Sharp, former president of the Ohio Federation of Women's Clubs.

Governor Davis' action was precipitated by Mrs. Snow, who ordered theatres to eliminate from last week's Pathe news reel a statement which she is alleged to have made that the people are not capable of deciding what kind of pictures are best for them. The Pathe reference, merely a quotation made from a supposed newspaper interview with Mrs. Snow, was accompanied by her picture. She also ordered the photograph cut out. Attorneys Maxwell and Ramsey, of Cincinnati, on behalf of Pathe, will appeal the case.

HART FILM CENSORED

"Travelin' On" Ordered Off After Denunciation as "Religious Travesty"

Los Angeles, April 5.

Citizens of the entire State are watching with intense interest the result of the ban placed on "Travelin' On," William S. Hart's latest Paramount picture by the Pasadena board of picture censors. The film was withdrawn from the Pasadena theatre by C. L. Langley, of the Turner, Daken & Langley circuit, following its denunciation by Mrs. Beatrice George, chairman of the Pasadena censorship board, who declared the film to be a "travesty on the Christian religion."

When announcement of the ban was made on the screen at the Pasadena show house the audience set up a series of hisses. It marked the first time in this State that a regularly released picture was ordered withdrawn by the censors.

Just a week previous the film ran for a whole week at Grauman's theatre in Los Angeles and seemed to meet with the approval of all who saw it. "A typical Hart picture" is the way showmen of this city referred to the film. It seems that Mrs. George was anxious to gain some national publicity and if this was her desire she has certainly succeeded, especially in California, as the whole state is anxious to see how much power the "town" board of censors have.

It is understood that Mr. Hart will take immediate action against the city of Pasadena. There is some talk that Famous Players-Lasky corporation will also act, but Jesse L. Lasky, who maintains offices at the Lasky Hollywood studios, has not yet discussed the matter. Hart is believed to have refused to address a Pasadena audience on the censorship question. It is reported Hart expressed the desire to act and not "talk."

THOSE POKER CHECKS

San Francisco, April 5.

Richard D. Powell, who says he is a Los Angeles picture producer, was arrested in Oakland last week on a charge of passing a bad check for \$100 on the Bank of Italy in that city. Powell told the police he secured the check in a poker game in San Francisco.

MOROSCO FILM CO. BEING REARRANGED

Two Productions Represent \$300,000—Bank Gets First Money

A general reorganization of the Oliver Morosco Film Corp. on a number of Los Angeles banks, who have been refinancing the motion picture division of the producer's business, have placed one of their own men in charge of that end of the business, which is to handle the release of the two productions, "The Half Breed" and "Slippy McGee," which were made on the coast last summer.

The company is said to be in for \$300,000 on the two pictures, and the releasing arrangement through First National has been so arranged that the banking interests are to be reimbursed out of the first money raised by distribution. "Slippy McGee" is to be released on the May program of First National, instead of "The Half Breed," which was originally scheduled.

Work on the latest Mae Murray feature, "Broadway Rose," started last week under the direction of Robert Z. Leonard. Miss Murray objects to the statement she was available for vaudeville.

MORENO'S GRIEVANCE

Sues Vitagraph for \$129,000 and Signs with Goldwyn

Los Angeles, April 5.

Back of the announcement that Antonio Moreno is no longer with Vitagraph and will be featured in Goldwyn productions there lies much legal matter which will probably be threshed out in the Los Angeles courts between the picture player and his former employers.

Upon signing with Goldwyn, Moreno filed suit against the Vitagraph for \$129,000 which he claims is due him under contract with the Vitagraph company. Moreno alleges that his contract does not expire until January 21, 1923, and is suing for salary he claims is due him from January 23, the time of his alleged dismissal, to the date when his services were originally to have ended. Vitagraph officials refuse to talk.

It seems that Moreno's trouble with Vitagraph dated from last autumn when he alleges he was given "bits" in pictures despite the fact that his contract called for stellar roles. Moreno started with the company as an extra in 1914 and was breaking ice as a star when the split came. He claims he was many times miscast and on several occasions made to appear as a "heavy." With Goldwyn he hopes to portray characters "fitting a Castilian type."

P. A. POWERS OPERATES ON R-C PAYROLL

Revision of Salary List Reported Reason of Pauline Frederick's Departure

It appears that the reason Pauline Frederick announced her resignation from the R-C company, and the screen to return to the legitimate stage lies with the new policy of President P. A. Powers of R-C, who has issued fair warning at the Hollywood lots that the entire plant would run on a co-operative plan in the future. Powers has made it plain that deep cuts are to be expected in the salaries of the former employees of the company who remain. It is reported that Miss Frederick's \$7,000 weekly was to come down with the others. Incidentally Sessue Hayakawa and Doris May are also in line for a cut.

The Japanese star is said to be drawing around \$4,000 weekly. It is the plan of Mr. Powers to continue paying healthy sized salaries to the stars and any other important cog of the picture, but not as has been the custom at R-C.

Everybody from the janitor of the studio to the highest player or director will share in the profits with remuneration coming in a graduated scale, depending on prominence.

Hamilton Theatrical Corporation presents

Pola Negri

in
"The Red Peacock"
a
Paramount
Picture

The Most Brilliant Triumph of the Most Brilliant Star!

"Every moment of her performance is a revelation of flashing thought and sudden feeling. Unerring and brilliant acting."

New York Times.

"Pola Negri is magnificent. Her little finger is worth most of the other actresses put together."

New York Tribune.

"The picture tells its story in a way that few native producers could have equalled. A welcome relief from most of the recent foreign pictures."

New York Call.

"Great beauty and surprising artistry."

New York Telegraph.

a
**Paramount
Picture**

(3-col. adv. Mats at Exchanges)



FAMOUS PLAYERS-LASKY CORPORATION



INTERNATIONAL FILM CONTROL FOR CUBA STILL IN ABEYANCE

Talk Now in Form of National Censor Board—
"Rowdy" Film Stopped by Police—Tales of
Spice Phoney

Havana, April 5.

We have heard much here about plan to amalgamate the motion picture propositions into one general control, under the joint operation of American and Cuban interests. The general plan was to have created a National Board of Censorship which would so regulate matters that the control would not be a cause for worry. It involved some technical details, however, that seems to have upset things. We had negotiations taken on here with the names of Arthur Hammerstein and a relative, Clarence W. Gormly, of New York; Carl Laemmle, Winnie Sheehan, a Philadelphia syndicate group, and some others. At this end Pablo Menocal, Rafael Ybor, Holland Judk' and a few others were named. But while it may not exactly have died aborning it didn't go through. The direct negotiations here were in the hands of Senor Guillermo Gomez y Colon, major domo of the Presidential Palace, who has an ambition to enter the movie game and is the most likely candidate for chairman of the proposed National Board of Censorship.

The rowdy films, as vulgar reels are called, enjoyed a very brief run, measured by less than a week, before the police swooped down and closed them up. They were declared to be of German origin and production, imported through a French producer. In this connection a recent New York newspaper visitor wrote details of a visit to this production and told of fine limousines depositing splendidly gowned women at the door of this display house, etc. In the first place there are mighty few limousines in Havana. Besides, this fellow did not see a public exhibition of the film. He besought a Cuban friend to gain him a view of the film and this was eventually arranged at a private showing witnessed, we are told, by four persons for the "benefit" of the visitor.

Beverly Griffith, recently from New York to manage Universal offices here, has brought some life into the motion picture productions at the old Campomar and is again "packing them in with such productions as "W-y Down East" and "Little Lord Fauntleroy" at \$1 top. Down here the 5:15 doesn't refer to the afternoon suburban train, but indicates the "society tanda" at the motion picture houses—in other words, the hour when the elite of Havana patronize the movies.

Cuban lawn tennis, an indoor game played by girls, draws well, chiefly because of the opportunities to speculate upon the plays. The wagering is brisk at these shows and the girl players are adepts, almost as good as the men who play the harder Spanish game of Jai-Alai in the huge Frontons. The Jai-Alai always provides a thrill for the visiting Americans. It is strenuous enough to please anyone and the riot of the bookmakers soliciting bets is equal to a rush day scene upon the Curb market. And of course adds to the bedlam of the contests.

ANOTHER FRISCO FILM

San Francisco, April 5.
Max Graf, producer of Hobart Bosworth's last feature, "White Hands," which was made at the Pacific Studios here, has just returned from Los Angeles and announces that he has engaged Milton Sills and a cast to make a picture in San Francisco of Caroline Abbott Stanley's novel, "The Modern Madonna."

The picture is to be filmed at the Pacific Studios. Graf has been an ardent booster of San Francisco as a picture producing center.

POLLY MORAN CANCELS

Polly Moran, the screen comic who has been vaudeville hereabouts for the past several months, cancelled six weeks' booking around New York this week in order to arrive on the West coast in time to participate in a new feature comedy.

FRAME-UP, SAYS STAR; DENIES GIRL'S CHARGE

Rawlinson Sued for \$200,000
by Mother of New
York Girl

Boston, April 5.

Dorothy Clark married Karl L. Elms here on Tuesday.

Los Angeles, April 5.

The charge that Herbert Rawlinson, picture star, assaulted Dorothy Clark, aged 16 years, is made in a \$200,000 damage action filed here last week by a San Diego attorney representing the Clark girl and her mother, Mrs. Ethel E. Clark of New York.

According to the complaint, the assault took place in an apartment house on 48th street, New York city, Oct. 15, 1920, at which time the Clark girl is alleged to have been 15 years of age. Rawlinson, who recently returned to pictures as a star for Universal, and just arrived home in Los Angeles from a personal appearance tour of the West with a late picture during which he defended the motion picture industry, was taken by surprise when told of the suit. Through an attorney he has made public statements charging that it is a blackmail case.

J. K. Stickney, attorney for the complainants, in filing the suit, said his instructions came from Mrs. Clark, who is living in New York city with her daughter at this time, and his only knowledge of the affair is Mrs. Clark's statement that "Rawlinson wronged the girl and should be made to pay."

The picture player admits knowing the defendants, having met them at a local picture studio several years ago, when he says he befriended them through pity for their poor condition.

"I am well acquainted with Mrs. Clark and her daughter," Rawlinson said. "The last time I saw Dorothy she was a baby. I gave them small sums of money time and again when the child was an extra on the lots and her mother seemed in need of funds to make both ends meet. I never gave them any large sums."

Rawlinson is popular in the film colony here and seems to have an exceptionally fine record. There are few of his fellow-workers who will give credit to any of the statements against him. Some few weeks ago the star filed suit for divorce against his wife, known professionally as Roberta Arnold, on the ground of desertion.

THE HUSBAND SPEAKS

George Walsh Replies to Seena Owen's Divorce Complaint

Los Angeles, April 5.

A sequel to the divorce action filed against him by Seena Owen, film celebrity, in private life Mrs. Signe Auen Walsh, comes in the cross-complaint filed here last week by George Walsh, of Universal. Walsh sets forth that he receives a salary of \$500 a week and not \$1,500; that he is not the possessor of \$50,000 of worldly goods; that he goes to bed early evenings so as to be fit for picture work the next day; that when at home he attends to his daughter, Patricia, aged five; that he has not had any affairs with "another woman," particularly Estelle Taylor, Fox star, with whom he is charged with living, and that his wife is temperamental.

Walsh alleges that a property settlement was made in January, 1920, whereby his wife released him from all monetary obligations in consideration of the payment of \$5,000. He further alleges that his domestic troubles came following the birth of their daughter, when he states he tried to dissuade his wife from continuing in pictures.

ROAD SHOWING TO FORCE STATE RIGHTS

Burnside Offered Notes But
Little Currency—10 Road
Companies Going Out

Milton Burnside announced last week he is going to send out 10 road companies of "Yankee Doodle, Jr." the state rights feature he brought from the coast. The reason for the road showing of the production is that the states right exchange men who have been trying to secure the production have been offering little cash and many notes.

Burnside came east several weeks ago with a print of the picture. After several screenings the word got around the trade that here was a picture that appeared on the surface to be another "Mickey" for the state rights market and then the offers began to come in but none had a real cash angle.

This state or the market has caused Burnside to engage Paul Gray as general press representative and start a campaign for the picture. At present an opening is arranged for it at the Allen, Cleveland, where it will be presented with a miniature musical comedy as a prolog. Barrett McCormack handling the presentation.

Originally the title of the picture was "Fireworks." With this basis to work on a hook-up with a nationally known fireworks display company will give the exploitation staff a chance to put over a wallop in the form of an explosive display in all of the key towns.

Burnside figures that through the road showing of the picture he will compel the state righters to come to terms.

ROWLAND-KARGER CO.

Richard Rowland and Maxwell Karger are planning a producing and releasing organization. Rowland since leaving Metro has been looking around with a view to returning to the making and selling of pictures. Karger was one of the first producers with Metro and later became director general of production for it.

Under Karger's supervision there are 52 features a year planned for the program. Five directors are to work under his supervision. Production is to be started almost immediately.

At the time when Rowland left the Metro organization it was said that he had received something like \$1,000,000 for his interest in the organization. This is to form the capital under which the new company is to do its preliminary work.

The exchange system is to be along the same lines on which Metro operated so successfully, that of a franchise purchasable by an exchange in each territory.

KANSAS EXHIBITORS FIGHT NON-THEATRICAL PICTURES

State Theatre Owners Protest Release of Commercial Films to Churches and Schools—Lower Rentals as First Move of Cheaper Scales

Kansas City, April 5.

The members of the Motion Picture Owners' Association of Kansas started something at their annual convention at Wichita last week. A vigorous protest will be made against the non-theatrical exhibition of commercial moving pictures. They contend that churches, schools and municipal auditoriums are being encouraged to show films. These institutions, by reason of their small overhead expense, are able to exhibit the picture for a smaller admittance fee, which would mean the ruin of the regular theatre managers, if they were attempting to meet the prices.

This, coupled with the fact that such institutions may show the pictures without having to pay a war tax on the admissions and in some cases are permitted to give Sunday performances, while the theatres are barred, is setting up unfair competition, it is declared.

AUDIENCE VOTE ON PICTURES GUIDE TO BOOKING CHOICE

Prospect, Brooklyn, Tries Consensus as Means of
Stimulating Business—Successor to Style of
Special Nights

"SAWING" ILLUSION EXPOSED ON SCREEN

John E. Coutts's Version Shown
Under His Sponsorship
in Films

The Clarion Photoplays, Inc., taking advantage of the raft of international publicity derived from the continuous litigation between a number of illusionists has produced a two-reel picture, 1,500 feet in length, the first reel showing the illusion as staged by John E. Coutts, and the second reel showing an expose of the trick. Coutts sponsors the film.

In the Coutts illusion only one woman is used, a committee binding her ankles, wrists and neck, the ropes being run through apertures in the box. Glass plates are run through the crate as well as flexible steel plates, apparently dividing the box into eight small compartments. Then the sawing is done.

The expose shows the attendants slipping noose knots in the ropes which are later severed by the girl within with a knife. She then assumes a sitting position, bringing her knees up to her chin. The glass plate through the center comes above her head and the saw penetrates the box above the glass, thus insuring her safety. The steel plates are flexible and are bent horizontally by the girl as they are placed in the slots. The title is depended upon for the draw apparently. Explanatory sub-titles, explaining the feat was first presented in the 6th century B. C.

Monday afternoon the film was projected for private inspection, but the Marinelli office had several representatives on hand ready to make affidavits if an infringement on the Horace Goldin illusion was contained in the expose. Later these men gave it as their opinion that since only one woman was used Goldin had no legal redress, adding that Selbit might claim prior rights, but Coutts claims he exhibited the illusion in this country before Selbit. It will be state-righted, Bert Ennis supervising the business affairs of the concern.

Competition for business has become so keen among the small theatres in and about New York that extra attractions in the way of "dance nights," "country store nights," "local talent nights," etc. have failed to draw sufficiently. This being the worst time of the year for these theatres which show vaudeville acts and a feature picture, ideas are being tried out daily in order to increase patronage. The managements of the circuits of the various theatres have outlined what they are up against to the managers of the local theatres and the managers themselves are searching out new ideas to try and bolster up business.

The amateur nights, which were inaugurated under various names, drew for a time, but when a professional booking agent, who advertised for talent in daily newspapers, took things in hand his assemblage of singing ex-waiters, ambitious song pluggers and parlor singers began to bore the audiences, and attendance fell off on these nights. Dance nights were well attended at first, but these special occasions were marred by outbursts of derisive and noisy cat-calls.

The country store night revival lasted but a brief spell when the novelty of handling a pair of military brushes to a bald man or a box of cigars to some well meaning house-wife soon palled. Now a new idea is to have a "popularity contest" among patrons. This contest is different from those tried before inasmuch as the members of the audiences vote for their favorite screen attractions. As the members of the audience enter the theatre they are handed a slip upon which is printed something like two hundred titles of well known films. The contest lasts a full week, during which these strips are distributed and marked by the audience and then left in a metal receptacle.

A faithful tally of these "votes" is kept and the announcement of the winning photoplays are then made at the theatre. The B. F. Keith Prospect theatre in Brooklyn is the first theatre to try this innovation and the contest is on this week with the winners to be announced next Monday, at which time will start the showing of the pictures. The pictures will be shown three times daily, with a change of program every day.

If the slip bearing the names of the photoplays does not contain the name of any picture favored by the voters there is a space at the bottom for the title of any unlisted picture.

In this way the management is trying not alone to bolster up business but also give the crowd something it wants and which the theatre has no other means of finding out.

CHILD EXPERIMENTS

Chicago Educators Making Survey of School Children's Tastes

Chicago, April 5.

School boys between the ages of 6 and 14 years are more in sympathy with animals than human while girls of the same age are shocked when they look at reptiles and other animals on the screen, according to indications of a survey evident on the part of more than 4,000 boys and girls, while they viewed two educational pictures, being presented as an experiment at the Tivoli theatre, through the co-operation of Balaban & Katz and Superintendent of Education Peter Mortenson.

The experiments are being made for the purpose of determining what the school children like on the silver sheet with a view to supplanting "wild west" pictures with films that are entertaining and at the same time educational.

Loew Calif. House Sold

San Francisco, April 5.
Sam Gordon, who owns several theatres in and around Napa, has bought the former Loew State theatre in Eureka. The house will play pictures.

ZUKOR AND BLUMENTHAL SEEK TO ELIMINATE SAM RACHMANN

Confer with View to Buying Out His Interest in United Plays—Bitter Fight On Between Importers—\$500,000 Libel Suit and Arrest

A meeting for the purpose of eliminating Samuel Rachmann from participating in the affairs of United Plays, Inc., and the Hamilton Theatre Corp. in Berlin, was held at the offices of the Famous Players-Lasky Corp. on Wednesday afternoon. There it was proposed that the Blumenthal and Zukor interests in both corporations would purchase the rights that Rachmann held. Nathan Burkan represented the foreign promoter at this meeting, with the latter's son also present.

Rachmann, former promoter of International Wrestling Tournaments and a number of theatrical enterprises in this country prior to the entry of America in the world war in 1917, went abroad after the close of hostilities and arranged a number of affiliations with producers of pictures in Germany, and also secured the rights for numerous foreign plays and operettas for this country. Associated with him in the enterprise was both Adolph Zukor and Ben Blumenthal. The latter principally made a name for himself in this country as an exporter of films.

About ten days ago Rachmann returned to this country from abroad, and on Friday was arrested by Deputy Sheriff Murphy on a civil warrant issued to Ben Blumenthal, who alleged that Rachmann had sent a number of defamatory cables regarding him from Berlin to Zukor. Blumenthal had started suit for \$500,000, claiming libel via cable, and Rachmann was released in bail of \$4,000.

At the Ambassador Hotel, where Rachmann is stopping, it was stated this week that the manager and promoter would not speak regarding the affair.

During the war period, Rachmann, who was in financial trouble because his affairs in Germany were tied up, received numerous advances from various theatrical managers in this country, who carried him to the extent of thousands of dollars. Since he returned abroad on his first trip to Germany after peace was declared, the entire indebtedness has been wiped out by his making repayments.

STATE CALLS LEHRMAN IN ARBUCKLE CASE

Third Trial Expected to End Next Week—Accused on Stand

San Francisco, April 5. The third trial of Roscoe Arbuckle is consuming much more time than either of his previous ones have. The case will enter its fifth week Monday, when it is expected to be concluded.

The defense has managed to introduce a number of witnesses that have been a surprise to the district attorney's staff. Henry Lehrman has been subpoenaed and is expected to take the stand for the state. There was a bitter contest today when Arbuckle took the stand in his own defense.

DISTRIBUTING "CAPT. KIDD"

An agreement was reached late recently by which the Eddie Polo independent serial, "Capt. Kidd, Jr.," at the Peerless studio in Fort Lee, will be distributed on the state rights basis as the chapters are completed, Joe Brandt acting as sales agent.

Sherman H. Krellberg was credited with promoting the Polo independent venture originally, when his contract with Universal expired. He secured some of the initial backing and was to have handled the sales. What caused the break has not come out. Krellberg parted company with Polo last week.

Polo has removed his production activities to Los Angeles.

WM. NIGH IN DEMAND BY INDEPENDENTS

Quits Warner Bros. and Undertakes Producing On His Own

William Nigh, author and director, is severing his connection with the Warner Bros. and Harry Rapf to undertake the making of independent productions with his own organization. Nigh has a record as one of the best of commercial directors, turning out one box office winner after another.

Since the fact became known that he was in the market to undertake independent productions, there have been several combinations formed to finance him or to obtain his signature to a contract to write direct productions for them.

Al. Lichtman and E. M. Asher tried to interest Nigh in a story that they had in which they also wanted him to play the leading role. This he declined. Atop of that, I. E. Chadwick, with a coterie of up-State exhibitors, tried to influence the director to join forces with them for the making of pictures. This offer came after the screening of "Your Best Friend" at the Astor this week. Nigh wrote and directed this picture in record time.

Associated with Mr. Nigh in his new venture in the capacity of business manager will be Frank Loomis, who for a number of years was with Vitagraph.

NEW ORLEANS BAD

"Turn to Right" Disappoints—Lafayette Cashes on Splurge

New Orleans, April 5. Southern picture business continues to slump, with no sign of prosperity in sight. The theatres are employing the usual resources to attract patronage, with slight results accruing.

STRAND—"Turn to the Right" (First National special; seating capacity, 1,700; scale, 30-55-83). The John Golden-Winchell Smith comedy opened auspiciously but fell away the latter part of the week; \$5,100 for seven days.

LIBERTY—Nazimova in "A Doll's House" (Nazimova special; capacity, 1,500; scale, 30-55). A light week, get \$4,200.

TUDOR—"The Blot" (Seating capacity, 800; scale, 17-28). Lois Weber special, ground along much as program release. Draw \$2,300.

LAFAYETTE—"Don't Get Personal" and "The Wise Kid" (Split week policy; capacity, 1,400; scale, 10-25). The Lafayette management papered the town prodigiously last week going up \$1,000 as a result.

FILM CABLE CODE

Economy System Being Compiled Under Auspices of National Association

A new cable code, designed exclusively for the use of the motion picture industry, is now being compiled by the American Code Co., and will be ready soon for distribution.

The new code for the motion picture industry will be known as the Cinema Code. It is an abbreviation of all existing code inasmuch as three-letter words will prevail.

At a meeting of the exporters' division of the National Association, Paul H. Cromelin, chairman of the division, requested that all the code experts of company members submit to the National Association for transmission to the American Code Co. the words and phrases most used in their code communication abroad.

HAYS ASSN. BY-LAWS STILL IN QUESTION

Group of Dictator's Sponsors Unable to Find Complete Agreement

There is still something that is holding up the adoption of the by-laws of the Motion Picture Producers and Distributors' Association, Inc., of which Will H. Hays is the head. Just what the monkey wrench in the works is cannot be ascertained at this time. All that is being stated about the delay is that they are "holding conferences regarding the by-laws." Those conferences have been in progress for some week now ever since March 1.

Incidentally those who are in the association who have underwritten the Hays salary are trying to find something immediately that will justify them for the amount they have subscribed. The situation in Massachusetts in regard to censorship, where the public is to voice its opinion in a popular referendum at the forthcoming election, seems to be the most logical out that they have been able to find up to the present, providing they can inject Hays into the campaign.

No matter how remote Hays' connection with the battle may be in the event of victory in the New England State, his sponsors feel that they will be able to point with pride to the recruit from the Harding Cabinet and say, "Well, you see what he done?"

The question now remains whether or not Mr. Hays will be willing to throw himself into the State fight in Massachusetts. That would take him right into the arena of politics and in Boston.

In the light of the fact that it was in the vicinity of Boston that the dinner which brought about a shake-down on the part of the New England blackmailers took place, it is almost safe to assume at this time that in the outlying sections, where the hard-shelled Yank is holding forth in all his glory, the natural feeling would be in favor of censorship, especially with the recent Hollywood scandals.

Will Mr. Hays be willing to face a situation of this sort is the question.

HINT AT REUNION OF CONSTANCE AND HUBBY

Miss Talmadge Scoffs at Report of Marriage to Maurice

Constance Talmadge laughingly denies reports on Broadway that she is to marry Maurice, the dancer, although she was photographed with him and Leonora Hughes aboard the liner when Maurice and his partner sailed, and was frequently seen with Maurice in public.

Maurice and Hughes are dancing the "Connie Talmadge Glide," a new movement suggested by the star, which she rehearsed with Maurice. Miss Talmadge is admittedly separated from her husband, though no court action has been instituted and there is some basis for expectation of a reunion.

ANSCO FILM PLANT BOOM

Working at Capacity and New Factory to Be Built Soon

Syracuse, April 5. Anseo company's Binghamton plant, handling the cinematograph business, is now operating at capacity and plans for an addition to the factory are in preparation.

The Anseo stockholders at annual meeting last week voted several changes. T. W. Stephens of Newark, N. J., former president, becomes chairman of the board of directors. H. W. Davis of New York succeeds him in the presidency. George W. Topliff was named first vice president and treasurer. C. B. Stanbury, manager of the London office of Anseo, Ltd., becomes second vice president, and A. C. Landon of Binghamton, secretary. A. Duenehmann of Binghamton is named assistant treasurer.

MENACE OF HAYS ORGANIZATION BATTLE-CRY OF THE DIRECTORS

See Pressure to Cut Salaries in Association of Producers and Distributors—Start Drive for 100 Per Cent. Membership as Protection

SCHULBERG AND MAYER MERGE ALL INTERESTS

Anita Stewart, Katherine MacDonald and Mildred Harris in Pool

Los Angeles, April 5.

Merger of the Louis B. Mayer and B. P. Schulberg forces was effected here last week, marking the first time in the history of the film business that two large independent producers, releasing through the same distributing organization combined their activities. John M. Stahl productions, Anita Stewart pictures and Mildred Harris films have been under the Mayer banner, while Mr. Schulberg, who is president of Preferred Pictures, Inc., produces Katherine MacDonald features. First National releases both products.

The new company will occupy the Mayer studios here, to be known in the future as the Mayer-Schulberg studios. All the Schulberg equipment is to be transferred to the Mayer lots. The Preferred picture studios will be temporarily deserted.

A series of John M. Stahl special productions is planned. Fred Niblo and Gasnier productions are also to be part of the new program. Katherine MacDonald, who has been under Schulberg's wing since he broke away from United Artists, will continue as before. Other plans have not yet been decided.

PIONEER RECEIVER

Will Operate Business Making Releases—Answer by April 18

Jacob Schechter and Thomas H. Matters have been appointed receivers of the Pioneer Film corporation by Judge John C. Knox in the Federal District Court, under a joint bond of \$10,000. The Pioneer had an involuntary petition filed against it alleging assets of \$100,000 and liabilities of \$300,000.

The receivers will arrange the further release and distribution of the Pioneer's films and will conserve the assets for the benefit of the creditors. The company, located at 125 West 46th street, was one of the leading independent film distributors. Its attorney has been granted leave until April 18 to file its answer to the bankruptcy petition pending a reorganization of the corporation.

BALBOA STUDIOS SOLD

J. E. Logan Takes Over the Former Horkheimer Property in Long Beach

Los Angeles, April 5. Sale of the Balboa studios in Long Beach to J. E. Logan was reported a few days ago. The property, one of the largest studios on the Pacific Coast, includes 100,000 square feet and nine massive stages. It is said \$100,000 closed the deal.

The studios, which gave many successes to the silver screen, have been under the control and supervision of the Los Angeles Board of Trade for some time. The Horkheimer brothers were owners of the lots. A last-minute injunction by the Horkheimers to prevent the sale proved futile, according to the report. The entire plant will be renovated and the individual sets subleased.

PHILIPPINE PICTURE

San Francisco, April 5.

Arrangements are being made by the Motion Picture Utility corporation, a film financing organization of this city, to make a picture in the Philippine Islands.

The story is by Elena Juarado, actress and author, who will go to the Philippines in the party that includes Kenneth MacAffrey of the picture corporation to arrange for the filming. The party expects to sail next week.

The Motion Picture Directors' Association, which a few short weeks ago entertained Will Hays as its guest of honor at the Astor Hotel at a dinner that was representative of the entire industry, is seemingly seeing a menace in Mr. Hays and the association of producers and distributors that he represents. That much is evinced by the plea which the association of directors is utilizing at this time to increase its membership.

It is the desire of the members to make the association representative of the motion picture directors of the country to 100 per cent. If that is possible. Individual members are approaching non-members with the argument that the newly formed association of producer and distributor is one that is going to try to eventually control the entire industry and compel the brains of the directorial staffs to be subservient to the dollar which is to rule. The directors believe one of the aims of the Hays combination is to compel a reduction in salaries all along the line in the producing end of the industry and that the directors are to be among those that are to be first asked to take a cut.

There is also in the air an element that points toward a possible affiliation with the American Federation of Labor on the part of the directors. The invitation was tendered most broadly at the dinner at which Mr. Hays was present and there is a faction in the directors' association in favor of such a move. On the other hand there is another element that does not wish a labor affiliation at this time and is fighting against it. However, these are nevertheless directing all their activities toward making their organization representative of 100 per cent. of the directorial talent in the country because they feel that with an organization recruited to that strength they will be able to fight their battle without the necessity of joining with the A. F. of L.

During the last week a straight canvass of directors in New York, who are not members of the association was made, and a number of applications were obtained.

MINN. EXHIBITORS TO DISCUSS HAYS

State Theatre Owners Convene in Minneapolis Monday

Minneapolis, April 5. Five hundred motion picture theatre owners are expected to gather here April 10, 11 and 12 to discuss Will Hays and present day problems of exhibitors.

A feature of convention week will be radio concerts which will furnish music for dancing at the Radisson hotel. Governor J. A. O. Preus and Lieutenant-Governor Louis Collins will attend the opening session and banquet. The convention has been called by W. A. Steffen, president of the Minnesota division of the Theatre Owners of America.

"ORPHANS" IN OAKLAND

San Francisco, April 5. "Orphans of the Storm" opens this week at the Century, Oakland. After a few weeks of pictures in the Century the policy of the house will go back to musical comedy with Jack Russell and his company returning for an indefinite engagement.

R.-C.-UNITED MERGER

Los Angeles, April 5. The merger of the Robertson-Cole and the United studios, which adjoin each other on Melrose avenue, have been current here as a story for several days. A complete merger will, however, not take place, the two organizations only getting together on a working agreement.

BOSTON FILM HOUSES SUFFER LENTEN DROP

Loew's State Does \$12,000
and Fears It Is Too Big
Vanish

Boston, April 5. The long-delayed slump in first-release box-office figures came out of a clear sky last week, hitting all of the houses with the exception of Loew's State, which is still in the process of finding itself since its opening a month ago and which up to date has shown consistent strength. "Foolish Wives" petered out at the Park on its fourth week, the \$1.10 evening top being more than it could carry. It is now being released for New England and will probably be taken over by the Gordon "pop" houses next week.

Loew's State—Harold Lloyd in "A Sailor-Made Man" and Frank Mayo in "Tracked to Earth" reported to have passed \$12,000, with a heavy exploitation cost, including heavy newspaper copy and publicity splashes with navy men as guests, navy bands in the lobby, etc. George Beban and his players are being used this week, showing three times a day, boosting "The Sign of the Cross," Gladys Walton's "The Wise Kid" being used as a secondary. Fears concerning this house being too heavy for the district have practically vanished in the Loew camp. It has a 4,000 capacity at a 25-50 scale, and is on its fourth week. "A Sailor-Made Man" transferred to Loew's Orpheum (pop) this week, to cash in on back-wash of the State splash.

Park—"Wild Honey" (40-60). (2,200 capacity). Single week, Hoot Gibson's "The Bearcat," a strong secondary feature. "Foolish Wives" last week at \$1.10 top petered down to an estimated \$7,000, and option of lease termination exercised.

Tremont Temple—"Monte Cristo" (2,400 capacity). 55-110. Auditorium type of house. Reported at around \$5,000, a low figure, "it not lower than had been feared for Lent."

Old South—"Turn to the Right" (1,200 capacity, 28-40). Brought in after it had a big week at the Loew State. Reported at about \$5,500. "Cameron of the Royal Mounted" being used this week.

Modern—"A Game Chicken," with Bebe Daniels and Sennett's "The Duck Hunters" (800 capacity). (23-40), reported off at under \$5,000 last week. "Sisters," with Seena Owen and Alice Lake in "Kisses," being used this week.

Beacon (bill, capacity and scale identical with Modern). Reported as being under Modern last week.

FRISCO AVERAGE 60% BELOW LAST MONTH'S

Exhibitors Say Reason for
Drop Is Mystery to
Them

San Francisco, April 5. Business in the picture houses last week took a still further drop until the average now registers almost a 60 per cent. deficit against what the houses were doing about a month ago. Still there is seemingly no way in which the exhibitors can account for the falling off in attendance.

The estimated gross business and attractions in the local houses for week ending April 1, is as follows: California—"Island Wives," Vitagraph. Seats, 2,780; scale, 50-75-90. Corinne Griffith, star. Also showed Buster Keaton in "The Paleface," business holding up nicely here \$13,000.

Granada—"One Glorious Day," Paramount. Seats, 3,100; scale, 50-90c. Will Rogers and Lila Lee, stars. A Christie comedy and Fowler and Tamara in dance specialties were other attractions. The opening of the Golden Gate has effected the attendance at this house only a short block away. Got \$14,000.

Imperial—"Foolish Wives," Universal Special. Seats, 1,425; scale, 50c.-\$1. Running along at profit this third week but fell way below the opening and second week which got \$23,000 and \$15,000 respectively. Last week grossed \$8,700.

Strand—"Thunderclap," Fox. Seats, 1,700; scale, 25 to 75c. Mary Carr, star, doing steady business. Got \$6,000.

Tivoli—"Star Dust," First National. Seats, 2,200; scale, 40-75c. Hope Hampton, star. Drew \$7,200.

THE POLLARDS MARRYING

Los Angeles, April 5. Harry "Snub" Pollard comedy star with the Hal E. Roach forces and Mrs. Elizabeth Bowen were married here recently. The ceremony culminated a friendship of many years standing although coming as a surprise to the bridegroom's fellow workers. Pollard is starring in a series of two-reelers. Following completion of his present picture the newlyweds will visit Australia where Mr. Pollard's parents reside.

BUSINESS IN BROADWAY HOUSES FALLS; RIALTO'S DAILY CHANGE INNOVATION

Paramount's Big Seven Holds Business Level—
Other Houses Feel Depression—"Turn to the
Right" Fails to Pull—Chaplin Disappointing
This Week

Every one of the Broadway houses had a falling off in business last week. Not one of the bigger theatres showing feature attractions managed to hold to the pace of the previous week. The fact that there were two days of rain is held to account for the low attendance.

Interest for the greater part centered on the daily change of policy that was inaugurated for the single week at the Rialto, where Paramount showed its seven biggest pictures as reissues. The house held its business on a par with all the others along the street, and under ordinary conditions the innovation should have been a distinct money maker.

"Turn to the Right" was considerable of a flop at the Capitol, where the takings fell far below what the picture was expected to do, and the Strand, with "Gypsy Passion," was way off in business. However, that house is making up for it this week with the latest Chaplin. It is playing the two reels as its feature attraction, and has surrounded it with a bill entirely comprised of short subjects. On Sunday there was capacity all day long, the bill being so arranged that the Chaplin is shown eight times during the day, while there are six full shows presented. The general comment of the audience on the program offered at two of the performances on Sunday night showed that they were disappointed not only in the Chaplin picture, but that the Strand management would show them a two-reel comedy as the big item of the bill and not have a feature with it.

The estimated gross: Cameo—"Wild Honey" (Universal). (Seats, 560; Mats., 55; Eves., 75—Sats. and Sun., 75 straight, with grind from 9.45 a. m.). Took feature after it had run four weeks at the Central to only fair business. Managed to draw about \$4,700 on the week.

Capitol—"Turn to the Right" (Metro). (Seats, 5,300; scale, Mats., 55; Eves., 55-85). Picture failed to reach expectations in gross. Drew about \$32,500 on the week.

Central—"Man to Man" (Universal). (Seats 960; scale, 55-85). Harry Carey, star. First week of new feature opened Monday night of last week. Drew \$7,800.

Criterion—"Love of Pharaoh" (Famous Players Special). (Seats 1,100; scale, 55-\$1.) Now in its 6th week; business dropped considerably last week, getting around \$3,900.

Rialto—"The Miracle Man," "Don't Change Your Husband," "Dr. Jekyll and Mr. Hyde," "Old Wives for New," "On with the Dance," "Behold My Wife" and "Male and Female" (Paramount's Big Seven). House played the seven big Paramount features under a daily change policy. Business was around \$19,000 on the week.

Rivoli—"Beauty's Worth" (Cosmopolitan). Marion Davies, star. Considered one of the best Davies features; drew a little over \$17,000.

State—"Polly of the Follies" (First National). Together with the regular split-week eight-act vaudeville show the house's business held up to around \$19,000 on the week.

Strand—"Gypsy Passion" (Vitagraph). A foreign made production that was in the house on a distributor's guarantee in the event of gross under \$25,000 they were not to share. House had to pay nothing for picture, as business was below \$18,000.

Times Square—"The Man from Beyond" (Houdini). The handcuff king, appearing with the picture, opened on Sunday night; up to Tuesday afternoon with four performances had not grossed \$1,000. Monday night the attraction drew \$251.

LOS ANGELES TAKINGS AT NEW RECORD EBB

Two Flops in "School Days"
and Metro's "Turn to
Right"

Los Angeles, April 5. This city is suffering from the worst collapse in business the motion picture theatres have ever experienced. Last week's takings slumped frightfully, this week is worse, and the indications are that there will be no relief next week.

Two flops occurred last week. The first was the failure of the Metro special, "Turn to the Right," to get started at the Mission, where the picture was slated for a run. It was withdrawn after one week, during which the house recorded the worst business on record. At the Kinema and Warner Brothers production, "School Days" was withdrawn after running for only half a week. "Polly of the Follies" replaced the picture. The reason for the "School Days" flop is laid to bad booking at the house, they having previously played Wesley Barry in "Penrod" only three weeks previously.

The estimated takings here last week were:

California—"Her Social Value" (First National). Seats 2,000; scale mats., 25-35; eves., 35-55. Katherine MacDonald, star. Also "Oh Promise Me," made in Hollywood by Christie in co-operation with local American Legion Post proved good draw. House got around \$12,000.

Grauman's—"The Cradle" (Paramount). Seats 2,300; scale, mats., 35; eves., 55. Ethel Clayton, star. Had Stanford University Band of 60 pieces as special attraction. Drew a little over \$16,000.

Kinema—"School Days" (Warner Bros). Seats 1,800; scale, mats., 28; eves., 40. Wesley Barry, star. Poor booking brought this independent production starring Barry into this house three weeks after he had played here in "Penrod." The picture flopped hard and was withdrawn after three days. Constance Talmadge in "Polly of the Follies" replacing. Business down to around \$7,500.

Mission—"Turn to the Right" (Metro). Seats 800; scale, mats., 35-55; eves., 55-85. Picture was booked for a run, but opened so poorly with a steady falling off in business from day to day that it was withdrawn after the first week. "Orphans of the Storm" a future booking here.

Rialto—"Fool's Paradise" (Paramount). Seats 800; scale, mats., 30; eves., 55. Picture in fourth and final week and drawing good business, considering. Getting around \$10,000, with a steady morning to night grind.

Miller's—"The Silent Call" (First National). Seats 800; scale, mats., 30; eves., 50. This production in its eighth week at this house proved to be the surprise picture of the season, doing a corking business on its stay here. Average business going about \$7,000 a week.

Family Jar

Los Angeles, April 5. Rumors of a divorce suit against her husband, Clarke C. Coffey, an attorney, by Essie Eytan, leading woman of the Morocco stock company, and former wife of Charles F. Eytan, general manager of the local Lasky studios, are denied by Miss Eytan, who has admitted, however, that she and her husband have been separated for some time. The Coffeys were married in Santa Barbara in 1914.

BUSINESS SPOTTY IN DOWNTOWN PHILA

Aldine Slumps With Substitute
for Foolish Wives—Tal-
madge Scores

Philadelphia, April 5. Business in the downtown movie houses continued spotty last week although neighborhood houses reported fine business generally. All going to prove once again that this winter in Philly it takes a mighty good picture to draw the fans downtown at the current high prices.

Poor business hit the Aldine especially hard when that house substituted "Molly O" for "Foolish Wives." The Stanley escaped for the most part the drought with dependable Norma Talmadge, though dailies called "Love's Redemption," her present vehicle, beneath her standard.

Some particularly bad weather kept such houses as Stanton, Karlton and Victoria under normal, whereas with good weather breaks the might have weathered the storm.

Estimates for last week: Stanley—"Love's Redemption" (First National). Classed with "Wonderful Thing" as far below standard of star. However, figures for week went to \$27,000 (higher than preceding week but not up to former average. No extra attraction featured. (Capacity, 4,000; scale, 35-50 days, 50-75 nights).

Stanton—"The Prodigal Judge" (Vitagraph). Booked in suddenly when it was decided to hold "The Golem" off two weeks. Dailies were inclined to be very kind, though favoring Macklyn Arbuckle above story. Was by no means the utter flop that "Footfalls" was, but failed to break hoodoo of house. About \$8,500. (Capacity, 1,700; scale, 50 and 75.)

Karlton—"Bought and Paid For" (Paramount, second week). Picture was well liked here, and maintained higher average than last two attractions. Keaton's "Cops" helped out a lot. Ran about \$5,500. This week house is following example of Rialto, running Paramount revivals, "Miracle Man" Monday and Tuesday; "Jekyll and Hyde," on Wednesday and Thursday, and "Male and Female," Friday and Saturday. (Capacity, just over 1,000; scale, 50 and 75.)

Aldine—"Molly O" (First National, first week). This house, which started out with United Artists only, is now branching out, running first a Universal and now a First National, despite understanding of those on inside that Stanley company would make it unpleasant for company putting in pictures at this rival house. Hardly enough for a hand of poker at opening of this Normand feature, surprising after good business of "Foolish Wives." Might have picked up, fit bad weather had not come along. Did scarcely \$7,000. (Capacity, 1,500; 50 and 75.)

Arcadia did mildly with "Poverty of Riches" (Goldwyn) and Victoria failed to pull in much with "R. S. V. P." Barthelmess in "Tolable David," one of season's best here, did pretty well, though film not so much suited to lower Market street house as to Stanley, Karlton or Arcadia.

"ORPHANS" DOES \$20,000

Washington Film Business Holds Up
Surprisingly

Washington, April 5. Naturally the business getter of the past week was Griffith's "Orphans of the Storm," at Moore's Rialto, although the other houses apparently held their own. Estimates for last week:

Moore's Rialto—"Orphans of the Storm" (capacity about 1,900, all reserved for this attraction), scaled at 75 cents flat, with a morning and supper show with seats unserved at 40 cents. Did easily \$20,000 on the week.

Loew's Palace—With split week. First half, "At the Stage Door"; second half, May McAvoy in "Home-spun Vamp." (Capacity, 2,500; scale, 20-35 matinees and 30-40-50 nights). Slipped a little to about \$14,000.

Loew's Columbia—George Beban and the cast of the picture in person. (Capacity, 1,200; scaled 35 for matinee and 35-50 night). Extremely warm Sunday opening hurt a little, but held up apparently to last week's figure of close to \$9,000.

Crandall's Metropolitan—Anita Stewart in "Her Maid Margaret" (Capacity, 750; scale, 20-30 matinees, 35-50 nights). First full week since reopening. Star of picture favorite here. Business close to \$10,000.

"SMILIN' THROUGH" IS SMASH IN CHICAGO

Newspapers Hold Talmadge
Film Up as Model of
Good Picture

Chicago, April 5. There was no letup in rain and sleet from Monday until Friday of last week. This smashed to smithereens any chance of fair business for the week. Saturday and Sunday brought good weather and business came in a rush. This freak weather played havoc with the grosses and it looked as though the lowest gross ever reached would be topped by the showing of the films for the current week.

The event of the week was the comment caused by Norma Talmadge's "Smilin' Through" at the Chicago. The gross it made at the Chicago can not be taken as a criterion as to the merits of the film, as from every other angle the "Smilin' Through" film made a decided hit. The dailies raved over it, and gave freely of space and editorials. One daily took upon itself the comparing of the film with one of the legit shows in the town, referring to the film being clean wholesome and welcome. "Four Horsemen of the Apocalypse" starts Sunday at the Roosevelt for a run of three to four weeks.

"Fool's Paradise" (Paramount), Roosevelt, 2d week. Did well holding out this long, but it is likely film could have stood another week except for weather. For the second week of the run Ascher Brothers put on a specialty in prologue form of the "magic carpet" scene of the film. Around \$7,000.

"Connecticut Yankee" (Fox), Randolph, 3d week. Finished its run of the week on Friday. This completes two weeks and five days for the film. Was given much publicity in the dailies and advertising was also heavy. Closed week with about \$5,000.

"Smilin' Through" (First National, Chicago). The stage piece had a lengthy run locally and the billing carried special stress on this being Jane Cowell's stage success. The critics seemed to be impressed with the thought that this is Miss Talmadge's finest. In the fact of weather handicaps, film did an average of \$3,000 to \$3,400 a day for five days, with Saturday and Sunday doing \$6,000 each.

"Orphans of the Storm" (Griffith), Great Northern, 9th week. Dropped \$1,000 on the week, grossing close to \$7,000. Exploitation and publicity work being exceedingly well handled. The merits of the film are still holding it up for a good run.

BAD WEATHER HURTS BUFFALO ATTENDANCE

"My Boy" Follows "School
Days" and Similarity
Hurts Good Film

Buffalo, April 5. Business hung about the lower levels persistently last week, with bad weather probably the main cause. Situation sized up as follows:

Loew's—"Broadway Peacock" and vaudeville. (Capacity, 3,100; scale, mats., 10c.; nights, 20-40c.) Continuing even pace with steady clientele in evidence. Past week's bill looked like money. Got around \$9,000. Results of separate Sunday bill policy still uncertain. Some heavy films chalked up, including "Moran of Lady Letty" this week.

Lafayette—"Sheik's Wife" and vaudeville. (Capacity, 2,500; scale, mats., 20c.; nights, 30-50c.) Picture off but redeemed by excellent vaudeville. Bill stood around \$2,750 for six acts. Drops to \$2,100 for five this week with five to be policy till further notice. "Wife" film second foreign at house in fortnight. Drew on "name" but panned generally. Minor, organist, walloped it over. House got between \$3,000 and \$3,000 last week.

Hipp—"My Boy," first half; "Come On Over," last half. (Capacity, 2,400; scale, mats., 15-25c.; nights, 20-50c.) Slipped last week. On booking sent Coogan film in heels of "School Days." "Fox" picture drew excellent comments, but missed out at box office. Show good but lacked draw. Around \$7,500 on week.

CARPENTIER FILM

London, April 5. Georges Carpentier, the French pugilist, has signed to appear in forthcoming Stuart Blackton picture.

Friday, April 7, 1922

HAYS' FIRST PICTURE
VIEW IS OF HAYSFamous Players' 12-
Reeler Showing Post
Office Methods

Will H. Hays took his first squint at a picture officially since he assumed the task of heading the industry, in the projecting rooms of Famous Players last Friday afternoon. The picture that he sat through was one depicting the activities of the U. S. Postoffice Department. The picture is in 12 reels and shows to a great extent the innovations that Hays inaugurated while he was in office and which are being continued by his successor.

At present, it is said the picture will have to be cut considerably to eliminate the Hays sections. The former Postmaster General is constantly before the camera in the picture, and there is perhaps a chance that it will be prefaced by pictures of both him and the present postmaster so as to obviate the necessity of eliminating Hays entirely.

IGNORED CENSOR. FINED

Dowman Screened Clara Hamon
Film After Warning

Oklahoma City, Okla., April 5. The management of the Majestic, Okla. City, was fined \$30 per day for three days for showing the Clara Hamon pictures over the protest of the local board of censors.

Definite assurances that local motion picture theatres will not show the Hamon pictures has been made by the Women's Clubs at Wichita Falls, Tex. The pictures had been shown at Burkburnett, Cisco, Newburg and Ranger, Tex., previous to the announcement.

Mayor Parisa and the city council at Newcastle, Tex., disapproved the screening of the Hamon pictures at that place, billed for a one-day run at the Star Theatre. The management promptly cancelled the date.

"PAY DAY" IN CHICAGO

Chicago, April 5. Charlie Chaplin's "Pay Day" film was generally released this current week with McVicker's, Rialto, and Chicago theatres, featuring the film. At the Chicago, the Chaplin name film had the lights over the "Green Compton" feature "Green Compton." The lights at the Chicago also carried Sidney Chaplin's name.

SPLIT OF RIFT IN FAMOUS AS
LASKY JOURNEYS TO N. Y.

Leaders of Industry's Largest Concern Understood to
Be Divided on Many Points—"Mistress" Flop
Part of Breach

The return to New York late this week of Jesse Lasky is awaited with interest, there being rumors to the effect that the differences of opinion existing between Lasky and the other executives of the Famous Players organization there seem to have reached so definite a point that a meeting was desirable. To see that have been watching the workings of the Famous Players organization there seem to be indications that there is a rift in the association of the two parties which has developed into a definite breach during the last few months.

It has been noticeable for a few weeks that Lasky has been trying to obtain personal publicity that would make it possible for him to assume a place of importance in the industry that would rank with the Taylor case broke on the coast and the attendant scandal to be aired Zukor made his way west and at that time there was said to have been considerable row between him and Lasky.

FIVE INDICTED IN KNICKERBOCKER
THEATRE DISASTER; FOUR ESCAPE

Criminal Neglect of Duty Charged Against Architect,
Contractors, Building Inspector—Jurymen De-
mand Congress Insure Theatre Safety

Washington, April 5.

Five of the nine men held by the coroner's jury were today indicted by the grand jury and held on the charge of manslaughter as a result of the investigation made by District Attorney Peyton Gordon into the Knickerbocker theatre disaster of January 28 last, when 97 people were killed and over 100 injured.

Four others that were held after the inquest over the body of Mary Ethel Atkinson, one of the victims of the disaster, were exonerated, those being held being Reginald Geare, architect who drew the plans and designed the theatre; John Howard Ford, of the Union Iron Works, who, it is said, changed the original plans of the steel roof supports; Julian R. Dowman, assistant building inspector at the time the theatre was being built; Richard G. Fletcher, foreman of the Hammett Fireproofing Co., sub-contractors for the cement and mason work on the structure, and Donald M. Wallace, general foreman for Frank L. Wagner, contractor for the building.

The men held by the coroner's jury but whom the grand jury did not hold were Morris Hacker, building inspector at the time the Knickerbocker was being erected; Frank L. Wagner, the general contractor; John L. McDonaldson, subcontractor for the structural steel, and Thomas L. Costigan, engineer and computer of the office of the building inspector when the structure was under construction.

The grand jury does not attempt to point out any specific cause of the collapse of the theatre roof, but the indictments returned specifically charge each man held with having been negligent in the performance of his duties in planning and constructing the theatre, with the result

that due to such neglect the roof fell upon the audience. It further points out that the five men, each supposed to be an expert in his particular line, were guilty of neglect in designing, constructing and supervising the building.

The duties of each of the men held is set forth in the indictment, and it is charged that Geare, the architect, did not draw the plans of the theatre in a skillful manner, and subsequently failed to exercise proper general direction and supervision of the work. Ford is charged with having failed to design and fabricate the structural steel in an expert manner. Fletcher, the fireproofing co., neglected to furnish the cement, concrete, stone and hollow tile for the construction of the building as he should have, and in other ways failed to supervise materials.

Wallace is charged with having failed in his capacity as foreman of construction, and Dowman with not having inspected the structure in an expert and conscientious manner.

That certain materials that were used in the construction were not of sufficient strength to hold the heavy load was also stated in the indictment, and that the roof had not been constructed as per the specifications. Yet it is alleged the accused failed to report that the theatre building was unsafe.

According to United States Attorney Gordon, it became the duty of the experts at once to notify the management and owners of the theatre and the public that the structure was not in safe condition. This duty, according to Mr. Gordon, did not end with the completion of the theatre in 1917, but continued from day to day until the collapse of the roof. This, the government alleges, makes the defendants criminally liable for the death

of the many people who were in the theatre when the roof fell.

This section of the indictment was drawn, it is said, in order to meet the claim that, the work having been completed more than three years ago, prosecution is barred by the statute of limitations.

Mr. Gordon, in discussing this point last night, said that the men are liable to criminal prosecution due to the fact that they were negligent in the performance of their duty. In explanation, Mr. Gordon said: "The case is parallel to that of a man who sets a loaded gun in a public place and does not warn the general public that such an instrument of death has been set up."

"Some innocent party springs the trap and loses his life. The man who set such an instrument is liable to punishment, as he has been criminally negligent in the performance of his duty."

Following the return of the indictment, Foreman Martin McQuade of the grand jury filed a recommendation addressed to United States Attorney Peyton Gordon, in which the jury suggests that Congress and the district commissioners be asked to obtain sufficient funds to warrant the employment of additional experts in the office of the building inspector, and that certain revisions be made in the district building code. The recommendation reads as follows:

"We, the members of the grand jury, having heard all the testimony presented to us in the case of the Knickerbocker disaster, make the following recommendations:

"1. That Congress should be asked to furnish larger appropriations to the building inspector's office, to the end that he may pay adequate salaries to employ a sufficient number of computers and inspectors to do the work required.

"2. That the building code of the District of Columbia be revised by correcting paragraphs which are ambiguous and conflicting, and that specific charges be made regarding construction of the type of larger buildings, particularly those in which public gatherings will be held."

REOPEN LOSER

Minneapolis, April 5.

Lyric theatre, closed several months by Finkelstein & Ruben, will reopen as picture house this week. Lyric was not making the nut before closing, but F. & R. now believe they can make it go.

EXHIBITORS WONT

OBEY ARBITRATORS

Theatre Owners' Group De-
cline to Abide by Joint
Board's Rulings

Up-state exhibitors of New York are finding fault with the joint arbitration board with its membership culled from the ranks of the exchange managers and the exhibitor body. A group of exhibitors visiting New York City this week stated that they had informed the offices of the State organization of the Moving Picture Theatre Owners that they would not continue to accept the rulings of the arbitration board and would cease to present their differences to the boards.

The exhibitors maintain that courts of law are the place where contract differences should be fought out. That when a contract is signed those that are parties to it are aware of the contents of the contract and both should be in readiness to live up to the agreement.

Exhibitor-Producer Bout

Two little combats lived things around upper Broadway Tuesday afternoon, the first being staged in Wolpin's Restaurant, where a woman diner, not satisfied with her order of eggs, proceeded to spread them over the countenance of the waiter.

The second developed into a genuine battle between James Poole, a film producer, and Abe Leifer, an exhibitor. They mixed things for a few minutes finally being separated by a policeman.

Alliance Signs Shaw

London, April 5.

Harold Shaw, brother-in-law of Viola Dana and Shirley Mason, has signed to produce for the Alliance Films.

ZEIDMAN'S BUY

Bennie Zeidman, film producer, has purchased an option on the screen rights to "The First Fifty Years," the play at the Princess, New York, in which Clare Eames and Tom Powers play the only roles.

Too Many Film Houses

Memphis, April 5.

Bijou Theatre, one of the leading picture houses here for years has been demolished to make room for an ice cream parlor. Too many picture shows here is the reason given.

TAX FREE RENTALS

AFTER JAN. 1, 1922

Section 906 Does Not Apply
in Certain Cases, Gov-
ernment Rules

Washington, D. C., April 5.

A. C. Holden, deputy commissioner of internal revenue, has handed down a ruling regarding the 5 per cent. film rental tax that is of interest to all exhibitors. The ruling was obtained by the N. A. M. P. I. through Jack Connolly of the association's Washington bureau. It affects all contracts made in 1921 for pictures played after Jan. 1, 1922.

The official ruling is:

"Where a deposit of approximately 10 per cent. of the rental is exacted but the film is not exhibited and the balance of the rental paid until after January 1, 1922, the tax imposed under section 906 does not apply in the case of a transaction of this nature; if, however, practically the full rental is paid at the time of entering into the contract and such contract is made prior to January 1, 1922, the tax would attach.

"If a contract of this kind was not fulfilled and the rental charge refunded, the taxpayer would be entitled to a refund of the tax thereon."

REPENT AT LEISURE

Wine Party Led to Marriage and
Then to Regrets

San Francisco, April 5.

James Joseph McNamara, a moving picture director of this city, appeared before Superior Judge E. P. Mogan here last week with Mrs. Evelyn Long McNamara and asked that their marriage be annulled.

He said they met at a wine party in Los Angeles, and neither had any recollection of having gone through the marriage ceremony, although the records of the county clerk of a small southern California town showed that the couple had been legally married. They said they woke up in a Santa Barbara hotel and discovered their plight. The annulment was granted.

GOV'T. TAX PROBE FORCING
INDEPENDENTS TO PLAY FAIR

Check Up of Exhibitor Records and Exchange Pay-
ments Tips Off Producers on Volume of "Hold
Outs" by Gypping State Righters

A tax inquiry of independent state right exchanges said to be practically nation-wide in scope promises to force a reform of the gypping state right dealers in their relations with the producers in this field.

The investigation by the revenue department which originally started in a check-up of one independent exchange operator is said to have disclosed such general doctoring of returns that the examination was extended to other exchanges in the state right field.

It was noted that the statements of earnings on a certain film, as reported by the exchange and by the producer did not parallel. Certain totals reported by the exchange were ignored in the return of the producer, the exchange reporting for the film tax and the producer reporting on personal income.

This discrepancy in turn brought about an examination of the books of exhibitors in the territory served by the exchange. The net result

was the discovery that the exchange was reporting \$250 rentals to the producer at \$200 and in many cases was not reporting certain playing dates and rentals received at all.

The situation was brought to the attention of the producer and he co-operated with the revenue officials, so the story goes, and a full disclosure was made. Other producers were made acquainted with the state of affairs and several of them have either asked the exchange for a showdown or communicated their suspicions to the government with a view to forcing more inquiries.

MAE MURRAY'S NEXT

Mae Murray started work on a new production at the Biograph studios this week. Robert Z. Leonard, her husband, is directing. The picture is to be finished at the Tiffany studios. Miss Murray denies that she contemplates a vaudeville tour, as reported last week, even though the agents offered time.



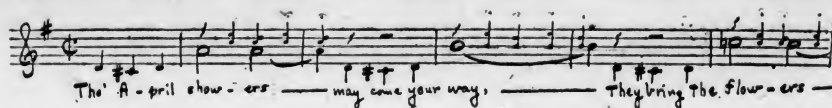
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HARMS INC. 62 W. 45TH ST., NEW YORK

VARIETY

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NEW YORK CITY, FRIDAY, APRIL 14, 1922

48 PAGES

20% OF FILM HOUSES QUIT

"SALLY" OVER \$2,000,000 GROSS MARK, U. S. BOXOFFICE RECORD

Exceeds "Lightnin's" Total by \$200,000—Goes Out April 22 With Total of \$2,200,000—Averages \$31,200 a Week—"Irene" Did \$1,297,502

"Sally," which ends its run at the New Amsterdam April 22, goes on the road with the biggest total gross yet compiled on Broadway. Estimates that the attraction would wind up with a final figure of \$2,200,000 will not be quite attained, but the computation is not far wrong. Up to last Saturday the total gross was \$2,137,457. Counting on the musical wonder getting \$50,000 for this week and next, the takings will easily reach \$2,187,500. The weekly average for "Sally" is close to \$31,200.

The record of the Ziegfeld show beats in money gross its nearest competitor by about \$200,000. "Lightnin'" in its three years on Broadway (at the Gaiety) was claimed to have shaded the \$2,000,000 mark, but the final figures were never given out. "Lightnin'" ran 153 weeks, counting from the premiere to closing date. By reason of extra matinee performances, its actual playing time counted to 161 weeks and three performances.

"Sally's" run will be 70 weeks. The difference between the final figures for the two attractions is that of house capacity and scale. The Gaiety seats 806 as against nearly 1,800 for the New Amsterdam. "Lightnin'" opened to \$2.50 on Aug. 26, 1918. Its second year, counting from the time of re-

(Continued on page 3)

BERT WILLIAMS' LAST

Got Up from Sick Bed to Make Phonograph Record

One of the last acts of Bert Williams' life was the recording of his song, "Not Lately," on a phonograph record, which will be offered in release shortly.

Williams was in his last mortal hours when he got up from bed to record the number at the earnest solicitation of the maker. He was aided by his physicians not to undertake the exertion, but put their counsel aside.

Watch for FRANK VAN HOVEN'S BIG ADV. Next Week

CARNEGIE TECH SCHOOL KEEPS TURNING 'EM OUT

Complete for Developing Stage Talent—B. Iden Payne Connected

Pittsburgh, April 12.

An ever-increasing list of students and the success of the Carnegie Tech School of Drama here gives some assurance that the legitimate stage of the future will not go begging for talent.

The school is one of the most complete of its kind in the country, and many players in legit who come here visit it.

B. Iden Payne and Thomas Woods Stevens are the chief names identified with the institution. The former declares that there is no other dramatic school in existence, where conditions so nearly approach the professional stage and where facilities are so good, for instruction in playwrighting, designing, and producing, as well as in acting. Mr. Payne is the author of a new play, "Dolly Jordan," which the school will soon produce, it being one of 30 on the list for the year. The curriculum is wide. Morning classes go into the general cultural studies, as history of art, dancing, fencing, gesture drawing and speech parts, while the actual theatrical work comes later in the day, with various students engaged either in making costumes, constructing props and scenery frames, painting scenery or rehearsing parts.

VOTE AGAINST SUNDAY SHOWS

Kansas City, April 12.

The people of Springfield, Mo., the fourth largest city in the State, do not want Sunday theatres.

At least this was the expression they gave at an election this week when a proposed ordinance authorizing the operation of theatres on Sunday was defeated by a vote of approximately two to one.

SMALLER TOWNS LOSE 2,100 IN YEAR

Gus Hill Learns from Postmasters Cinemas Have Been Converted Into Garages and Warehouses by Hundred—Vaudeville Dropped—Only Big Places Prosper

ONE HOUSE A MORGUE

Carefully compiled statistics just assembled indicate that picture theatre activity, particularly in towns with a population between 2,000 and 25,000, is undergoing a distinct setback.

The Gus Hill Annual Guide, reconstructed each summer for re-issue, carries a list of approximately 10,000 picture theatres in the United States. This, it is claimed, is about as close to the actual figure as one might reach notwithstanding.

(Continued on page 3)

WEEKLY HARMONY MEETINGS IN SOUTH

Local Managers Bring Censors, City Officials and Professionals Together

As a means of combating censorship and opposition from local authorities, theatre managers in several of the larger cities in the south have inaugurated weekly dinners to which the censors and city officials are invited.

The members of visiting attractions and vaudeville acts attend and are called upon to give an impromptu performance. The dinners as a rule are on Monday, with the idea of acquainting the visiting players with the town authorities as soon as they arrive in town.

The custom has met with a large degree of success in several of the cities. It has created harmony between the theatre interests and the authorities, and visiting players are made to feel they are welcome.

LITTLE GOOD LIQUOR IN NEW YORK, DECLARE TWO REVENUE AGENTS

Izzy Einstein and Moe Smith, Active Booze Detectors, Talk on Whisky and Beer—"Home Brew" the Bunk—Few Know Good Liquor, Says Izzy

STOP! LOOK!! READ!!!

HOWARD and ROSS. Banjo and Singing (Special Set). 18 Mins.; Two. Columbia (April 2).

Here is a big time specialty that could easily hold down a spot in the second section of any bill. It abounds with novelty, original comedy cross-fire talk, all productive of laughs, and the woman has an excellent singing voice well fitted into a miniature production wherein she gives impressions of operatic stars in the rendition of selections from "Pagliacci," "Carmen," and "Faust."

Howard and his work are familiar to those who remember him as one of the justly famous originators of the flying banjoes. He juggles one, two, and three of the instruments, the while plunking a melody from them, as well as giving a great imitation of a squeaky phonograph. A double rag number opens with routine following, the finale being utilized for the operatic impressions, the woman singing behind the back-drop, which carries a transparent center, appropriate backing being utilized for the scenes.

During the repertoire some nifty crossfire chatter is offered, all bringing the desired laughs. It's away from the average musical offering and combines novelty, originality and genuine musical entertainment. The appearance of both is an asset, and both have a pleasing personality that helps immeasurably. They scored the hit of the Columbia Sunday concert; could walk right into the Palace and do likewise, and should connect with a route without the slightest delay.

Wynn.

And I am the exclusive representative of this act. Aelf J. Weston

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Advertisement

There is very little good whisky being sold in New York City at present, "Honest Izzy" Einstein and Moe W. Smith, famous prohibition agents, told a Variety representative up-state. Smith and Einstein, in their visits to thousands of New York establishments, ranging from saloons on the East Side to cabarets on Broadway, have tasted every kind of liquor extant, and are well qualified to speak on the subject. "The supply of good stuff is very low," Einstein declared. "The stock on hand in saloons and cabarets when the prohibition law went into effect has, in the majority of cases, long since disappeared, and it is necessary for these places to go out in the open market for their wet goods. Withdrawals from warehouses have been so tightened up there is little likelihood of legitimate whisky, gin or brandy getting into the hands of the 'eat-drink-and-dance' places or the 'gin mills' from this source."

"Some whisky, of course, is coming from this source." (Continued on page 19)

MUSICAL MELON, \$35,000

The American Society of Composers, Authors and Publishers divided its first quarterly royalty melon last week. It aggregated over \$35,000. Class A publishers received close to \$1,000 each. Class A writers got a little over \$200.

REED ALBEE'S CONCERT TOUR

Reed Albee, son of E. F. Albee, is to appear in a series of concerts later in the year, the details of which are now being arranged. Younger Albee is an accomplished baritone, having studied under the best vocal teachers procurable. He lately gave a Sunday evening concert in Philadelphia.

DORIS KEANE

wanted the Carina's lovers to be the smartest dressed courtiers any ruler ever gave her heart to—and that's just where we fitted in.

BROOKS Everything in Attire for the Theatre

143 West 40th Street, N. Y. C.

Brooklet No. 27

LONDON'S DRAMATIC CRITICS PLAYED BY IRATE PRODUCER

C. B. Cochran Also Talks of Retirement—Angry at Reviewers—Barred from Future Revues—Says They Had Bad Taste

London, April 12.
C. B. Cochran, apparently not only angered but disheartened by the critics of the London dailies, talks of retirement. He does not now intend to follow up his plans of presenting a series of old English comedy and Shakespearean revivals at the Aldwych. He states his revues, whether the critics like them or not, have brought him sufficient to gratify his own tastes. Among the big losses he instances the Russian ballet, the production of "Cyranos de Bergerac" and Chauve-Souris.

To Variety's London correspondent, Mr. Cochran said:

"I have barred the dramatic critics from my future revue productions because it seems to me a crazy business policy to invite a lot of fellows to occupy seats which I can sell at a guinea apiece with the full knowledge in advance that they are going to circulate to millions of readers of their papers, bad advertisements of my productions. "Since I started producing revue in 1914, 80 per cent of the so-called criticisms have been misleading and willfully opposed to the opinion of the public, as proved by the fact that all my revues have had long runs and have been financially successful.

"The revue, as started by me at the Ambassadors and now given by me at the London Pavillon and New Oxford, is devised to amuse the educated public with an appreciation of beauty, color, light, music, wit and satire. It is best appreciated by men and women of the world.

"I am not sure what are the qualifications which get a man a job as dramatic critic on a London daily newspaper, but with few exceptions, they are men with a positive hatred for color, bad taste and regard a beautiful woman as a creation of the Devil rather than one of God's most beautiful works."

"The knowledge of the world is generally limited to Fleet street and the bar parlor of their suburban tavern. The majority submit to revue managers scenes and lyrics which show an entire lack of the public's requirements and which, if produced, would disgrace a village schoolroom entertainment."

"For some reason or other they invariably praise mediocrity and resent my attempts to amuse the more cultured classes, whose lives know a wider horizon and who seek intelligent light amusement as a relief to the more serious undertakings in life.

"For the main part, I do believe that the London dramatic critics are honest, but they are merely incapable of appreciating the joys of an entertainment devised for normal human beings with a broader vision.

"They approach the criticisms of revue with a few stock phrases such as 'lack of comedy,' 'meaningless and reminiscent music,' 'an unnecessary display of the female form,' 'an unnecessary amount of money lavished on millinery,' etc.

"In my last production there are at least three scenes which got more laughter than any comedy incident I have come across in my or any other person's revue. They don't, however, employ a red-nosed comedian with loose trousers and flap boots. To the London dramatic critic this stands for 'lack of comedy' in revue.

"The 'meaningless and reminiscent music' in 'Maifair and Montmartre' includes Maurice Yvain's wonderful song, 'J'en ai Marre'; Irving Berlin's haunting melody, 'Say It With Music,' George Gershwin's 'South Sea Isles,' 'Please Do It Again,' and several delightful new numbers by Cole Porter and Max Darskwil. The music publishers tell me there are more selling song hits in my new Oxford revue than any other production given in London for the last ten

years, and yet I cannot find one word of praise in any of the criticisms for the music.

"My revues are not for 'high-brows' nor are they for 'low-brows.' Up to now they have pleased not only the better elements of the British public, but the great cosmopolitan stream of visitors which flows through London. The opera could never show a more distinguished audience than the ground floor of my Oxford and Pavillon during the first four months of the run of my revues.

"I could produce a revue which would please the musty critics. All my music would be dull, all my girls would be unattractive, with costumes from the Bon Marche at Brixton, unkempt hair and black fingernails. A splendid scenario for a ballet would be culled from the patent medicine advertisements which appear in the more disreputable papers. Red-nosed comedians would fall down at least once in every three minutes, and the music would be what the critics call 'musically,' if not 'distinguished'—in other words it would be pretentious, have no melody and be thoroughly flat-footed and dull."

DRIVEN TO PROVINCES BY LONDON SHOW COSTS

Fred Terry Explains Why West End Producers Go Broke

London, April 3.
Fred Terry, one of London's most popular actor-managers, but one who is rarely if ever seen in the West End these days, has begun his suburban tour with that well-known favorite, "The Scarlet Pimpernel." He is very outspoken in his reasons for remaining in the provinces.

To run a theatre at a rental these days would cost him anything between £1,400 and £1,500 a week. The bare rental would cost him from £250 up, the orchestra would cost about £90 more, and the whole production would run at double expense. Even his "walkers on"—supers in the provinces—would be actors at the £3 minimum instead of the "one-one."

It would mean capacity business at every performance if the management was to pay its own salary and make any profit. There are managers today, even though syndicated companies and cheap revue has driven many of them into retirement who could buy up several of the West End celebrities without feeling any particular strain.

When rents of theatres become such as will permit an actor-manager to make his bread and butter with occasional jam, Terry will return to the West End to produce his Scottish drama, "The Borderer." In this he plays Bothwell and Julia Neilson the unfortunate Mary, Queen of Scots. The play has already been tried out in the provinces with success.

IRENE FRANKLIN NOT AT HIP

London, April 12.
Irene Franklin will not open at the Hippodrome as scheduled. The illness of Burt Green, the star's husband, is given as the reason.

In place of the Hippodrome engagement Miss Franklin's contract has been held over by R. H. Gillisple for the Moss Tour. She will play the tour next season at the figure set for the Hippodrome engagement.

SAILINGS

May 15 (New York to London), Klein Brothers.
April 11—13, W. Griffith, Marie Doro (Aquitania, New York to London).

MUNDORF SEES 2,400 ACTS; 90 GOOD FOR U. S.

Keith Booker Sails for Home After Survey—Long Time Abroad

London, April 12.
Harry Mundorf, Keith Booker, who has been abroad a long time on a special mission to look over the foreign field, sailed for New York on the Celtic April 8.

During his travels in England and on the Continent, it is said Mundorf has looked over 2,400 acts and is credited to have declared that out of that total only 90 promise returns if booked in the United States.

CLAIMS PRIORITY IN LONDON HIP'S EFFECT

Frank Gardner Says He Used Film Panorama Nearly 20 Years Ago

New York, April 9.
Editor Variety:

Referring to an article published in your issue of March 31 regarding a moving picture effect used in the Wylie-Tate London Hippodrome Production, 'Round in 50,' based on the Jules Verne story, 'Around the World in 80 Days,' the effectiveness of same and the comment that it is incredible that none ever thought of it before, I wish to state that I used the effect nearly 20 years ago, in a vaudeville act called 'Winning a Queen,' also based on a Jules Verne story, 'A Trip to the Moon.' It was a panoramic cloud effect, showing a tramp shot from a cannon and ascending to the moon; also a reverse effect showing the tramp returning from the moon, accompanied by the Queen of the Moon.

This was the first moving picture ever used in connection with a stage effect in any country, and the first trick picture ever made in this country. I still have the negative. I played the act in England in 1906 for a season, and again in 1908.

I afterward used the effect exactly as it is used in 'Round in 50' in an act called 'Shanghaied.' In this effect the actors were in the picture in person and had dialogue pertaining to the scene while the picture was projected. It was a panoramic effect, showing the flight of the enchanted horse, bearing two persons from Arabia to America, leaving Arabia, passing over the ocean over Frisco, Chicago, etc., into New York, meanwhile the characters keeping up a running fire of talk, regarding the comedy points of interest of the places over which they were passing.

I used the same effect in four different acts, but always used the house picture machine: I carried several lenses with which I could cover the entire opening of any stage from any throw, but sometimes the operator could not change lenses quickly enough to get a focus at the beginning of the picture. In that case, I used the house lense and did with whatever size picture I got.

In the London production they have a permanent machine with a lense that will cover the required space all set for the effect. This is a simple matter with a production, or a simple matter with a vaudeville act if they carry their own operator and machine. I have the idea copyrighted in this country and in England.

Frank Gardner.

AMERICANS IN REVIVAL

London, April 12.
J. L. Sacks has promised a revival of 'The Merry Widow' next month in one of the Shaftsbury avenue theatres. The cast will have Joe Coyne and George Graves for sure and either Edith Day or Lily Leslie.



Just read where my old pal, G. Rhodes Parry, is in New York. What a bad break for me not to be there to return to him some of the many little things he did for me. Well, anyway, a lot of U. S. A. acts have asked me whom to go to for English bookings. The answer is on page two of Variety of March 31. Mr. Parry has been very kind to U. S. A. acts over there. He has been a manager and has been just one of the fellows the Moss people sent over the tour to look things over. He is about the best posted man in my idea of what England wants today from U. S. A. Any of my friends who want to go over, use my name. Call on or write him. Hope you brought over the little wife. Best to you, old pal, and welcome to our country. I sail July 22.

FRANK VAN HOVEN.
Till April 23, Continental Hotel, Los Angeles, Calif.
P. S.—The kids above are the VAN HOVEN BROS., Harry and Frank, taken a few years ago. THE LITTLE GIRL IS FRANK.

SALE OF ANNA HELD'S EFFECTS BRING LITTLE

Auction Held in Paris—Bar-gains for Buyers—\$10,000 Piano for \$1,200

Paris, April 12.
The entire furnishings of the late Anna Held were auctioned here last week, with most going at exceptional bargain prices.

A piano, said to be worth \$10,000, was sold for \$1,200, while a bedroom set went for one-fifth of its actual value, bringing \$600; and dining room sets went under the hammer for \$300 each.

Following necessary deductions, the balance in accordance with the will of the deceased goes to her daughter, Anna Held, Jr., now in vaudeville in America.

Real estate situated throughout the western states of America and belonging to the Held estate, was sold about six months ago.

MILO HELD UP

Baggage Arrives in London for the Opening, But Not Singer

London, April 12.
Milo's baggage arrived on the "Mauretania" April 10, but the performer was not on board. It was said here Milo's wife had caused him to be detained as the boat was sailing from New York in connection with her divorce proceedings.

Milo is due to open with the Harry Lauder show beginning April 17. There is a possibility he caught a later boat and will make the date.

"RUNNING WATER" FAILS

London, April 12.
"Running Water" at Wyndham's is generally looked upon as a failure and in all probability will be withdrawn after a short engagement.

Charles Kitts, once a vaudeville sketch manager, is back after a tour of the world, including stays in China, Japan, India and Borneo.

IRVING BERLIN MUM ON TALK OF MUSIC DEAL

Reaches London, Goes to Continent—Looking Up Music Box Material

London, April 12.
Irving Berlin arrived in London April 8 via the Olympic, and goes to Paris this week. Thereafter he will spend three weeks in Carlsbad. He declares he is travelling primarily for rest, but will take advantage of the opportunity to look over material for the new "Music Box" piece due for September production in New York.

Saul Bornstein, of Berlin, Inc., music publishers, also is here, having arrived on the Mauretania April 10. He says he's "just looking around."

Neither will admit there is a music publishing deal in prospect on this side or that the present "Music Box" show will be produced here. They do not deny there is something in both stories, which are being circulated in London.

LOSS \$50,000

"Pins and Needles" Players Nearly All Returned Overseas

Most of the "Pins and Needles" cast have returned to London. Albert de Courville, the producer of the English revue, Harry Pilcer and Edith Kelly Gould remaining here. Miss Gould is dancing at the Knickerbocker grill. Last week, Alice Pollard, Nan Hearne, Masie Gay, O. D. Harris, Amy Verrity, Jack Morrison, Ewart Scott and Rupert Hazel sailed from New York. Tommy Mostel had preceded the others.

There were 11 players brought over originally by de Courville. "Pins and Needles" ran six weeks at the Shubert and was then made over into a Shubert vaudeville unit, being offered out of town two weeks. It is said the English show lost about \$50,000 here.

TAX RELIEF REMOTE

London, April 12.
Private advice, to say nothing of reading between the lines of political chatter, points to the prospect that, despite all the talk, organized meetings, propaganda, and what not, the entertainment tax will not go. When the final decision is given it will probably be pointed out that it is only since the slump that the managers have started complaining. During the war, when anything almost played to capacity and every little country cinema was showing any old "junk," no word was raised against the tax.

Sophie Tucker Wins

London, April 12.
After devoting a week to trying her material in every sort of an amusement place, including cabarets ranging in class from Murray's to establishments in the Limehouse district, Sophie Tucker opened April 10 at the Empire, Finsbury Park. She was as nervous as an amateur, but sang eight songs and then had to make a speech, scoring.

**WILETTE
KERSHAW**
DRURY LANE
Theatre Royal, LONDON

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

MR. G. RHODES PARRY OF LONDON

WILL BE IN CHICAGO FOR TWO WEEKS
Artists Desiring Engagements in England Write for Appointment.
Variety, State-Lake Bldg., Chicago

STRANDED IN FAR EAST; WONT TAKE 40 P. C. CUT

British Opera Co. Broke in Java—Comedy Troupe Prosperous

London, April 13. For some time past the affairs of the Waring Opera Co. have been agitating the mind of the profession. This company operated in India and the Far East and the news that it was "stranded" in Java came like a bombshell. The situation was not too cheerful at home. Inquiries in a reliable quarter have elicited something of the truth of the matter.

The Waring Comedy Co. went out and did exceedingly well, their capital amounting to one lac of rupees subscribed by important Calcutta business men. Inspired by this, the same backers put up another two lacs, making the capital of the Waring organization roughly £18,000, and brought out the Waring Opera Co. Each company was on its own—the comedy crowd with one lac, the musical people with two. While the comedy company was in China the opera company opened in India and immediately flopped. It was unwieldy and had neither particular beauty or talent. Business got worse and worse. The salary list was over \$3,000 weekly, while the theatres they visited could, if packed to capacity, hold 2,000. The registered capital soon went, so did money personally advanced by the directors and so did money advanced by the manager of the comedy show.

Two weeks in arrears of salary, the company insisted on going to Java, where big business was expected. This did not come off and the original directors again offered to run on if the artists would take a 40 per cent. cut, "leaving a good salary for anyone of them." They refused and the directors went broke in their own defence.

It was then that the three Actors Association members out of a company of twenty-seven cabled home that they were stranded. The government's representatives in the East made arrangements to send them home, all hotel bills, etc., were paid, and the old directors made them a personal present of £10 each for pocket money. Concerts and other matters brought them in about another £10, and so they came home, where their full arrears of salary were paid within a month.

If it had not been for their insistence on going to Java there would have been no trouble, but their trip around the world would have been somewhat curtailed, they would not have had the proceeds of concerts and Masonic sympathy as pocket money, nor would they have had their salaries to draw here. The comedy company has just returned, having done wonderfully good business, although not as good as that on their previous trip, which was during the days of war prosperity.

MUSIC HALL REVIVAL

Paris, April 12. The Salle Marivaux, now a picture house, will probably offer vaudeville in the future, fulfilling the original purpose for which it was built during the war.

It is also a foregoing conclusion a number of pictures will be shown three evenings of the week, the other four being devoted to music hall programs.

DEATHS ABROAD

Denys Cochin, French senator, author and member of the Académie des Sciences Morales et Politiques, died in Paris, aged 71.

Leon Geniot, comic, professionally known as Leonce, died at Arras, France, from the effects of wounds received during the war.

Luther Munday died March 29 in London. Practically unknown to the present generation, he was a pillar of strength in the "great days" of the London stage. For years he was manager for Sir Charles Wyndham and for Sir Herbert Beerbohm Tree, and his range of friends and acquaintances was varied and remarkable.

Born in 1857, he was by turns a tramp, an able seaman, a police constable, a metropolitan fireman, a chorister in St. Paul's Cathedral, and the chairman of a free-and-easy London music hall.

FRENCH AGENTS' FEES

No Commission Limit on Salaries
Beyond 10,000 Francs a Week

Paris, April 12. The legal commissions now chargeable by agents for legitimate, revised by the recent police circular after consultations with the various syndicates and managers' association, are:

For monthly engagements not exceeding 500 francs, 2 per cent; over 500 and less than 800 francs, 3 per cent; over 800 and less than 1,500 francs, 4 per cent; over 1,500 and less than 3,000 francs, 5 per cent; 3,000 to 6,000 francs, 8 per cent; over 6,000 to 10,000 francs, 10 per cent. Over 10,000 francs full freedom between the parties. For single performances to 500 francs, 5 per cent; over 500 to 1,000 francs, 6 per cent; over 1,000 to 2,000, 10 per cent. No fixed tariff when over 2,000 francs per show.

Vaudeville commissions have already been reported and can be briefly repeated as being less than 500 francs per month, 2 per cent; over 500 to 1,000 francs, 5 per cent, and over 1,000 francs, 10 per cent.

AMERICANS IN EUROPE

Paris, April 2. Enid Watkins, soprano winner at the American music conservatory of Fontainebleau last year, is remaining in Paris to sing at local concerts. Joseph Jenkins, tenor, is also in the French capital. Among other visitors are Adolph Ochs, owner of the New York Times.

Rachel Crothers, authoress, accompanied by Mary Kirkpatrick, of New York, have arrived in Paris.

Frances Doble, daughter of Arthur Doble, of Montreal, makes a stage debut in London, in the French comedy, "The Man in Dress Clothes," at the Garrick, with Seymour Hicks. Mrs. George A. Kessler has been called from Europe by the illness of her mother in California.

FILM HOUSES QUIT

(Continued from page 1) standing the padded mailing lists carrying upwards of 15,000 names and locations.

This month the Hill organization sent the stereotyped questionnaire to each manager and theatre listed in last year's guide and out of the 10,000 listed upward of 2,100 were returned undelivered. Realizing this meant the elimination of more than 20 per cent. of the total, Hill followed the query up with a letter addressed to the postmaster of each town where letters were undelivered.

One Is Now Morgue

The return brought official answers from all but a few of the 2,100 odd locations, with the admisory comment that practically all the theatres had been converted into various other lines of business, the return answers adding that the locations were now butcher shops, garages, warehouses, grocery stores and every other conceivable type of commercial enterprise, many being demolished with new buildings erected in their stead. One answer carried the information the picture house was now the town morgue.

To offset this deterioration nothing in the way of new buildings has been recorded of any consequence. Those who have made a study of the turnover express the opinion that wartime prosperity with ammunition plants and mills, factories and industrial concerns of all types, fattening on government contracts, brought in a surplus of small theatres, but with conditions returning to normalcy, the little fellow with the inferior program was slowly but surely crowded out by the better grade theatre with better grade programs and now where there were once four or five theatres there is but one surviving and this providing a program change twice or thrice weekly.

Another condition that helped crowd out the small exhibitor was the sudden determination of the small time vaudeville theatre to play pictures only. The split-week vaudeville houses slowly began to suffer and the program of acts costing from \$300 to \$1,000 weekly began to disappear and in their place feature pictures were substituted. With a reasonably large capacity the manager could cut his operating expenses and admission and still outbid the small exhibitor for patronage on the basis of quality entertainment.

Hill's query also brought forth the fact that the majority of houses of the small type changed ownership three or four times yearly, suggesting that speculators were on the job during the prosperous times.



EMMA LINDSEY
PRESENTING
SULTAN

B. F. Keith's 81st St., New York,
This Week (April 10)
Direction JERRY HITCHCOCK

RISKY PLOTS MARK NEW PARIS PLAYS

Two of Spring Productions Hinge on Domestic Problem Idea

Paris, April 12. Two of the three new plays have the sex problem angle and are risky in idea. The third is a melodrama of the Communist regime in Russia.

"Angevine," produced April 3, has to do with the adventures of a modest girl student who in a lark accepts the invitation of a wealthy nobleman to attend his housewarming and play hostess in place of his mistress. She resists temptation and by clever maneuvering marries the baron's nephew. The title is the nickname given to the baron by his gay friends.

Mme. Cora Laparcerie produced at the Renaissance on April 7 a new work by Charles Mere, "La Femme Masquée" ("The Masked Woman"), to replace "The Danseuse Rouge." The piece by the author of "La Flamme" (still running at the Ambigu) met with a good reception. Leading roles are played by Georges Colin, Maugy, Mmes. Sylvia, Germaine Sombay and Laparcerie.

The plot: A millionaire covets the wife of his doctor, and during a party at which the women are masked he threatens the husband with ruin unless the husband consents to her becoming his mistress. The wife indignantly refuses and during the discussion it develops that the millionaire is afflicted with a mortal malady and has only a short time to live.

The millionaire spends what remains of life in debauchery and dies, leaving his fortune to the doctor's wife, thus compromising her. Although a priest and the husband suggest that the money be accepted for charity when it is clear that the wife was innocent, she declines, preferring to live modestly, after pardoning his previous rapacity. There is a sensational scene where the rich man is told of his doom and another strong climax when the wife suspects her husband's willingness to compromise.

The Theatre des Arts produced "Natchalo" April 8. It is a new piece by André Salmon and H. Saurier, produced by Henry Burguet. It was received with evidence of a fair success.

Messrs. Barry, Baur and Carpenter and Eva Francis and Rose Baur head the cast and unfold a story of Russia under the Communist regime. Natchalo, educated and a philosopher, serves as a revolutionary spy during the reign of the Czar. Frequenting cabarets to learn police secrets she meets and falls in love with Delannoy, a French officer. Later Natchalo becomes head of the Moscow People's Commission and, meeting Delannoy, denounces him, although she is still in love. She finally assists Delannoy's son to make possible his father's escape.

American Playlet in Paris

Paris, April 2. A short piece by Constant Lounbery, "Violanta," will form part of the new program at the little Nouveau theatre, in which "Circles," by George Middleton, will likewise be seen.

LONDON

By IVAN P. CORE

London, April 2.

The duplication of performances has been suggested as a means of further coping with the widespread unemployment. The idea was that West End managers should produce new plays with two companies, one for matinees, another for evening shows. Also that London productions should be duplicated by simultaneous presentations in the big provincial cities. The idea has something in it from the point of view of the actors, but the managers won't bite.

The Vaudeville Club closed March 25. A new club will shortly open close to the old one, but will be run on different lines. The old place, despite its association, had gone down considerably of late. The "stars" who should have supported it seemed to fight shy.

The opening program of vaudeville at the Alhambra consists of: Ella Retford, Renee Kelly in "The Ducky Bird," Will Fyfe, Dixie and John, Joe Cohen and Anna Dorothy, J. C. Glass and Mamie Grant, Syd. Howard, the 10 Lounes, the 10 Tazzer-woulds. The following week's includes: Herty King, the New York Havana Band, Herbert Clifton, Gene Gerrard, Leslie Henson, and Tom Waters Co., Doris Lee and Elsie Steadman, Matt and Jeff, and Dan Whitley. These specimen programs and the fact that the theatre is returning to the "rover ticket" system seems to indicate that we are going to have a real old-fashioned music hall again in the West End.

The producing societies are still busy, although it is getting somewhat late in the season. One would not think so from the weather. The Interlude Players are preparing to produce "Mr. Studley Revokes," at the Kings Hall (National Sporting Club), while the Playwrights Theatre will shortly present a triple bill at the Kingsway. Their program consists of "Washed Ashore," by Dorothy Massingham; "The Girl in the City" and "Thirty Minutes in a Street," both by Beatrice Mayor.

J. T. Grein's company of French Players will appear at the Court for their annual matinee season, commencing April 24. Andree Pascal of the Theatre Sarah Bernhardt will be leading woman, while the supporting company will be recruited in London. The season will last four weeks and will not interfere with the present season of Gaisworthy revivals.

Walter Hackett, author of the Criterion success "Mr. Applejohn's Adventure," has retired from his post as producer of A. E. W. Mason's play "Running Water," which J. E. Vedreine will present at Wyndham's, with Edna Best as leading woman. He is succeeded by Norman Page.

Bromley Challoner is producing a new comedy, "New Wives for Old," by Eric Hudson. The producer has long been touring "When Knights Were Bold," with periodic West End revivals.

Eddie Vogt, who opened at the Victoria Palace a fortnight ago, is not having the best of luck with "A Dress Itch." The show is somewhat above the heads of popular English audiences, much of the language is as so much Hindustani to them, and the fact of a principal comedian working from the front of the house is too great a novelty to be assimilated easily. If it does not "click" and has to come off, Eddie Vogt will be seen in London revue, to star in which he has had several offers.

The one-time notorious haunt of the flash demi-mondaine, the crook and the moneyed fool who thought he was seeing life, the Hotel de L'Europe, after a brief existence as the respectable Victory hotel, will shortly become the headquarters of the National Society for the Prevention of Cruelty to Children.

When the run of "Paddy the Next Best Thing" eventually finishes at the Savoy the theatre will pass into the hands of Lynn Harding and Denys Grayson, who will produce "The Card Players," the last work of the late C. Haddon Chambers. The play will be produced by Dion Boucicault and Godfrey Tearle will be the leading man.

Philip Michael Faraday's lease of the Duke of York's expires at the end of April, but before then Pinner's "The Enchanted Cottage" will have ceased to enchant, although its producers are supposed to be looking for another theatre. This termination of Faraday's lease is somewhat of a surprise, for he was generally thought to have taken a seven years' lease only two years ago.

After the Lauder season at Princes, which commences Easter Monday, April 17, C. B. Cochran will present Lucien Guitry, Sacha Guitry and Yvonne Printemps in a series of French plays.

Edward Laurillard has fixed April 19 for the production of "Love's Awakening" at the Empire. The cast includes Juliette Aitran, Betty Chester, Marjorie Gordon, Amy Augarde, Vera Pearce, Billy Leonard, Harry Brindie and Edouard Lestan.

The newly decorated and partly rebuilt Drury Lane will reopen April 20 with "The Decameron Nights."

"A Lass o' Laughter," which was produced recently at the little provincial town of Leamington, will be presented by Sir Alfred Butt at the Queens April 29. The play is the work of two authoresses, Nan Marriott Watson and Edith Carter, who, becoming weary of getting their manuscript back from managers and so-called agents, persuaded the owner of the country theatre to give them a week.

The cast of "The Dippers," with which Cyril Maude starts a provincial tour in Liverpool April 10 prior to the West End productions, consists of Cyril Maude in the leading part, Hermione Gringold, Hawthorne Wood, Lola Gelardi, Dorothy Debenham, Winifred McCarthy, and others.

The Co-Optimists at the Palace are rehearsing yet another edition. Three items from the existing show only will be retained. The second half will consist of new numbers, including a dramatic version of "Poor Cock Robin," by Sewell Collins. The performance will conclude with a burlesque on one of Liddle Cliff's biggest successes entitled, "Too Much Coal Black Mammy."

The new Grand Guignol series, which Jose Levy is rehearsing at the Little, will include a revival of "Heard at the Telephone," which the late Charles Warner produced at Wyndham's over 20 years ago, and which he presented in vaudeville in America about 15 years past.

James White has taken over the Shaftsbury for the production of his new musical piece "A Whirl of Happiness," and rehearsals will commence toward the end of April. Lily St. John will be the leading lady, and the principle comedian, Billy Merson, will be taken from vaudeville.

Some West End theatres are cheapening the prices of their seats. The Kingsway, where "The Yellow Jacket" has been successfully revived, is also deducting the tax, which is the great topic of the day in managerial quarters. At the Queens, pit stalls can now be had for five shillings and nine-pence, and almost everywhere the demand for upper circle seats is greater than the supply. Pit stalls especially are a sort of managerial pandering to snobishness. A certain class of playgoer was too big for the pit, which involved waiting with all classes of the public, yet the bank book would not run to the stalls, so the management took away some of the old pit seats, reupholstered them, doubled the price, called them "pit stalls" and everyone was satisfied.

The sittings of this year's committee on the Performing Animals Acts are over and General Colvin and his associates are considering what report to make to the House of Commons.

"SALLY'S" RECORD

(Continued from page 1)

opening in September, 1919, after being dark three weeks during the actors' strike, the admission was increased to \$3. "Lightnin'" ended its run Aug. 27, 1921, the original company moving to Chicago, where it is still playing. The scale for "Sally" has been \$3.50 from the premiere, Dec. 21, 1920, the only deviations being for New Year's eve and one other performance.

In the number of actual weeks played "Irene" exceeds "Sally" by 15 weeks, it having run 85 weeks at the Vanderbilt, which is the American run record for musical shows. Its gross was \$1,297,502, the average being about one-half of "Sally." The same scale was used by both attractions. The Vanderbilt, however, has a seating capacity of 730, not much more than half of the New Amsterdam.

Watch for FRANK VAN HOVEN'S
BIG ADV. Next Week

AGENCY BILL HEARING A JOKE; "DOOMED FOR SCRAP PILE"

Mountford Argues Before Governor Like Pinochle Player—Executive and Newspaper Men Enjoy Hearing—Laugh for Over an Hour

Albany, N. Y., April 12. That the bill of Senator Fearon, Republican, of Onondaga county, amending the general business law in relation to employment agencies is doomed for the scrap pile is the belief here following a hearing on the measure before Governor Miller last week. This is the last week the Governor has for acting on 30-day bills, and he has not indicated that he will take favorable action on the legislation sponsored by the Senator from his home city—Syracuse.

The hearing on the legislation at the executive chamber in the State Capitol Friday afternoon resolved itself into a burlesque, affording the Governor and newspaper correspondents repeated laughs. The hearing hit the executive vein of humor so hard that the Governor cut an appointment with a dentist to listen to the arguments pro and con on the measure, and laughed for more than an hour. After the hearing the Governor termed it a "good show." The correspondents agreed with him and regretted that it had not taken place before their recent dinner at the Ten Eyck so they could have satirized it in their "unconventional convention."

Harry Mountford, former head of the White Rats, who represented the Vaudeville Actors' Union, and James W. Fitzpatrick, president of the American Artists' Federation, spoke against the bill. During the debate on the bill Mountford was on his feet repeatedly answering statements made by the only proponent of the measure, Senator J. Henry Walters of the Keith office.

At one stage of the hearing Mountford interrupted to say he hoped he was not taking up the Governor's time.

"Oh, no," the Chief Executive replied. "The discussion is not without interest. Keep on."

In summing up his case Mountford gave an excellent imitation of a pinochle player with a winning hand. Standing before the Governor's desk with a stack of briefs, contracts, letters and other data in his hand he dealt them out to the Governor one by one as corroborations in his case.

"There," shouted Mountford as he pushed a brief under the nose of the Executive.

"And there," he bellowed, as a contract was dropped in front of the Governor. He continued this method until all of his documents had been placed on the Governor's desk. The unusual and unique way he turned the papers over made the scribes split their sides with laughter.

When the point was raised that booking agencies do not split fees with actors' agents Mountford displayed a piece of paper which he said was a computation of figures on which an actor booking with the Keith agency had his salary fixed. The figures included, he said, a percentage charged by the agency from the actor's agent. He kept his finger over the name of the actor at the top of the slip.

"Let me see that," Senator Walters requested.

"No, sir," Mr. Mountford thundered. "If he ever sees that name that actor will never get another job."

Mr. Walters said he was not sure it came from his office, intimating the slip might be fictitious. This intimation brought upon Mr. Walters an attack by Mr. Fitzpatrick, who declared himself freed from all restraints of courtesy by the "insinuation." He heaped coals of fire on the former G. O. P. floor leader in the Senate in a scathing attack on the Keith agencies, later excusing himself to the Governor on the ground that Senator Walters' remark justified his language.

Repeated interruptions marked the hearing. Mr. Walters' statements bringing the opponents of the bill to their feet to make contradictions on an average of about twice a minute.

The newspaper men, sitting as critics, pronounced the hearing a "good show." A note stating "this

is a good show; it ought to be booked," was handed to the Governor who read it and then settled back in his chair chuckling.

After the hearing was over the question was heard several times, "What does the bill do, anyway?" The measure was so cleverly drafted that the scribes were unable to see its fine points. Senator Walters was generally given credit for drafting the legislation, which, if signed by the Governor, would allow a licensed theatrical agency to charge a gross commission of 5 per cent. for vaudeville or circus engagements and a similar fee by any and all agents concerned in the securing of the engagement. The phrase in the existing law which 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 bill.

As the hearing came to an end Governor Miller asked of Senator Walters:

"Why do you want this bill?"

"To differentiate between a theatrical agency and an employment agency," replied Mr. Walters.

The Governor smiled and adjourned the hearing.

RICE'S 'SURPRISE PARTY' CAST WITH OLD TIMERS

Revival Opens This Week—Leonard Grover, Frank McNish and Katie Rooney

Another old time vaudeville production has arrived, opening at Port Richmond, S. I., this week (last half) and known as El Rice's "Surprise Party." It was written and staged by Dave Marlen.

The cast includes Edward C. Rice, Leonard Grover (old time playwright), Frank McNish (formerly of McNish, Johnson and Slavin's Minstrels), Eddie Girard (Donnelly and Girard), former star in "Natural Gas" and in vaudeville as Girard and Gardner, Ed Begley (blackface comic of former years), Katie Rooney (the first daughter of Pat Rooney, who will imitate her father and wear his clothes), Annie Hart (who will sing "Tim Sullivan's Chowder"), Laura Bennett (Woodson and Bennett) and John Hardin (an old time leader, who will direct the orchestra).

RADIO REQUEST

Westinghouse Applies for Permission to Use Music

The American Society of Composers, Authors and Publishers received an application this week from Westinghouse Electric Co. for privilege to perform music controlled by the Society on the evening of April 15. This is the first time such application has been made by a broadcasting station, and is looked upon by the A. S. C. P. as a forerunner of a royalty arrangement between the radio companies and the copyright owners.

ALICE BRADY'S SKETCH

Playing for Keith's Before Returning to Pictures

Alice Brady, having five weeks of inactivity before returning to picture work, will play three weeks in Keith vaudeville with a new sketch.

The booking was direct.

Act for Gertrude Vanderbilt

Harry Carroll and Harold Attridge have completed a new single offering for Gertrude Vanderbilt in vaudeville. She will return upon the closing of "The Gold Diggers."

The Belasco production is scheduled to stop in four weeks.



LEO FLANDERS & GENEVIEVE BUTLER
"A VAUDEVILLE CONCERT"

"Worthy of the headline position on any vaudeville bill is the act entitled 'A Vaudeville Concert,' which Leo Flanders and Genevieve Butler present to Orpheum patrons this week. Mr. Flanders is an accomplished pianist and Miss Butler has a sweet voice of great range. . . . Made a great hit with the Monday night audience."

ORPHEUM CIRCUIT
Direction BURT CORTELYOU

ORPHEUM'S UNIT SHOW HEADED BY EDWARDS

Edwards Unit May Play Colonial, N. Y., for Summer Run.

Negotiations are under way between Gus Edwards and the Orpheum Circuit whereby Edwards will produce one or more unit shows for the Orpheum time next season. The plan calls for the show to consist of a Gus Edwards production turn, with five vaudeville acts appearing in an olio with the whole shaped up somewhat along the lines of the Shubert units of the current season. The first with Edwards in it, is expected to start the tour late in July.

The deal also calls for the first Edwards unit to go into the Colonial, New York, for a run about May 1. If the latter plan goes through in conjunction with the Orpheum deal, the early closing plan of the Colonial will be changed to the extent the house will end its vaudeville season as per schedule about May 1, but will continue as far into the summer as the Edwards unit will take it.

Among the vaudeville productions Edwards has in preparation are Gus Edwards' Proteges, "Baby Polles," "Star of Tomorrow" and a revival of Edwards' Blonde Typewriters. The show scheduled to go on the Orpheum Circuit as an Edwards unit will be called "Gus Edwards' Annual Revue."

It is understood the Edwards unit will play the Orpheum circuit on a percentage arrangement with a guarantee, with Edwards in charge of the company, and engaging the vaudeville olio acts instead of the acts being contracted for by the Orpheum circuit.

MIDGET CIRCUS

Gus Hill and Ike Rose Propose Half-Pint Size Show

Gus Hill and Ike Rose have about decided the time is ripe for the introduction of a midget circus. Rose will embark for Europe the first week in May to corral as many Lilliputians as possible for the project. A number have already been secured in this country.

The combination plan to have midget elephants, baby animals of all kinds for a menagerie, ponies, etc., with miniature chariots, hand wagons and everything else in comparative size to the principals. The organization will exhibit under canvas (which will not be of miniature size) and if present plans materialize the outfit will get into action this summer or early fall with a southern winter tour.

The Palisade, Cliff Side, N. J., started vaudeville this week, playing two bills of four acts each two days a week.

RURAL POLL FORECASTS REVOLT FROM NEW YORK REFORMERS

Senator Walker Sees "End of Hypocrisy" Upstate—Drys' Plurality Cut from 30,000 to 3,000 in Congressional Vote—Sunday Benefits in Albany

KEITH'S TRYING FOR NEXT SEASON'S ROUTES

Concerted Effort to Arrange Time for Medium Salaried Turns—Names Deferred

A concerted effort is being made by the bookers of the Keith circuit to arrange routes for next season for a large number of medium priced acts, especially of a comedy calibre, although the comedy acts of this brand are not monopolizing full attention. The executives aim to corral those acts essential to the support of headliners and feature acts.

The headliners are not receiving any immediate attention. It seems as though the Keith office will adjust this matter as it comes up, selecting the "names" where they will do the most good at the psychological time.

A number of routes have been passed upon, coming through the office of E. G. Lauder, who supervises this division. As far as is known there have been no routes issued to any headliner, these being deferred until future meetings, but no definite information on the plans of the booking office could be ascertained.

'SPORTING ED.' OF 'IRON AGE' IN DEMPSEY PARTY

Billy Halligan, Uninvited, Persuades Cunard People to Allow Him to Join Runyon

Billy Halligan, vaudeville actor, is now enroute for Europe with Jack Dempsey's party, which sailed Tuesday on the "Aquitania." Halligan was an uninvited guest, having secured transportation but no berth from the Cunard Line officials by representing himself as the "Sporting Editor of the 'Iron Age'."

Halligan insisted he was with Damon Runyon's party, and had his effects sent up to Runyon's stateroom. The Cunard people issued Halligan transportation. When the liner shoved off, the irrepressible Halligan was aboard, although Runyon was not aware that he was to have company.

On the deck a group of theatrical and vaudeville friends of Halligan and Dempsey were laying even money Halligan would be in Runyon's bed and Runyon on the floor before the ship docked on the other side.

SHUBERTS' CONTRACT

Advance Forms Out—To Be Corrected and Printed

The proposed new contract to be issued in all engagements next season by the Affiliated Theatres Corporation which will supervise the unit system, is now under course of reconstruction. Advance copies reached I. H. Herk this week and after corrections will be placed in circulation next week.

The new contract is in blanket form. It is topped with the line "Shubert Advanced Vaudeville Contract," which indicates the new organization will use the word "Advanced" in preference to "Supreme" and the other adjectives formerly considered. It specifies in one clause that all baggage and railroad expenses will be paid by the manager from the opening to closing point and return.

Max Winslow and Jack Curtis may be delayed on their proposed sailing date for the other side. They did set a date in May, but now it is indefinite.

Albany, April 12. "It looks to me as if even the people in the rural districts have grown tired of the hypocrisy known as prohibition," declared Senator James J. Walker, Democratic minority leader in the State Senate, when asked to comment on the result of the special Congressional election in the 37th district upon being informed that Judge Frank Irvine, Democratic candidate, had reduced the normal Republican majority by nearly 27,000 votes, Lewis Henry, the G. O. P. entry, being elected by only 3,087.

"The sooner we get back to a sane and sensible program of light wines and beer," continued Senator Walker, "the sooner we will have a steady, conservative community. I will be very proud if this State takes the lead in bringing us back to a condition of social and moral normalcy."

Senator Walker's comment was inspired by what was regarded here as a remarkable victory, not only for the Democrats, but for those people in a normally very dry district who have voiced their sentiment in no mistaken terms in opposition to the prohibition enforcement act, the Congressional candidates having run on a wet and dry ticket, Judge Irvine declaring himself opposed to the Volstead law.

There are other evidences in the air of a revolt from puritanical rule in the State capital.

Albany's First Sunday Show

The first Sunday night theatrical performance staged in Albany in several years occurred at the Empire April 9 when the Y. M. H. A. Minstrels were given under the auspices of the Israel Guardian Society for the benefit of Jewish orphans. Permission for the performance was granted by Mayor William S. Hackett, the new Democratic executive. Theatre patrons here were jubilant over the action of the mayor in permitting a show on Sunday, and interpreted his move as being in favor of regular Sunday night benefit performances. The mayor, however, stated no precedent had been established for Sunday performances by granting the permit for the minstrels.

"Each case will be considered separately as application is made," Mayor Hackett declared. "The performance at the Empire is by no means an opening wedge for Sunday night entertainment and should not be so considered."

Following the announcement of the show, Mayor Hackett, from early morning on, was besieged with telephone calls inquiring whether the performance was an indication of the policy of the new administration. To all inquirers Mayor Hackett replied the performance was not to be taken as a precedent. With two exceptions the Republican administration had denied permits for Sunday entertainments where an admission was charged irrespective of the cause.

"I issued the permit," the mayor said, "because it was for a charity that would appeal to any one. Since the permit was issued I have had many telephone calls about it; in fact it seems to have stirred some people a good deal."

"What will the policy of the administration be in the future in the event a charitable organization asks for permits for Sunday night entertainments where an admission is to be charged?" the mayor was asked.

"As to that," he answered, "I am not prepared to say at this time. Each individual case will have to stand on its own feet. I have outlined no policy, but intend to take each case as it comes along and decide it on its merits. I think there is some misunderstanding in regard to this particular permit. It is not an opening wedge for Sunday night entertainments. It was given so that a sum of money might be turned into the fund for the care of Jewish orphans. That is all there is to it."

Watch for FRANK VAN HOVEN'S BIG ADV. Next Week

\$12,000,000 DEALINGS IN STOCKS OF AMUSEMENT GROUP FOR WEEK

Half Entire Common of Famous Players Reported Changing Hands—Strong Pool Backs Issue, but It Sticks at Old Barrier Around 84 and Drops

It is pointed out in reference to the long advance in Famous that during the period of its brisk advance its companion issue, Loew, Inc., has been substantially motionless, although developments within the Loew company have all been on the constructive side. Early last fall Loew had recovered from its bottom of 10 to around 14, and in six months its range has been within two or three points.

Loew's Betterment
Careful observers of prices are confident of the prospects of Loew. Nothing much has been made in ticker gossip of the substantial reduction of bank loans nor of the drastic economies that have taken place in the administration of the circuit, but the belief among insiders is that these things will make a highly favorable impression when they are disclosed in the annual report this summer. One of the reasons, probably, for Loew's inaction is that there are so many other sensational performers in the list just at this time that attention is distracted from this inconspicuous issue which for the present is in the non-dividend paying class, and there seems to be no immediate disposition on the part of groups or pools to push it to the fore.

Such ignoring of favorable elements is typical of a bull market inspired by public buying. The same thing is evident in Famous Players. The day before the break from 84 to 81 the financial writers noted that the company was prepared to reduce its bank loans by \$1,000,000, but nobody appeared to pay any attention. Probably the speculators were too much preoccupied.

(Continued on page 21)

WEEK END VAUDEVILLE

The Park, Stapleton, Staten Island, installs vaudeville Friday and Saturday, commencing this week. The house has been renovated and will install split week vaudeville in a few weeks. Straight pictures are played the remainder of the week at the present time. J. J. McNevin will become resident manager.

With the discontinuation of Shubert vaudeville at the Rialto, Newark, this week, the house will install a straight picture policy. It was originally intended to continue vaudeville at the house with the bills to be supplied by an independent agency.

The Rialto was a picture house prior to the start of Shubert vaudeville, a stage having been built in September.

22 SEASONS WITH CIRCUS

Bert Cole left for Louisville this week to begin his 22d consecutive season with the Hagenback-Wallace circus, opening there April 22. Cole is special representative and official announcer for the outfit. During the fall and winter months he devotes to vaudeville, owning the "Tango Shoes" act.

MAY BE ANOTHER PAIR

Ike Rose, manager of the Blazek twins, known as the Siamese Twins, who died recently in Chicago, is preparing to sail shortly for Europe in search of new freaks.

It is his intention to find a new pair of connected twins in one of the Central European countries.

HALL OPENS HOUSE

The State, Jersey City, a new house sponsored by Frank G. Hall, opens with vaudeville and pictures April 24. The State, a 3,000 seat house, will play six acts for a full week, booked by John Robbins.

Moe Aranow, Shuberts' Publicity

Moe Aranow is in charge of the Shubert vaudeville publicity office, succeeding Horace Mortimer, recently resigned.

Aranow was at one time connected with the Keith publicity offices under John Pollock.

KEITH'S, ATLANTIC CITY, TAKEN BY ARONSON

Local Syndicate Now Holding House—No Announcement of Policy or Opening

Atlantic City, April 12.

The sensation of the Boardwalk today is the securing of a lease for 10 years with an option from the Stanley Co. of America for Keith's theatre on Garden pier. The lease is held by the Progressive Amusement Co. of Atlantic City, under the direction of the syndicate which is composed of William Richardson, owner of the Washington baseball club; James B. Manage and Jules E. Aronson, who are in sole control.

All business relations with the Keith office of New York terminated with the transfer of the property. Keith's formerly played vaudeville booked through the Keith office before and since the Stanley company acquired the property. At one time, Mr. Aronson represented the Stanley company in this city and managed Keith's.

The announcement given out regarding the change in direction of Keith's does not mention the future policy of the theatre, nor its opening date. Both are likely to shortly follow, since the spring season starts full blast now with Easter but a few days away.

The Progressive Amusement Co. has as its president Mr. Aronson, who, besides his baseball interest, is concerned in Philadelphia enterprises; vice president, Joseph A. Waxman, a showman; secretary, Forrest Sterling; treasurer and general manager, Mr. Aronson.

The title of the theatre may be changed with its reopening.

TELLEGEN'S ACT

Star Agreeable to Vaudeville Tour—Excerpt from "Blind Youth"

If a suitable salary can be adjusted by the Keith office, the debut in vaudeville as a headliner of Lou Tellegen will be announced shortly.

After some correspondence, Alf T. Wilton received word from Tellegen Wednesday to negotiate for a summer tour.

Mr. Tellegen is prepared to present the first act of "Blind Youth," in which he is now touring in the south and headed this way. He will be supported by two women and three men, and the production will carry a special set.

ON INDEPENDENT TIME

Jean Bedini's "Spangles," now playing its last week of Shubert vaudeville at the Crescent, Brooklyn, will open an eight-week tour of the independent vaudeville houses beginning Monday.

Clark and McCullough from "Chuckles" will head the act for the independent bookings.

"Spangles" will play several weeks for the Fox circuit and Fally Markus through an arrangement with Arthur Klein of the Shubert office.

\$2,000 JUDGMENT FOR DESVAL

The suit for \$5,000 brought by Olympia Desval, through his attorney, was tried last week. A jury before Judge Louis Wendell in the City Court awarded a verdict of \$2,000 and costs in favor of the plaintiff.

The charge was based on delay in transportation of stage paraphernalia from Cuba to New York.

Irene Olsen, with the Greenwich Village Follies the last two seasons, has been engaged by Arthur Hammerstein for the ingenue role in next season's Frank Tinney show.



"DEMAND THE ORIGINAL"
BETTY—PHILIP
MARTIN and MOORE
"Don't despond — don't give up. Just be yourself. The self that is highest and best. Just live in a sensible way."
And do not forget to book Martin and Moore.
TALK No. 17

3 NAMES IN ACT FOR GREATER NEW YORK

Arrangements are under way to introduce three stars in a single vaudeville offering. If Alf T. Wilton is successful in promoting the venture, the Keith circuit will give out a spring and summer route to Arnold Daly, Amelia Bingham and Wilton Lackaye, the three to appear in a one-act play called "The Shirkers," by C. M. S. McClellan.

The piece was originally introduced by Daly at his own little theatre, opposite Sherry's, some few years ago, and at that time he was supported by Holbrook Blinn and Helen Ware.

In the event Lackaye cannot join the cast when produced someone else will be selected.

No figure has been set on the production, but it was looked upon favorably by the Keith bookers for a summer attraction around Greater New York.



STELLA WIRTH MAY WIRTH with "PHIL" HEADLINING KEITH CIRCUIT

This Week (April 10), Davis, Pittsburgh.

Next Week (April 17), Maryland, Baltimore.
"May Wirth with Phil and other members of the Famous Family have returned East. And such an act. Never has vaudeville seen anything like it. It does not belong to the circus, neither does it smack of vaudeville. It is a veritable production in itself. Massive settings, gorgeous trappings and kaleidoscopic scenic effects go to make up this turn, every moment of which is a genuine enjoyment. From all appearances it might be a scene from the 'follies' or some equally pretentious offering. Truly, no one would ever dream of it being a circus act. Never before has Miss Wirth been offered such an opportunity to display her prowess. She is on the stage from start to finish, continually on the go. One sensation after another. This is truly the greatest riding act vaudeville has ever known."—E. H.

WOMEN SMOKING IN THEATRE NOW REGULAR OCCURRENCE

Loew's State, Broadway, Holds Female Smokers in Balcony Seats and Loges—No Objection Offered by Management—State Permits Smoking Upstairs

KEITH'S JUBILEE WEEK NATIONWIDE EVENT

Keith's to Celebrate Third-of-A Century Anniversary April 24

Never in the history of the B. F. Keith vaudeville circuit has that organization been the recipient of such nation-wide interest as promises during the week of April 24, when it celebrates its Third of a Century Anniversary in jubilee fashion. E. F. Albee's dedication of the Keith theatres everywhere to the cause of civic betterment has aroused the interest and activity of educators, clergymen, business and professional leaders. The event seems destined to go down in theatrical history as the most unique amusement ever recorded in this country.

The Keith booking agents and local managers are bending their efforts in a co-operative measure to make the programs for April 24th week bills of distinction. All branches of entertainment that go to make up a vaudeville show will be represented by the best in their respective line.

Motion pictures showing the past and present events of the Keith circuit will be a factor in the celebration, while in the smaller towns block parties, street decorations, special nights and speeches with demonstrations by fraternal, military, religious and industrial societies will aid to make the jubilee a gala event.

Special care is being taken in the selection of headliners for the Keith theatres during that particular week, as well as the supporting shows, and those artists who have aided in building up the circuit from a small and obscure string to one of the chief industries of the nation, are being selected from the abundant list of desirable and available talent to aid in the celebration.

Women may be seen puffing their cigarettes any evening at Loew's State theatre at Broadway and 45th street, New York. That is the statement made in the review of the State's program the first half of the week in this issue of Variety.

Variety's reviewer (Hart), who has been a frequent visitor at the State in his capacity of a reporter, since Marcus Loew opened that magnificent theatre, says the sight of women smoking in the balcony loges and chairs of the State has now grown to be a common sight.

The State permits smoking on the balcony floor, without the sex designated in the smoking announcement. The reviewer also mentions the theatre management has offered no objection to the women puffers.

He relates an occurrence of a similar nature at another theatre, where a male patron seated near a woman who lighted a cigaret, called an usher, protesting against her smoke. The usher requested the woman to cease, which she did without remonstrance.

In the fall of last year Variety reported several women attending the first nights of legitimate openings in Broadway theatres could be seen smoking their cigarettes as they paraded the theatre's front during entre acts. It is understood that the ladies' resting rooms of all theatres along Broadway are filled with smokers regularly. Two or three of the latest Broadway legit theatres have joint smoking rooms for men and women, with cigarettes for each sex supplied by the management, on tables.

PHILLY'S BUSINESS POOL TAKES IN 11 HOUSES

Nine in Philadelphia, Two in Atlantic City—Bookings Not Affected

Philadelphia, April 12.

The Nixon-Nirdlinger interests and those of the Stanley, Sablosky & McGuirk have formed a business pool, taking in all the West Philadelphia theatres under their control and also affecting the two leading houses in Atlantic City. The houses here are nine in number, two playing vaudeville to date and the others having a picture policy.

The new arrangement which becomes effective next Monday will not affect the booking of the various houses. The Nixon-Nirdlinger office will continue to take care of its theatres as always, while there will be no change in the booking of the Amalgamated office in New York, reports last week of a change in the bookings in error. No change in the picture bookings applied.

In back of the pool is the assumption that the West Philadelphia section is over-theated. The houses there, however, have not attempted serious opposition policies. The theatres placed in the pool are the Nixon and Crosskeys (both vaudeville, though the latter is due to stock at the end of the month) and the picture houses are Locust, Belmont, Rivoli, Imperial, Globe, Coliseum and Cedar. The Apollo and Globe, Atlantic City, are placed in the pool for all attractions, that including the Sunday night concerts.

The Keith office has no interest in the new pool. Recently, however, Nixon-Nirdlinger and the Keith office jointly renewed the leads on the Grand opera house, the rental term extending for some years. The Nixon-Nirdlinger building, which was sold, will be vacated by the firm's office force this week and offices in other buildings will be taken.

Watch for FRANK VAN HOVEN'S BIG ADV. Next Week

PANTAGES FRANCHISES IN EAST; WESTERN MANAGER'S NEW PLAN

Franchised Theatres May Employ "Pantages Vaudeville" Booking—Summer to Line Up Additional Bookings for Pantages' Road Shows

Alexander Pantages will invade the East next season, according to advices received at his New York office this week. He plans to give out long term franchises for Pantages road show in all territories, regardless of opposition, where Pantages is not being played.

The farthest eastern points on the circuit now are Toronto, Wilkes-Barre and Scranton, the latter towns playing the regular road shows.

As fast as franchises are issued, the additional weeks will be included in the blanket contracts issued by the Pan booking office. Where a certain territory is franchised for a long period the theatre owner will be permitted to call his house a Pantages theatre. This is now being done in a number of towns where the Pan road shows are played, and where Alexander Pantages has no other interest than the booking.

This is the first announcement of the coast circuit stretching to far eastern points, but it is said to be authentic. A general canvass of the territory will be made by circularized advertising and personal calls. Some years ago when Pantages announced an intention of coming as far east as Chicago, the announcement was scoffed at, but he eventually fulfilled his promise and then pointed further east.

The summer months will be utilized in lining up a string to link with the middle west and western houses, negotiations now being under way with several managers on the Pan franchise matter.

ODD SOUTH

New Orleans' Orpheum's Best Season—Memphis Bad

New Orleans, April 12. The local Orpheum is due to close April 23. The Orpheum in Memphis closes for the summer Sunday, after a disastrous season financially. The Memphis house has been a steady loser from the start.

Both Orpheum houses started their seasons two weeks later than usual and close a week earlier than is customary.

The New Orleans house has had the best year of its career.

SOUTH ISN'T COMPLAINING

Despite the wail of prospective early vaudeville closings, many emanating from the northern country, not a word of complaint about business or the early summer has been received from the far south. Present conditions indicate that the southern territory will not discontinue its regular programs this season as early as it did in 1921.

Julie Delmar, who supplies the Keith bills for 15 of the Far South towns, has received no instructions to look forward for a cessation of vaudeville activities from any of his stands. Delmar has his shows routed four weeks in advance. He would require that length of time from each theatre to be prepared for a closing. Last season his territory began to fade out of the picture early in May, but it looks as though it will be some time in June before he will close his books this summer.

CLARK AND McCULLOUGH ACT

Jean Bedini's "Chuckles," the Shubert vaudeville unit, closed Sunday in Boston. It had been intended to keep the unit out for several additional weeks, with the closing notice posted unexpectedly Thursday. Clark and McCullough, the stars of "Chuckles," opened a double act at the Audubon, New York, Monday, booked by Abe Thalheimer, a Fox and Loew route having been laid out for the team. They go in the new "Music Box Revue" for next season.

Watch for FRANK VAN HOVEN'S BIG ADY. Next Week

MORE LAY-OFFS LAST WEEK THAN IN 10 YEARS

Vaudeville Books Filled for Remainder of Season in Big and Small Time

Vaudeville bookers report their books filled up for the balance of the season through the necessity of taking care of acts holding contracts that have closed or booked to close within the next month.

This condition is particularly applicable to the Keith office, but a round of the Loew, Fox and independent offices revealed the same congestion.

It is estimated the past week saw more acts laying off in and around Greater New York than have been idle in 10 years.

The hottest April 10 in 35 years threw a panic into the booking men, with the smaller circuits immediately adopting their summer scale of prices and cutting down the number of acts used wherever possible.

HILL'S UNITS

Road Shows Condensed—Will Be Offered Loew

Gus Hill's "Bringing Up Father," "Mutt and Jeff" and "Boob McNutt," which have been road attractions under the Hill banner for many seasons, are to be condensed for vaudeville "units" and may play for the Loew circuit next season.

Rath & Garren, the independent producers, are doing the condensed versions. They will offer the acts to the Loew people when that circuit begins playing units once monthly.

Hill will send out separate companies as before, but will alter the bookings so as not to conflict with the vaudeville versions.

CUTTING DOWN PROGRAMS

The Globe, Philadelphia, has reduced its program from 10 to five acts, having arranged for the exhibition of the Dempsey-Carpentier fight pictures for the next several weeks.

The Amalgamated agency has also arranged to reduce the programs at the William Penn, Alhambra and Allegheny (Philadelphia), dropping one act from the regular running order because of the bookings of several large acts or "tabloids" which take up the difference in time.

The Cross Keys and Broadway will drop the vaudeville policy May 1, the Mae Desmond Stock company taking over the Cross-Keys while a dramatic stock organization, not as yet selected, will be the Broadway attraction.

R. C. MILLER DESIGNS

R. C. Miller, picture booking manager, connected with the Poli office for 12 years, has resigned, effective April 15.

Mr. Miller will enter the real estate business in New Haven, Conn.

His position with the Poli office will be filled by Adelmo Vanni, nephew of S. Z. Poli, and formerly manager of the Palace, Hartford, with Henry Menges, manager of the Bijou, New Haven, moved to the Hartford vacancy.

TWO MORE CLOSE THIS WEEK

Two more Shubert vaudeville stands are scheduled to close this week. They are the Rialto, Newark, and the Belasco, Washington.

The Rialto will go into a picture policy for the summer months, but will not play independent vaudeville in conjunction as previously reported.



WILLIE ROLLS

Rolls on handle bars 25 years ago. Next Week (April 17), at B. F. Keith's Palace, New York. Rolling on skates, Willie Rolls? He does.

LOEW'S OFFICE REDUCED

Retrenchment in Chicago Booking Branch Started by Schiller

Chicago, April 12.

E. A. Schiller, southern and western general manager of the Loew circuit, was here last week for several days. After his departure it was learned that he had started a retrenchment policy in the local Loew booking office here by cutting the salary of employees and eliminating a number from the payroll.

Harry Earl, who has been in charge of the publicity for the western office, and Ernest Linick, an assistant booker, are to sever their connections with the office.

CHECKING UP

Agents Instructed to Confer with Bookers Each Friday

Artists' representatives booking through the Keith office were instructed this week via an order sent out by W. Dayton W. Wegfarth that they (artists' representatives) must check up their next week's bookings with the bookers Fridays hereafter.

The order is intended to eliminate possibilities of errors in bookings, in the event an act might be penciled in Tuesday or Wednesday for a booking the following week, and the booking be erroneously listed as confirmed or unconfirmed as the case may be.

CHILDREN TAKEN OFF

Mt. Vernon, N. Y., April 12.

The Robbins family act, which recently closed in a circus in the West and opened in a new vaudeville act at Proctor's here last week, was taken off the bill after Superintendent Charles H. Warner, of the Children's Society, of Yonkers, had conferred with officials at the Keith office in New York.

This action was taken following a stamp of approval placed upon the act by Mayor Fiske and Mrs. Susy S. Wood, probation officer in this city. They said that, although the four children are exceedingly young, every attention is being given their training, and they want for nothing. The act is a singing and dancing turn.

NO SUCCESSOR NAMED

Many conjectures this week around the Palace theatre building as to the possible successor to the late S. K. Hodgdon, a number of the Keith Exchange employees being named for the post, but E. F. Albee declared to a Variety representative that out of respect for Mr. Hodgdon there would be no announcement made nor any selection decided upon until next week.

CHICAGOANS STARTING EAST

The advance guard of the Chicago agents who file into New York every summer arrived this week when Billy Jackson sauntered in, making his headquarters at the Keith office for a fortnight stay.

Picture Shoves One Act Out

The local Moss and Keith houses will drop one act from their usual programs next week when "Pay Day," the latest Chaplin release, opens as the feature of the picture portion of the vaudeville bills.

KEITH OFFICE SUGGESTS REVIEW OF NEW AND OLD ACTS

Wegfarth, Keith's New Efficiency Expert, Outlines New Card Index System—Explains Benefits of Reviews of Old Acts

35 FRANCHISE HOLDERS NAMED NEXT WEEK

Shubert Vaudeville Starts Sept. 17, for Next Season—35 Weeks and 35 Units

Thirty-five franchises for next season Shubert vaudeville "unit" shows were issued this week by I. H. Herk, president of the Affiliated Theatres Corporation.

The names of the franchise holders will be officially released next week when final arrangements and acceptances have been secured. A letter from Herk has been sent to each of the applicants who have received favorable recognition from the Affiliated board of directors, notifying the individuals their applications have been passed.

Contracts have been drawn up and are awaiting the signatures of the franchise holders and all other details about completed. The circuit will open Sept. 17 and, according to present plans, will start the season with 35 weeks and an equal number of units.

The units now playing Shubert vaudeville such as "Promenaders," "Some Girl," "Midnight Rounders," "Chuckles," "Spangles" and "Whirl of New York," all having proved money makers, will be retained with slight alterations of book and personnel, to meet the standards of the censoring body of the new policy.

SING SING SHOW

"Shuffle Along" Will Appear at the Prison April 23

Sing Sing, N. Y., April 12.

The Entertainment Committee of the Mutual Welfare League of Sing Sing Prison wishes to extend its gratitude to Messrs. Harry L. Cort and John J. Scholl for their kindness in arranging to bring up to this institution the entire "Shuffle Along" company Sunday evening, April 23. In addition to the regular cast now appearing at the 63d St. music hall, the "Shuffle Along" orchestra will be here.

Friday evening, April 7, through the kindness of the management of the Victoria theatre, Ossining, as well as the artists, the inmates enjoyed a good three-act vaudeville bill.

Johnny Burns, Jim and Betty Page and Paul H. Schafer appeared.

The show ended with a Universal feature "Conflict," with Priscilla Dean.

"THE BAT" IN TABLOID

May Tully is producing a tabloid version of "The Bat" for vaudeville. The piece was placed in rehearsal this week, with Jessie Busley as the featured member of the cast.

The same producer also launched a tab version of "Parlor, Bedroom and Bath" earlier in the season for vaudeville.

Kendricks and Masaud Exchange

William Masaud, manager of Fox's City, was transferred to the Audubon, New York, this week, changing places with Manager Kendricks, who has been supervising the Washington Heights house for the Fox circuit.

Mr. Kendricks is also one of the exploiters of the circuit, proficient in arranging special performances, etc.

No Break-Ins at Roosevelt

The Roosevelt, West Hoboken, N. J., succeeding the Courtland, situated a block away, as a break-in house booked through the Keith office, was stopped after one week's experiment by the booking manager, Bob Golden. The house will continue playing five acts on a split-week basis.

The Keith office has installed a card index system to file reports and criticisms of vaudeville acts according to the new system of constructive reviews that are demanded from all employees by Dayton C. Wegfarth, recently appointed efficiency expert.

The following circular letter was distributed this week:—

April 10, 1922.

To All Who Review Acts:—

We are beginning a card system of reviews, one card to an act, to eliminate bulky scrap books. You will receive the new cards for use this week and I am sure you will like the idea. The majority of queries can be checked, thereby eliminating a lot of writing; of course, you will have to write your constructive criticism and your estimate of the act. I presume you understand that your suggestions are passed on to the artist through the agent; I mention this so that you will study well the suggestions you make and not ask that impossible changes be made.

Your name is NEVER USED in this connection.

If the system is to be valuable to the circuit, to you, to the artists and to the artists' representatives, not only NEW acts must be covered in this manner, but OLD ones as well. In other words, when an entire show is seen, each act of the bill should be criticized on individual cards.

This sounds like a great deal of labor, but I dare say you will find it easier than to write your criticisms in the old way. You might ask: "Why review an old act?" For many reasons. The card will tell whether the scenery and costumes have been kept clean, whether the artists have "let down" in their playing and whether they are showing the same interest in their work that was manifest during their showing-week. It acts as a check-up all along the line. It's much cheaper to paint a house occasionally than to let it rot away and then have to build a new one; a clever realty owner examines his property at stated intervals, and the same reasoning applies to our profession.

You can see readily how you personally will benefit through this system. It may be that an act that is slipping a bit will be pulled up before you play it. Therefore, I am sure of your concurrence. Yours very truly,

P. S.—Please use typewriter.

BRIEFS IN AVON COMEDY CASE

The Shuberts had to Thursday (April 13) to file briefs in the Avon Comedy suit now pending before the Court of Appeals. Joe Smith and Charles Dale must file answering briefs a week later. The appeal was argued last Thursday. Smith and Dale's defense was that they are not "unique and extraordinary" and can be easily replaced.

Decision on the appeal will not come down for several months, it is believed. Meantime a \$3,000 bond has been posted by the applicants to reimburse the Shuberts in case of an adverse decision.

TWO AGENTS TAKE LEAP

The matrimonial bug bit unexpectedly among the agents of the Loew office this week. Alex Hanlon was wedded to Etta Walpol, according to schedule last Sunday. Monday Harry (Hymie) Shaffer, who is a pal of Hanlon's, said there was nothing left for him to do but marry. He journeyed to the Municipal building, the bride being a non-professional. Hanlon and Shaffer had an apartment at Jack's.

SUNDAYS OFF AT JOLSON

With the departure of "Bombo" from the Jolson last week, the Sunday concerts will be discontinued. It is the first Shubert Sunday house to go dark since opening.

The other houses will continue the regular concerts until the weather forces their closing.

BLAME SHEET MUSIC SLUMP ON VOGUE FOR CANNED DISKS

**Publishers' Complaint Answered by Record Makers,
Fault Is in Sales Methods—Jazzed Classics Pre-
valent, Outcome of Dance Craze**

Popular songwriting is developing into a hack business in one respect with the musical arranger the fulcrum of this new angle. Since Hugo Frey adapted some of Puccini's most popular arias and dubbed them "Cho-Cho-San," and Paul Whiteman introduced his fox-trot arrangement of Rimsky-Korsakov's "Song of India," songsmiths and song publishers have been turning out dance arrangements of the classics.

Lee David's adaptation of some of Tchaikowsky's best known airs, which Witmark took over from the B. D. Nice Co., and Arthur Lange's arrangement of Massenet's "Meditation," from "Tais," are but two of the recent additions.

John Philip Sousa recently decried jazz as being a plagiarized adaptation of the classics, adding that when the writers run out of classic tunes they will start ragging the hymns.

The reason for this is ascribed to the dance craze. The dancers crave inspiring dance music. While the publishers employ the orchestras as an important "plugging" medium, some declare it is hurting their business on the sheet music end. It tends to swell the "mechanical" returns from phonograph and roll sales, but the 2-cent royalty or the 12-cent roll income (which is very limited) does not compare with the profits to be derived from sheet music if it were selling.

The recording directors assert that one ought to ride with the other, and if the sheet music end is so bad it is surprising the records and rolls even sell what they do. They admit the "canned" music is getting a play and the one conclusion must be that something is wrong with the price or the method of actually selling the copies.

APPEAL DISMISSED

Gallagher and Shean Not "Unique and Extraordinary"

The much used legal phrase, "unique and extraordinary and irreplaceable," again figured in the courts last Friday when the Appellate division handed down an opinion unanimously affirming the late Justice Hotchkiss' decision denying the Shuberts an injunction against Gallagher and Shean. William Klein appealed on behalf of the Shuberts, contending the team was contractually bound to play Shubert vaudeville. The Appellate division held against the managers.

Gallagher and Shean were among the first to be signed by the Shuberts for their prospective vaudeville circuit, according to the Shuberts' claims, and they held an exclusive contract for their services. The team claimed they signed to appear in productions, unaware the Shuberts intended launching a vaudeville circuit.

The Shuberts sought to enforce their contract on the "unique and extraordinary" argument which Justice Hotchkiss dismissed. Keppler & Hochman acted for Gallagher and Shean.

REDUCED FOR HOLY WEEK

The small time vaudeville houses went in for retrenchment during Holy Week, most of the split week stands formerly playing six acts dropping two acts, with the other small time houses in like proportion.

This is in direct contrast to the methods of former seasons, when acts would be added in an effort to stimulate business. This year Holy Week and the Jewish Passover, falling together, put an unusual crimp into theatre attendance, particularly in Greater New York.

Bobby Watson and Mabel Ferri Turn Bobby Watson and Mabel Ferri have formed a vaudeville partnership. Watson is lately of "Irene," and recently dissolved a vaudeville act with Florence Tempest (Watson and Tempest). Miss Ferri is an ingenue from the legit and vaudeville ranks. Her latest engagement was with "Little White Cottage."

BOTH TOO YOUNG

**Marriage of Elise LaRose Annulled
in Albany**

Albany, N. Y., April 12. The marriage of Elise LaRose, of the vaudeville team of LaRose and LaRose, and Donald Walter, son of a wealthy Washington family, was annulled last week by a court order issued by Supreme Court Justice E. L. Tuiley. The marriage was annulled as both parties were under the legal age. Miss LaRose was only a few months over 17 when she married Walter, who is not yet 21.

Miss LaRose is the daughter of Mr. and Mrs. Aniline W. LaRose of this city. She and her mother, who was Lillian Graves, a sister of Guy Graves, manager of the Strand, at Yonkers, N. Y., had a vaudeville act for a short time last season. Following her experience in the variety houses, Miss LaRose was sent to a dramatic school in New York. While a student there she met Walter, also studying for the stage. He seemed to be well supplied with money and was quite a favorite among the embryo stage stars.

Walter and the Albany girl fell in love at first sight. After a short courtship, they were married by the Rev. Arthur H. Judge, rector of St. Matthew's church in New York City.

Following their marriage reports stated that Walter was by no means in love with working. Miss LaRose decided she would be better off if she paddled her own little canoe, and her mother instituted the annulment proceedings. The husband did not contest.

KALIZ' \$100 A WEEK

Amelia Stone Receives Legal Separation, Without Contest

The separation action started by Amelia Stone (Kaliz) against Arman Kaliz (Stone and Kaliz, at present with the "Temptation" act), was not defended by Kaliz. Justice Newburger Tuesday awarded the plaintiff \$100 weekly alimony and \$150 counsel fee by default. Miss Stone admits she had already received \$100 on account.

The differences of the Kaliz' date from last September when Miss Stone retired professionally, Kaliz alone heading the allegorical vaudeville production. A separation agreement was drawn up that month providing for \$75 weekly income for Miss Stone. When Kaliz lapsed on the payments early this year formal legal proceedings were begun.

Mrs. Stone alleged desertion and charged her husband has become infatuated with a member of the "Temptation" turn. Their differences were patched up for a short period, but Miss Stone later elected to press the suit.

"DARDANELLA" SUIT ON

The Felix Bernard suit against Fred Fisher, Inc., over the "Dardanelia" song came up on Monday before Justice Pijur in Special Term, Part 4 of the Supreme Court. The case was still in progress Wednesday, the numerous witnesses testifying to a packed court attendance comprised chiefly of "tin pan alley" representatives. It will take up the major part of this week.

Bernard says he was induced to sell out his interest in "Dardanelia" for \$100 and claims \$50,000 royalties due him.

SELLS-FLOTO OPENS

The Sells-Floto circus opened Saturday in the Coliseum, Chicago, repeating the annual performance of taking the old Ringling stand. The Ringling Bros.-Barnum-Bailey outfit leaves the Garden, April 29, playing Brooklyn the following week. The old order will be followed, the show moving from Brooklyn to Philadelphia and playing the New Jersey week of stands on the return trip into northern New York or New England.



Photo by James Hargis Connelly.

GALLARINI SISTERS

The second reason why they are racing along successfully is **CLOTILDE**, whose likeness appears above. She has a rare combination of musical talent, mastering the cornet, violin and accordion.

"MUSICITE DE MILANO" At present in the Middle West in Vaudeville with the Shuberts.
Direction: JENIE JACOBS

KANSAS PSYCHIC WONDER

Kansas City, April 12.

Eugenia Dennis, the 17-year-old school girl of Atchison, Kansas, who in the past few months has become known as "the Wonder Girl," owing to her remarkable psychic powers, has been held over for the second week at the Doric. Her seeming power to answer all sorts of questions with remarkable accurateness is bewildering. The young woman is introduced by the manager of the theatre, who apparently leaves her alone on the stage. Patrons write no questions, simply stand up and ask them verbally, and the answers come back in the same manner instantaneously. She does not go into trances, hide her eyes, gaze into crystal ball, but acts indifferently. Her answers to many and varied questions are claimed to be almost always correct, according to her questioners.

Friday evening she was visited by a committee consisting of a number of instructors in psychology from local colleges. They observed her methods, attitudes and expressions for more than an hour, at the end of which they were unanimous in declaring that she had most unusual powers. Miss Dennis declares she cannot explain herself, saying that since childhood she has been able to "think of nothing," as she expresses it.

A business man who had a private interview came out of her dressing room and said: "That girl told me things that only God knew. Why, before I had a chance to sit down she began telling me what I wanted to know, answering the questions. It's beyond me." The girl does not claim to be a mind reader.

The engagement here is Miss Dennis' second professional appearance. She lives quietly at her home in Atchison, Kansas, with her parents, and seemingly has no desire for public life.

S-B ENDING SEASON

Washington, D. C., April 12.

Shubert vaudeville at the Belasco may close tomorrow (Saturday), three weeks previous to the date set. Manager Ira LaMotte gave notice to the house staff this week. This was done as a protective measure, although no definite instructions from New York have come through as yet.

"The Rounders," billed for next week, has been switched to Philadelphia to substitute for the Hussey revue. Hussey is rehearsing in the late Bert Williams' show, "Under the Bamboo Tree." This leaves no show in readiness for next week unless plans are suddenly altered and a show thrown together at the last minute.

It is reported Frances Starr will play the Shubert-Belasco the first week in May.

GALLAGHER AND SHEAN

Chicago, April 12.

Flo Ziegfeld while here last week signed contracts with Gallagher and Shean at the Majestic theatre this week, for the "Follies."

They are to work in the show and do their specialty.

Watch for FRANK VAN HOVEN'S BIG ADV. Next Week

CAMPAIGN ON CARNIVALS STARTED FOR MINNESOTA

**Woman's Alliance of Minneapolis Files Protest
Against Licensing Dominion Exposition Shows—
Gives Reasons Why Carnivals Should Be Barred**

Minneapolis, April 12.

First guns to arouse the state of Minnesota against carnivals were fired here today when the Woman's Co-operative Alliance in a communication to the city council declared its organization opposed to carnivals, and asked the council to deny application of the Dominion Exposition shows for license to show here week of May 22.

Mrs. Robbins Gilman, executive secretary of the organization, fostered by prominent Minneapolis society women, announced today that the alliance plans to:

Conduct a campaign in Minneapolis to create public sentiment against carnivals, especially street carnivals.

Carry the campaign to the Federated Women's Clubs of St. Paul, to drive carnivals from St. Paul.

With the experience gained in the two cities, carry the fight throughout the state, and especially to the next state legislature to obtain a state law similar to that of California, that will bar carnivals from entering Minnesota.

Investigators of the alliance, who have made careful study of carnivals and their effect on the morals of people, especially young people, charge that:

At least two-thirds of the attractions of every carnival consist of gambling devices; sanitary conditions are never good; persons physically unclean often conduct sandwich and lunch counters; location of carnivals in the large cities is usually in an undesirable district and often near the wholesale or railroad districts, where little natural supervision is found; all of the local rowdies and gangs are attracted to the place; numerous instances have been noted where girls are lured away from home by the promise of occupation in the carnival.

"This problem must be attacked by the state as a whole," declared Mrs. Rhoda Hyman of the alliance. "The small communities are unorganized, and, as shown by the experience of Minneapolis, local legislation has been ineffective. Under the present license system it is almost impossible to get real law enforcement. The license system often acts as a cloak to cover evils which would not be tolerated as unlicensed."

A severe blow at the disreputable carnival business comes just at this time, when the season's business is about to jump off, in the form of an expose in "The Country Gentleman," probably the strongest of the periodicals addressing themselves to the farmers of the country. The publication is put out by the Curtis Co., of Philadelphia, which also has "The Saturday Evening Post." It covers the farm population thoroughly, and its expose of the carnival outrage is bound to awaken public sentiment in these communities.

The first chapter of the expose, entitled "Confessions of a Fair Faker," appears in "The Country Gentleman" of April 8, and occupies a conspicuous place as a leading article. It purports to be written by a reformed gaffer, who spent most of his life in the graft trade with fairs and carnivals, and was moved to mend his ways by a wife and children coming to an age of understanding.

The writer quotes from public health reports, reveals some of the inside workings of the "graft" crowd and shows intimate knowledge of the game. He also uses much of the material gathered by Variety in its crusade. The article puts some of the onus on the fair managers, several of whom it puts on record as declaring that "We must have a midway to help out on the expense. A clean midway wouldn't pay. It must have the sex pull to get the people in." The writer denies this and cites many fairs which cut out the "girl shows" and hooch dances and still made a profit.

REAL PULLMAN PORTERS SING

Kansas City, April 12.

N. Clark Smith, director of music at the Lincoln High School here, has been engaged by the Pullman Co. to go to Chicago next summer and teach the Pullman porters to sing. There are some 9,000 porters employed by the Pullman Co., with some thousand or more off duty every day between runs.

Frank Keeney, who has a string of thoroughbreds in training for the current racing season, has been entertaining a group of professionals, including Raymond Hitchcock, Fanny Brice, Mary Eaton, George White and Marshall Montgomery in Baltimore, the party visiting the Bowie race track daily.



LILLIAN ST. LEON

AMERICA'S PREMIER LADY EQUESTRIENNE

who was selected for the first bill to open the new GOLDEN GATE, San Francisco, the latest Orpheum Junior theatre, which opened March 26. MISS ST. LEON IS FEATURED WITH POSTOCK'S RIDING SCHOOL. Now Appearing on the Orpheum Circuit.

'FOUL' SAVES KID FLAT; BRASS KNUCKLES N. G.

Con Sends His Heavyweight
Against a Gilyago Named
Kid Limbo

Syracuse, April 12.

Dear Chick:—

My new heavyweight went to the post last night and boxed a big gilyago named Kid Limbo that I wrote you about last week. I know now why Tomato named my egg Kid Flat for I never seen a guy who could flatten out better than him in all my experience with the glove swingers.

As I told you last week I managed to slip the brass knuckles into his right glove although Limbo's chief second stood in our corner and watched me lace up the mittens. However I learned how to palm the knucks from Merlin, the magician, who was with me some months ago and I had no trouble startin my Arab with his odds in the right duke.

We told him to keep his left hand stuck out and not to use his right until he saw an opening and then to shoot it and the knucks would do the rest. He followed instructions for about a half a second but walked right into a round house swing that toppled him over like a punctured balloon. When he got up at nine he was wild eyed and staggered on his feet with his back to Limbo and started boxin with the referee.

I took one peek at him and knew he was out on his feet so reached over and pulled the bell ending the round which had about two minutes to go. Their was an awful squawk from Limbo's corner but the official timekeeper is my pal and swore that it was a full three minutes. I knew I couldn't repeat for they all had their watches out on us the next canter.

Between rounds we worked on Flat and finally got him fixed up so he could hear. I bellered in his ear to let his right hand go no matter whether Limbo was covered up or not and he promised that he would. He walked out in the second and let fly with the right started it at the floor and hittin Limbo on the knee cap. Limbo went down, took a nine count and then got up limp and hollerin that his leg was broke.

We screamed at Flat to go on in and finish him for the referee was payin no attention to the beef about the broken leg and was orderin Limbo to quit stallin and either dive or fight. Flat, when he saw Limbo backin away from him, began to get chesty and started lookin around at us and winkin like a worlds champion gettin a quiet work out with some sucker that he can take any minute. Limbo is an old war horse that aint got much except experience but the old ex wins many a battle. He timed a right cross that copped Flat on the button just as that sap was roundin after one of his winks at our corner and the next minute our tramp was on the floor again.

From then on he was up and down like a Putnam building elevator. He certainly could take it. All he needed was a chest protector and a mask and he would look like Steve O'Neil catchin a double header. All he lacked was a one-piece bathin suit and a swimmin cap and he would be eligible for an honorary membership in the coast life guards. After he had done the dip about four times and I was beginnin to figure on throwin the sponge in to save him from gettin his brains knocked out, I took a long chance and when Limbo nailed him again I yelled "foul" all over the place.

I didn't think the ref. who was one of the boys and the most notorious homer in Northern New York, would have guts enough to disqualify but I'm a monkey's uncle if he don't grab Limbo and award the fight to my droopin lily on a foul.

In about an hour after we got Flat patched up he was struttin around the hotel lobby tellin the boys that it was a good thing that they stopped it for he would have killed Limbo in another round or two. Limbo is still in town, limp around like he had housemaids knee and yellin murder that he was jobbed and that he will agree to stop Flat in a round if they are rematched, or walk down Main street on his eyebrow. I am sittin tight and lettin him rave for who knows we may steam up a demand for another frolic.

I think that Flat may come through and amount to somethin

FRIARS' DINNER FOR GRAY

Tommy Gray's appearance on his return from the coast last week led to the Friars conspiring to feed the boy-author.

In the monastery of the society some evening next week, Mr. Gray will be the guest of honor at a Friars' banquet. As usual, the guest will guess what the honor is.

Mr. Gray was 27 years of age on his last birthday; he stands five feet ten; weighs 165 pounds; nearly blond and sometimes red; wears a soft hat; shows his teeth when he talks; lives with his folks; knows some of the worst dumps around Times Square; has never been plinched for anything serious; loves to talk about the show business; thinks Buster Keaton is a better comedian than Eddie Miller; would like to do a two-act with Felix Adler; has never been married, hopes he never will be; has never been honored before and never will be again; knows more singles than a booking manager; writes dramatic plays for practice and nonsense for money; is known from coast to coast through finger prints; has a mother who loves him, no one else ever tried to; never has laughed at his own stuff, never has laughed at anyone else's stuff; owns a car he bought outright, third-hand; believes Broadway is the beginning and end of the world; entertained for the soldiers in France; caused the armistice when the Germans heard about him being over there.

Mr. Gray has been before the professional public for several years. He has a brother, Dan. Tommy, amateurishly, when both boys were young, tried out some home made gags on his older brother. Dan stood them for the first half, but during the last half, told Tommy he would have to go to work, whereupon Mr. Gray, the author himself, purchased a typewriter on the installment plan, training to write upon the machine through several hundred repetitions of "Why does a chicken cross the street?" Tommy found out there were 397 ways of telling that gag without one encroaching upon the other, and he then decided to be a humorist.

Mr. Gray started upon his funny career writing for "The Dramatic Mirror." While the decline of "The Mirror" was never blamed upon Tommy, still it is a fact "The Mirror" has since passed away. Later, Mr. Gray commenced a column in Variety. By careful editing, it got into print now and then. After Mr. Gray became friendly with Variety's staff, it got into print more often, until of late his name has been used in large type, so his creditors could locate him without the trouble formerly encountered.

Mr. Gray's brother, Dan, is still a decent citizen. While he permits his brother Thomas to remain at home, it is understood in the family circle that Tommy can no longer try out gags in the house.

Any other information required by the toastmaster of the lurid history of Thomas J. Gray, funnyman, Tommy will furnish himself.

ILL AND INJURED

Chris Monahan, pianist, is seriously ill in the Brooklyn (N. Y.) hospital.

Dixie Norton (Norton and Melnotte) under care of physician with a sprained ankle.

Because of the illness of Mrs. Bert Cole, who underwent an operation for gallstones at the Hahnemann hospital, New York, April 5, the vaudeville act, "Tango Shoes," was closed for the season. Mrs. Cole is recovering.

Silvio Hein was operated upon Tuesday in the Lenox Hill hospital, New York, for a tumor on his spine.

Suzette, accordionist, is seriously ill at the home of relatives in Chicago.

Mrs. Walter Hill (Mr. and Mrs. Hill in "Poor Old Jim") is convalescing in the Albany Hospital, Albany, N. Y., from a major operation. The team was compelled to cancel its bookings on that account.

The wife of Billy "Swede" Hall is confined to her room at the Hotel DeFrance, New York, with influenza.

for he is as game as they make 'em. He don't know right field from left but if he will listen I think I can make a fighter out of him. He has a swell head and really thinks he beat Limbo on the level but so had Napoleon and Ty Cobb.

At any rate I'm goin to start him again before I pay off and I will pick a real mock orange for him this time.

Your old pal,

Con.

CENSORING DIALOG THAT DOESN'T ENLIGHTEN

New York Censoreess Against
Profanity — "The Gethsemane" Looked At

An insight into the New York censorship situation may be gathered from the following, related by one of the principals to the incident: Next week at the Capitol there is to be shown a Prizma color production entitled "The Gethsemane," depicting the eve of the Crucifixion. This week the picture was taken to the offices of the State Censorship Board and the following conversation occurred:

"What is the name of this picture?" asked the censors who received it from the attacks of the theatre.

"It's 'The Gethsemane.'"

"Well, who plays the lead in it?"

"Jesus Christ!"

"Look here, young man, I want you to understand that I will not tolerate profane language in these offices."

"Madam, I am not being profane in my speech but simply answering your question."

"Oh, is that so? Well, I want to know who is playing the leading role in the picture and I expect you to inform me."

"That is exactly what I did. I told you Jesus Christ was the principal character."

"Well, then, who plays opposite him?"

"Judas Iscariot."

"Very well, we'll look at the picture and see if it will pass it."

CARRILLO'S "LOMBARDI"

Leo Carrillo will shortly return to vaudeville with a condensed version of "Lombardi Ltd.," the Morisco production which elevated the characterist to stardom.

M. S. Bentham arranged the vaudeville production which will carry a cast of four besides Carrillo.

BIRD BALLYHOO

Loew's State theatre offered a unique ballyhoo this week by placing the three large macaws which usually adorn the inner lobby on rings beneath the canopy of the theatre just over the sidewalk.

The birds were unchained.

Powers' Elephants in Mains' Circus

Powers elephants, leaving the Hippodrome when "Get Together" closes next week, will join the Walter L. Mains circus. The Downey outfit lost two bulls through death last season.

With Powers' four mammoths, the Mains show will have a herd of seven elephants this season.

NEW ACTS

Sam Ward (Ward Brothers) now with Al Lloyd (Lloyd and Wells) (Lloyd and Rubin). Rubin is now of Rubin and Hall.

Bennett Sisters (formerly with Harry Carroll) in two act.

George Lemaire with Frank Neville in skit.

George Hoyer, return, ballet novelty, "The Fox Chases," assisted by four girls.

Smith, King and Griffith ("Maid of America"), burlesque.

The original E. Phillips company, consisting of three people in gymnastic work. The trio arrived from Germany last week.

Jose Saxton and Jack Farrell in "The Elopers."

Jackie Saunders from pictures, in a dramatic sketch, with four people.

BIRTHS

To Mr. and Mrs. Dave Frank at their home in New Orleans, a son. Mr. Frank is southern representative of the Leo Feist Music Co.

To Mr. and Mrs. Marty Joyce (Armstrong and Joyce) at their home, 368 Grand avenue, Leonia, N. J., on March 14, a daughter. Mrs. Joyce was formerly Flora Beattie (vaudeville) and is the mother of the Beattie Dolls, now playing for Keith.

Mr. and Mrs. Gus Kahn, at the Michael Reese Hospital, Chicago, April 3, daughter. The father is a songwriter; the mother is professionally Grace Levey.

Mr. and Mrs. Chas. Ryden, Astoria, April 8, daughter.

Mr. and Mrs. Tudor (Tudor and Stanton), at the Misericordia hospital, New York, April 11, daughter.

M. M. P. U. QUARTERS

Local 802 of the American Federation of Musicians has taken a lease of 8,400 feet of floor space in the Fisk Tire Co. building, 57th street, near Broadway. The local will move into its new quarters about May 1. The leasing of the 57th street headquarters means the break between Local 802 and the Mutual Musical Protective Union, formerly 310, is irreconcilable.

The move by 802 was made to provide an assembly room for its members where they might seek work, the M. M. P. U. having barred 802 members from the M. M. P. U. assembly floor several weeks ago.

The 802 local has elected Edward Canavan, Richard Halle and Sam Finkelstein as delegates to the annual convention of the American Federation of Musicians to be held at Grand Rapids, May 8.

PROBING COLLICOTT'S DEATH

Los Angeles, April 12.

Police have started a probe of the death of Max I. Collicott, showman, who died last week at his home here, a few minutes after complaining of stomach trouble.

His sister-in-law, Mrs. John Collicott, wife of the nationally known showman, reported the peculiar incident to the police. Before going home he was in the company of his brother, John, at a downtown theatre.

MARRIAGES

Alex. Hanlon, the independent vaudeville agent, to Etta Walpaw, in New York, April 8.

Julius Schleifstein, treasurer of the Liberty, whose membership name in the Forty Second Street Country Club is "Blutch," and Eleanor Faldix, non-professional, will be married Easter Sunday.

Katheryn Stemple resigned from the Jack Martin dancing revue in Utah this week and immediately departed for San Diego, Cal., in preparation for her forthcoming marriage to Lieut. Gus Glickner, of the marines, scheduled for April 15. Joseph Schildkraut, with "Lillom," to Elsie Bartlett Porter, April 7, in Philadelphia.

JUDGMENTS

Joseph Davis (Triangle Music Pub., Inc.); Knupp Engraving Co., Inc.; \$279.65.

Ziegfeld Cinema Corp.; Western Union Tel. Co.; \$140.70.

Efrem Zimbalist; N. Y. Edison Co.; \$34.27.

Talking Motion Pictures, Inc.; Independent Movie Supply Co., Inc.; \$480.15.

Jesse L. Lasky Co.; City of N. Y.; \$68.88.

All Am. Amus. Corp.; same; \$534.49.

Bankers Trust Co.; M. Klaw et al.; \$2,144.

Herman L. Roth; Doctors Service Corps, Inc.; \$46.05.

Aileen Stanley and Robert M. Bittenuth; Jerome H. Remick & Co.; costs, \$24.

Armand Vecsey; Ulman Mfg. Co.; \$39.60.

Alexander Beyfuss; Patterson-Andrews Co., Inc.; \$7,093.53.

Blackburn-Veede Pictures, Inc.; W. R. Hall; \$412.07.

William Moore Patch; Howard Rusk, Inc.; \$113.65.

John Cort; A. Ward, \$529.14.

Daniel R. Rogers (Song Shop); Crown Music Co.; \$602.22.

Leo Fox and Charles Penzer (Fox & Penzer); Claremont Film Labs, Inc.; \$733.12.

Sigmund Romberg; J. Munzer et al.; \$188.20.

Harry Sissle and Joseph Blake; H. S. Hechheimer, \$163.

Music Industries Chamber of Commerce, Inc.; A. M. Lawrence; \$945.95.

R. H. Burnside, Inc.; City of N. Y.; \$94.41.

Mike Bernard is organizing an orchestra he proposes for the Million Dollar Pier, Atlantic City, this summer. Henry Fink arranged the engagement. Fink is also looking after Joan Sawyer's summer cabaret engagement, no definite plans having been settled as to her partner as yet.

Bookings for the Moulin Rouge, Chicago, opening April 15, made through Harry Walker, are Jack and June Loughlin, Pauline Anderson, Vera Griffin and Baroness Rauskana.

What a Broadwayite considers inflammatory literature is a post card from a friend visiting Germany. The card quotes the prices of wet goods there. A drink of the best Scotch liquor costs the equivalent of four cents in American money, while a bottle of the best beer is to be had for half a cent.

Arnold Johnson has completed his stay at Miami, and has opened the St. John's Cadillac, Detroit.

TECHNICALITY COSTS

KITTY GORDON \$20,833

Appeals Court Reverses Judgment Against Weber and Anderson

The Appellate Division of the New York Supreme Court reversed the lower court, Friday, April 7, in the suit of Kitty Gordon, who in June of last year won a verdict of \$20,833 against L. Lawrence Weber and G. W. Anderson in the allegation of breach of contract. The appeal was argued in the higher court in February. Miss Gordon was represented by Frederick Goldsmith and Harold M. Goldblatt. William Klein acted for the defendants. The case may be taken to the Court of Appeals, although Miss Gordon's attorneys may institute another suit in light of the Appellate Division's decision.

Miss Gordon was engaged to make a series of eight pictures, but production stopped after the first film was completed, and she was dismissed, the suit being based on salary for the balance of the contract. The defense was that the contract was with the Kitty Gordon Feature Film Co. and that Weber and Anderson signed the agreement as officers of that corporation. Miss Gordon, through her attorneys, contended that no such corporation actually existed and the defendants were liable as individuals, which claim was upheld in the lower court.

The Appellate Division, however, supported the argument of the defense that the complaint did not set forth the non-existence of such a corporation. The decision handed down was that, inasmuch as the complaint failed to allege that Weber and Anderson used trickery in securing Miss Gordon's signature to an agreement with a non-existent corporation, she should not have been permitted to introduce such testimony in the trial of the suit. The opinion, written by Justice Dowling, hung on the defect in the complaint.

HOUSE CLOSINGS

The Alhambra, Stamford, Conn., will drop vaudeville this week and play pictures for the summer.

Robinson's Grand, Clarksburg, W. Va., May 8 (pictures). Lyceum, Canton, O., April 24, closing entirely. Strand, Greensburg, Pa., May 1 (picture). Strand, Ithaca, N. Y., June 5 (pictures).

"Mutt and Jeff," under the management of Gus Hill and E. J. Carpenter, closes Saturday night in Youngstown, Ohio.

O. E. Wee's "The Trail of the Lonesome Pine" closes Saturday in Hamilton, Ont.

The Lyric, Hamilton, Canada (Keith), closes its vaudeville season April 22, when a summer policy of stock will be installed. The house plays Keith vaudeville and pictures.

The Majestic, Fort Worth, Texas (Interstate) closes April 23. Keith's, Columbus, closes April 23. Pantages, Edmonton, Canada, closes April 15.

IN AND OUT

The Three Lees, gymnasts, opened at Proctor's 23d Street, New York, Monday, booked to play the first three days of the current week. Following Monday's performances, only two appeared for Tuesday's matinee, and neither could explain the whereabouts of the third. It was later disclosed he was suddenly taken ill, with the attending members not aware of it until after an investigation. Nestor and Dixon filled the vacancy.

Wanda, trained seal, out of the American, New York, first half, with Lockhart and Leddy substituting.

Ethel Hopkins, out of Proctor's, Yonkers, N. Y., first half, illness. Maureen Englin substituted. Diamond and Brennan withdrew from Proctor's, 58th street, first half, illness. Bobby Randall filled the vacancy. The Boylans cancelled the current week at the Broadway, New York, illness. Succeeded by Le Fevre.

ENGAGEMENTS

Fred J. Nichols, "On the Stairs." Helen Lowell, Brandon Hurst and Frank Doane, "The Night Owl."

Ethelind Terry, "For Goodness Sake."

McKay Morris, "Whispering Wires."

Harold Slater, "The Hindu."

Beatrice Hendrickson, "On the Stairs."

Marion Sunshine and Irene Olsen, "Daffy-Dill."

MARIGOLD GARDENS

Chicago, April 12.
Marigold Gardens has again been aroused from its state of lethargy. Ever since Ernie Young withdrew his "Passing Parade of 1921" from the Gardens last October a sort of gloom settled on the establishment until this week, when he again returned there to reveal his latest summer offering, "Arabian Nights." It proved to be the most sumptuous and pretentious offering a local cabaret establishment has ever held. In its class, is the most colorful, brilliant, dazzling and entertaining offering produced in these parts, and outshines any of Young's previous meritorious endeavors. It is a great big class finish, with a galaxy of gorgeous and daring costumes and bewitching girls. Of these there are three principal women, a ballet of eight and a chorus ensemble of 12. This group of femininity alone exceeds any group or collection of women that have been used in cabaret revues. Of the men in the revue proper there are only two, and they are exceedingly busy through the four hours that it takes to go through the entertainment. The women principals likewise do their share, and do so in a most pleasing and impressive fashion.

The first "smash," or the opening, is the appearance of Hazel Kirk, leading the "Tallyho" number, with the 12 Marigold coachmen and the Elida Ballet. The girls of the ballet, none of them over 16, are costumed to represent the ponies, while the ladies of the ensemble represent the coachmen. It is a number most pleasing to the eye and one that lingers in the mind.

Then Louis Lavelle comes forth to let loose a bit of classical melody, after which the fast and speedy acrobatic duo, Prosper and Maret, dispense some of their "College Athletic" feats.

A full might be anticipated after the speedy showing of this duo, but such is not the case, for Mary Thomas then came forth leading the "Nautch Number," with the Marigold Gypsies and the ballet as a background. Miss Thomas rendered a ballad during the time the ensemble were going through unique and novel steps. Just before the completion of the number Margo Raffero, premiere danseuse, tripped out and gave a most artistic terpsichorean interpretation of the number.

Without an interruption of the proceedings Hazel Kirk came forth and in her inimitable style rendered a most melodious song, which proved to be one of the hit numbers of the show. Following her, Arthur Leeming stepped forth with a bit of speedy eccentric stepping and tied the show up for the time being. What there is to constitute eccentric stepping Leeming knows and was able to show in a most proficient manner.

Then came the big event of the evening as far as the audience was

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concerned, "The Pearl Number." Mary Thomas was designated to lead this number, and sang the theme song, "Say It With Pearls." The entire ensemble and pony ballet were again utilized for this number. The costumes worn in this number by the damsels are composed entirely of pearls, and according to Young it took 4,700 pearls to construct each costume. The total weight of each costume is 40 pounds, and from these statistical figures it is no doubt that these costumes were the most costly used in the revue. This number in point of display of feminine nudity is most daring. However, it might be said that there is no evidence of vulgarity discernible as far as the wearing and display of the costumes are concerned.

Miss Raffero, next, made her first solo appearance with a dancing number. Her position was hard in following this spectacular number, but she measured up to the occasion in capital style and registered splendidly with her classical stepping.

The customers were all tuned up for something fast and snappy then. This they got when Hazel Kirk strutted out with the 12 Marigold strutters and ponies for the "Jazz Number." This is a real fast strutting event, with all of the girls stepping like "sixty." It was one of the big numbers of the show, both in costuming and staging, and the anti-climax served in good stead. Miss Kirk, a stunning blonde, is a mean shaker, with a personality that makes any dance acceptable. To top off this hit number a colored dancer, Earl Collins, came on for just three minutes of fast acrobatic slides and splits and a walk-off with a strut that was "hot."

Following, Louis Lavelle led "The Roman Gladiator." In this number the girls are costumed as gladiators and engage in drill routine that for its precision approaches the master maneuvers of trained and hardened soldiers. The ballet added greatly to the impressiveness of this number, with aesthetic dancing and a routine of ensemble work that created a furor. It was the psychological spot for a tremendous punch, and was not found wanting. It had even the hard-boiled first-nighters and ringsiders on their feet, and was like a redfire to a circus or the good old flag to a vaudeville act.

Between numbers Ernie Young's Orchestra, directed by William Mills, furnished the floor dancing music as well as playing for the revue. Here again Young has shown himself as an astute showman, getting together 12 men, all real musicians, who are bound to be recognized as one of the best-playing organizations in any cafe anywhere.

All in all Young has a show here that should stand them up for weeks. It excels beyond qualification any of his previous endeavors and should serve as the best that can be offered in cafes and cabarets anywhere. A runner-up will be mighty hard to get and can hardly be assembled to compete with it. The tariff of \$1 charged for admission to the Gardens is well justified. Edgar Schooley and William Rankon are responsible for the presentation and staging of the revue.

MAJESTIC

Chicago, April 12.

Men predominated on the bill headed by Bessie Clayton this week. There were three men to each woman on the bill, or altogether, 18 to 6. The men did their share and, despite the fact they outnumbered the women, they also did in favoritism with the audience.

Miss Clayton with her "dance" playlet proved a capable headliner. The novelty of the act, the terpsichorean endeavors of Miss Clayton, the Magleys, the Templetons and the Versatile Sextet, carried the applause thermometer to the sizzling point.

Next in applause were Burns and Freda in their comedy talking and instrumental skit. These boys on No. 4 had things all their own way.

Following was Johnny Burke. Next to closing was Al Herman. Not having been seen for two years, or since he was here with the "Greenwich Village Follies," Herman found an easy passage with his songs and comedy talk. Leo Zarrell Duo, with hand-balancing feats, closed the show.

The opening turn, which got the show off to a fast start, was Wilbur and Adams, in their acrobatic and comedy nonsensicality. The man

COLLECTION AGENCY DEBUTS IN CHICAGO

Commission Will Be Collected by Excelsior Collection Agency

Chicago, April 12.
This week the W. V. M. A. agents were requested to sign slips authorizing the Excelsior Collection Agency to collect their commission from all acts playing the Orpheum and Orpheum, Jr. circuits.

This is the first time a collection agency has ever been used out this way. It will not affect the agents booking acts in the W. V. M. A. houses.

Fred Bachmann, who has been managing the Ernie Young Revue in Baltimore, has returned here to take over the management of the new Young show at Marigold Gardens for the summer.

is a corking good ground tumbler and flip-flop artist, and it was difficult to keep track of the turns and flops he executed. The woman was a good feed for him.

"Deucing" it came Alyce and Lucille Sheldon, a comely pair of girls, who have a good sense of harmony and go through a routine of fitting songs and dialog. The girls have a manner of rendering syncopated lyrics that will carry them anywhere, especially their rendition of the "blues" type, and more of this style and less of the ballads would be of benefit to them.

In the "trey" spot was Raymond Bond, with his quaint and heart-touching homespun comedy, "Remnants." The ease and sincerity with which Bond handles his character delineation hit home with the customers, and they just relished every one of the spoken lines of dialog which were rendered by Bond and Eleanor Magnuson. This act gave the show its comedy start and that was lived up to throughout the balance of the performance.

Loop.

McVICKER'S

Chicago, April 12.

The show did not run with much snap, and instead of the bill gaining momentum as it went along, the bill ran evenly. Jean and Jeanette Mura, billing themselves as "Dresden China Painters," started the show quietly with four subjects. The act opens before a special set in full, with the back drop allowing two openings wherein paper is placed and upon which scenic work is done. Both of the people wear artists' makeup, and the man accompanies his work with whistling. Ned Melroy bounced in with Irish stories and songs. Melroy amused with his stories, although his singing was not above the average. The way his present stock of stories went they seemed to need a change. For a curtain caller he did an Irish jig. Wilson and Wilson, two colored men, started off with a bang, and let things dwindle down until their finale, when they danced and took many bows. They open with talk that was suddenly cut short, although it was going all right. Then the tall slender man did a song and dance, making way for the other fellow to come on for a characterization of a preacher. It was a forceful bit, using much of the man's energy, but did not register with much force. They both come on for some draggy clowning and then dance for their finish. It appeared that dancing and talking were their biggest assets.

Eva Westcott and Co. were fourth. The act is a monolog by Miss Westcott, with the "and company" consisting of a man seated at a table, who does not speak one line nor make a motion. He is supposedly the husband of the wife, who does all the talking. The act opens in an interior set, with the wife coming in and trying to fix up a fight she had with her husband, who is seated at a table. She changes to a masque gown, and then walks over to her husband, reads the paper and finds her husband's bank has failed and that he is dead. The act accomplishes its purpose, with the climax of dramatic bit proving a strong punch. Trix and Harvey Speck presented a pleasant talk, song and dance routine. The talk was witty, but seemed to pass over the audience's heads and out of the door. Both do a little of everything, which balances the act in every way. Grace Cameron, with the assistance of a male piano player, did four songs and wore two gowns and an opera cape. The piano player did a solo of a medley of numbers. Miss Cameron proved refreshing. Monte and Lyons stopped proceedings. They have frequented this house often and have every asset to place them in line for bigger things.

"Let's Go," a girl act, was assigned to finish the entertainment. Franchine Brothers and Ada Morgan were not seen at this show.

MARCUSE & CO. DECISION

Chicago, April 12.

In the bankruptcy proceedings of Marcuse & Co., who failed some time ago, creditors were denied a rehearing by the United States Circuit Court of Appeals on a recent decision holding five men not liable for certain debts of the concern, a brokerage house.

The five men contributed to the trust fund of the company and the creditors asked a rehearing on the ground that the five were partners.

The men are Henry Vette, Peter M. Zunker, Theodore Regensteiner, Clement Studebaker, Jr., and George M. Studebaker.

Many actors and persons in the theatrical business here who did business with the firm, were hit by the decision of the court, as they had large sums of money intrusted to the concern.

THEATRE MEN GUILTY

Chicago, April 12.

Pleas of guilty to defrauding the United States Government out of \$12,000 were filed in the United States District Court before Judge Carpenter last week by Fred Linick and Raymond L. Jacoby, owners of the State-Congress (stock burlesque); and the Ziegfeld, president, Monroe, Atlas, Pine Grove and Lexington theatres, all picture houses. They were previously indicted for failing to turn over that sum, collected as war tax. Judge Carpenter took the case under advisement for 30 days when he will impose sentence.

NO TWINS' WILL FOUND

Chicago, April 12.

According to H. Goldson, manager of the Plaza theatre, Rosa and Josefa Blazek, the Siamese twins, who recently died, told him when he visited them at the West End hospital that in the event of their deaths they wanted Franz, 11-year-old son of Rosa, to receive their entire estate. No mention, he said, was made of their brother.

The estate is valued at \$200,000, and no will has been located. The twins played their last engagement at Goldson's theatre before going to the hospital.

SONG EXCHANGE

Chicago, April 12.

Gallagher and Shearn are playing a return engagement at the Majestic this week.

Besides playing at the Majestic, the team will visit the Palace where Burns and Freda are appearing and appear with them at the conclusion of their act. The latter team uses three stanzas of the G. and S. song and at the conclusion of the verses G. and S. make their appearance. Burns and Freda will do likewise for the team at the Majestic, coming on toward the end of the act and singing their three stanzas.

STERNAD'S MIDGETS TOP

Kansas City, April 12.

The Mainstreet (Orpheum circuit) is offering Sternad's Midgets at the top of its regular six-act bill.

The act has been heavily circused and the management hopes to duplicate the record business done by the parent house with Singer's Midgets last season.

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Next Door to Colonial Theatre. 30 W. RANDOLPH ST., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—
BOOSTERS FOLK STEAKS

Freddie (Honey) Bachman, Wanzel and Palmer, Lillian Shaw, Harry Holman, Frank Farson, Rodero and Marconi, and Clark and Bergman.

JAKE STERNAD FUND INTERESTS SHOW PEOPLE

Popular Manager Died Destitute—Wife and Child in Need

Chicago, April 12.

More interest is being manifested in the raising of a fund for the maintenance of the invalided and paralytic widow of Jacob A. Sternad, the pioneer booker and manager, who died here last week, than in any similar proposal attempted here.

There is not a person interested in the theatrical field, whether permanently or transiently located in this city, who has not expressed some desire or manifestation to help the widow of the popular "Jake."

At the time of his death, Sternad was destitute. Floyd Mack (Mack and Maybelle), who obtained his start in the theatrical business through Sternad, listed all of the property he owned as a guarantee to the undertakers for the expense of the funeral.

The Western Vaudeville Managers' association, of which Sternad practically served as the organizer, is exerting influences in every direction to aid the work of the establishment of the fund for Mrs. Sternad and her son. It has granted a leave of absence from the booking floor to Harry Spingold, treasurer of the fund, to allow him to work on a subscription list. Spingold, with the aid of several of the association bookers, is making a personal canvass of friends of the deceased in this territory and has been able to raise a fairly substantial amount of money. Collections are being taken up in the various agents' offices and the local theatres and there is hardly a person about Chicago who knew Sternad or knew of him who have not added their mite toward the fund.

Efforts are now being made by those assisting Spingold in his work to get in touch with Sternad's many friends in the territory east and west of here to get them to contribute toward the fund.

Close to \$1,000 has been raised so far, but a much more substantial amount is necessary, due to the physical condition of the widow. The appeal is being made by Spingold to everyone in the profession to contribute to this worthy cause by sending donations to him in the Woods Theatre building, Chicago.

Jack Mooney, manager of Powers, has been elected secretary of the Irish Fellowship Club for the ensuing year.

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CHICAGO

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Ten Per Cent. Discount to the Theatrical Profession.

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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.

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COLUMBIA BURLESQUE PLANS INCLUDE TWO INNOVATIONS

Traveling Representative Will Confer With Local Managers in All Cities—General Publicity Man Will Follow to Stimulate Interest

The Columbia Amusement Co. has definitely settled upon a plan to be carried out throughout the coming summer, starting about June 1, when a representative will begin a tour of inspection of all the theatres on the circuit for the purpose of putting all of the houses in condition for the opening of the fall season. The plan contemplates the expenditure of whatever money may be necessary, not only for the painting, redecorating and refurnishment but for the installation of every known modern device in stage equipment, especially with reference to the perfect lighting of the stage productions. The representative will be given practically carte blanche to fully accomplish the desired results, the object being to surround patrons with the same environment in every detail that is encountered in the legitimate, or higher priced theatres.

In each city visited the representative will select a man, probably the local manager, to go thoroughly into all the details of what may be required in that particular theatre and leave the completion of the work in that man's hands. The traveling representative will repeat his visits to each theatre as frequently as possible throughout the summer and he will be held responsible by the executives of the Columbia for the fulfillment of the plans laid down for him to work out.

The Columbia Amusement Co. has also decided upon departure for the coming season. A general traveling press representative will be employed to start from New York about a month prior to the opening of the regular wheel season and undertake to stimulate newspaper publicity at every point on the circuit. This functionary will travel constantly until the end of the season. He will be empowered to employ a qualified newspaper man in the various cities and will keep in constant touch with them to see that the publicity plans are consummated as far as possible. This new department will have full authority in the matter of expenditures for advertising space, and the results of his efforts will be checked up in the general office of the Columbia.

Throughout the summer the executive committee of the Columbia will be in constant conference with all of the producing managers for the purpose of keeping in close touch with preparations for next season's shows. It is the fixed determination to vastly improve the quality and extent of next season's offerings and the plan of having frequent conferences with the producers is relied upon to overcome the possibility of having to make changes in the performances after the opening of the season. This idea, it is hoped, will take the place of the old censorship plan so long in operation. In this connection, a plan has also been formulated by which similarity in the performances will be overcome, especially with reference to the repetition of musical numbers week in and week out, and with reference to the same types of comedians following one another closely.

There is no present visible opposition in burlesque for the coming season, the Columbia directors are determined to take advantage of this condition and make its houses and shows more inviting than ever before, and especially to the inclusion in its patronage of ladies and children.

New scales of prices are being worked out and they will be based upon local conditions at the various points, with a downward tendency due to the return of normal conditions generally throughout the country.

**Watch for FRANK VAN HOVEN'S
BIG ADV. Next Week**

3-IN-1 OUT FOR GOOD

Two-Week Try in Kansas City Brought Worst Business

Kansas City, April 12. Although this is the last week of the season for the Gayety, Columbia Burlesque circuit, the three-in-one thing has been dropped after two weeks' trial. While the local house has been showing a much better business than many of the other houses on the circuit the past two weeks with the pictures and vaudeville added have been about the poorest of the season. The management is thoroughly convinced that burlesque patrons want burlesque and not pictures.

There is no dispute but the new policy was confusing. Some, especially the regular matinee patrons, got the idea that the regular performances were cut in order to give the additional show, while others who understood that all seats were reserved bought in advance, came just in time for the regular performance and left when it was over, although the feature film was run immediately after the matinee performance. It is practically a certainty that the mixed show policy is through so far as the local house is concerned.

JIMMY COOPER'S SHOW

Playing Burlesque Booking Circuit Independently—Retains Title

Notwithstanding that the Amalgamated Burlesque Enterprises officially closed the show last week playing the Burlesque Booking Office circuit, called "The Beauty Revue," and in which Jimmy Cooper was starred, Jimmie Cooper will continue on the B. B. O. time with a show of the same title. Cooper's arrangement is now direct with the B. B. O. people, and the new "Jimmy Cooper and His Beauty Show" will have the same act, but there will be a new chorus costuming equipment.

The new Cooper show is playing the Capitol, Washington, this week; the Olympic, New York, next week, and another B. B. O. house, the following week.

McALLISTER & SHANNON TAB

With the closing of Jacobs & Jermion's "Flashlights of 1921" on the Columbia wheel Saturday (at Paterson, N. J.), Shorty McAllister and Harry T. Shannon, the comedians, will open Monday in vaudeville at Keeney's, Newark, with a musical comedy tab. The tab will consist of bits from the burlesque show, with the comedians supported by four principals and eight chorus girls from the organization.

The McAllister and Shannon tab has been booked for one week in the Keeney house with the possibility of the organization being retained as a permanent tabloid stock if successful the first week.

COURT'S A. B. A. CONDITION

Judge A. N. Hand of the Federal District Court decided that if the American Burlesque Association waives its demand for a jury trial its appeal to vacate the order directing I. H. Herk and the other officers to be examined before trial will be granted. Peter J. Olney, Jr., was appointed referee for that purpose.

The A. B. A. appealed, stating it is solvent to the extent of over \$150,000. Judge Hand appointed ex-Federal Judge Henry E. LeCombe special master to take testimony in the bankruptcy proceedings.

OLYMPIC'S FINAL WEEK

The Olympic, New York, operated by the Krauses, is playing its final week as an American wheel stand with the Krauses' own show (Kandy Kids) as the attraction.

Next week (April 17) the Olympic starts as a spoke in the Burlesque Booking Office wheel, the initial booking being "Beauty Revue."

WORST SEASON IN 8 YEARS; FEW WINNERS

Gerard's "Follies of Day" Far in Advance for Total Gross on Columbia

The past burlesque season will go down in theatrical history as the worst organized burlesque, has yet experienced, according to informed burlesque people. Of the 36 Columbia wheel shows play in this season, unofficial estimates place the number of winners at less than a dozen, with the shows making enough to cover production expenses and showing a profit netting less money than any season in the past eight years.

Barney Gerard's "Follies of the Day," the show selected for the Columbia, New York, summer run this year, is reported to have played to the largest gross thus far on the season, with indications pointing to the "Follies" finishing the season far in advance of any of its nearest competitors, as regards gross receipts.

The runners up, according to report, are Billy (Beef Trust) Watson's Show and the Mollie Williams Show, both having played to consistently good business, considering the bad season, but both considerably behind the Gerard show.

Other Columbia shows reported as having made some money on the season are Dave Marion's Show, "Town Scandals," "World of Follies" (Sliding Billy Watson), Abé Reynolds' "Big Jamboree," "Keep Smiling," Frank Finney, and "Golden Crooks."

Many of the Columbia wheel shows during the past season played to bigger grosses than in 1914, the poorest season otherwise than the past season, but in 1914 overhead expenses such as costumes, actors' salaries, transfer, railroad, etc., were much lower. The shows made more money with less grosses in 1914 than they did in the season now closing.

Of the American wheel shows Jack Reid's "Record Breakers" and Jimmie Cooper's "Beauty Revue" led the American while on that circuit. Most of the other American shows lost money, several producers going practically broke about the middle of the season, but managing to stagger through.

Despite all efforts of the Columbia to introduce business boosting stunts on that circuit, the business has steadily dropped for the last three months.

The continuous idea, thought well of at the start, is admittedly a flop, and the cutting of prices 25 per cent. in the Columbia houses, in effect for the first time last week, also failed to show any improvement in business, in most instances business being worse than before the cut.

GREB UPTOWN NEXT WEEK

Harry Greb is making his initial stage appearance in New York next week at Hurlig & Seamon's, as an added attraction with the "Step Lively Girls." Greb will receive a flat salary of \$1,000 for the engagement and box three rounds at each performance.

Greb has been with "The Greenwich Village Girls" for three weeks, one week with "The Bowery Burlesquers" and this is his first week with the other Hurlig show. Returns at the Harlem stand will decide whether he will continue as a H. S. attraction.

\$400 SUNDAY AT STAR

The Star, Brooklyn, did \$400 last Sunday when a vaudeville bill composed of Italian artists who played in that tongue opened the new policy, which includes stock by a company of Italian players during the week.

The house was formerly a Burlesque Booking Office stand with Sunday vaudeville concerts booked by Joe Shea and Billy Atwell. Sunday's receipts are reported as the best for the Star since last February.

MORE FOR VAUDEVILLE

Bobby Barry and Dick Lancaster ("Maid of America") will present "Much To Do About Nothing"; Al K. Hall ("Sporting Widows"), with 3-people comedy skit, and Bert Lehr ("Keep Smiling"), with 2 people, are going in vaudeville, booked by Charlie Allen.

LEW KELLY IN VAUDEVILLE

Lew Kelly, the burlesque comedian, may retire from that branch of theatricals and make his debut in a vaudeville sketch.

COLUMBIA'S 25% SCALE CUT BRINGS YEAR'S LOW GROSS

"Jamboree" Did \$5,600 Last Week—Played to Less People Than Show of Week Before—"Bits of Broadway" Did \$7,900 at Old Scale

GIVE AL CREDIT

Your Old Pal Closes Season—Back in New York With Troupe

Your Old Pal Al, is in New York, waiting for Aqueduct to open. The summer will be no worse for him than the winter, according to his burlesque brethren. If Your Old Pal slips all of his show winnings to the books he will still be on the good side as against last summer, they claim.

For Al, the boss boy of Brooklyn, closed the Reeves' "Beauty Show" in St. Louis Saturday. Al closed his season at the same time. The route said he was to close, officially in Indianapolis, but there was no place left in Indianapolis to close a Columbia show with, the Park there having beaten your old pal to the closing date.

Al, his troupe and a bank roll requiring one second to count, came back to New York—all the way by train.

Along with the company returned also Al's banjo, the best money maker in the company this season, for it saved two salaries. Every time the banjo appeared on the stage, once each performance, Al was behind it.

Your Old Pal Al had little to say about the road touring. He admitted his show was a good one this season, perhaps the best he had ever had; that he did the banner business in every town; that he beat all the other shows in the same towns from \$1,200 to \$4,900 on the week, but refused to comment upon future conditions and would not state authoritatively whether he thought the bad times were due to bad business or bad hootch.

Mr. Reeves did not wear his headlight diamond stud Tuesday, but stated he had hidden it away in Gowanus (another name for Brooklyn). The reason, said Al, was that he had heard some terrible stories about robberies in New York. When first hearing them he thought racing had started early this year but later found it meant street hold ups. No hold up guys, said Your Old Pal, will get his ice; if anyone is to get it, it goes for the books.

Your Old Pal will lighten up Broadway daily hereafter from 1 until 3 and after the racing season starts, from 11 to 1.

Up-State Temporary Week

Cohen's opera house, Poughkeepsie, N. Y., splitting with Cohen's Newburgh, will form a week for the Columbia shows for the next two weeks. Both houses played American wheel shows throughout the past season.

Two B. B. O. Houses Closing

Two Burlesque Booking Office houses close Saturday, Empire, Cleveland, and Gayety, Baltimore, for the season.

HARVEST TIME

As the official season of the Columbia burlesque wheel is in its final week there is at the Columbia, New York, currently "Harvest Time," a show that is a combination of "Harvest Time" as originally played this season over the big wheel and Lew Talbot's "Lid Lifters" that left the American wheel some 12 weeks ago. The two, with an interlocking managerial connection, were then embraced in the present combination program, said to be an all-new edition of "Harvest Time," under the Talbot direction.

Talbot in shifting wheels brought his American show complement of principals to the bigger wheel. It's a more severe test for them than for the show, as Talbot has immeasurably helped his performance through furnishing 24 chorus girls. It's the first attraction on the Columbia Circuit and probably the only one to come into the Columbia with 24 girls this season. And they let an American wheel producer do it! Better back to the days when Al Reeves carried 28 and kept to the days when producers like Arthur Pearson is willing to pay girls \$35 or \$40 a (Continued on page 11)

The cut of 25 per cent. in admission prices at the Columbia, New York, which became effective last week, not only failed to boost business as expected, but also failed to bring in as large a number of patrons numerically as the Columbia played to the previous week at the higher admission scale. Last week's takings at the Columbia, with the James E. Cooper show "Big Jamboree" as the attraction, were the lowest of the season, the house doing somewhat under \$5,600 on the week, despite the lowered scale.

Had the Columbia maintained its former scale of 75 cents for the orchestra at matinees, and night prices with boxes at \$2 and orchestra seats at \$1.65 and \$1.50, last week, it is estimated "The Jamboree," with the same number of people attending would have done about \$6,700.

The previous week Arthur Pearson's "Bits of Broadway," at the old scale, did \$7,900.

The old prices as compared with the new at the Columbia are: Boxes matinee \$1.10, new scale (unchanged); matinee orchestra seats, old scale 75 cents, new scale 75 and 55 cents; matinee balcony seats, old scale 50 cents (unchanged); gallery seats at matinee, formerly 30 cents, new scale 25 cents. Boxes at night, formerly \$2, new scale \$1.65 and \$1.50; night orchestra seats, old scale \$1.65, new scale \$1.50 and \$1.10; night balcony seats, former scale \$1.10, new scale 75 and 55 cents. Night gallery scale, formerly 50 cents, new scale 40 cents.

ALL "COLD" /

No Settlement in Sight for Burlesque's Controversy

After a conference with his attorneys this week, I. H. Herk has decided to hold off his contemplated and much discussed action against the Columbia Amusement company, its directors and stockholders, until the pending litigation affecting the American circuit has been disposed of.

All possibilities of settlement and adjustment of differences between the petitioning creditors of the American and Herk were considered shattered this week and both sides are awaiting the call to court. It was expected something would be accomplished in this respect at the last meeting of the Columbia directors held last week, but according to one of those present, the subject was not even introduced.

B. B. O. TAKES TWO MORE

The Burlesque Booking Office has added two more former American wheel shows to its route sheets, the "Jazz Babies" opening at the Gayety, Brooklyn, Monday, and "Pace Makers," starting on the B. B. O. time at the Star, Brooklyn, Monday, April 17.

"VICTORY BELLES" AS TAB

Billy Vail's "Victory Belles" closed on the B. B. O. time Saturday at the Avenue, Detroit.

It will play through the middle west as a vaudeville tab for the next six weeks.

Irene Mack Dies

Irene Mack died March 29 at a sanitarium in Bridgeport, Conn. Miss Mack was 28 years of age, and had been in burlesque for several years. Prior to the illness that resulted in her death Miss Mack was a chorus girl in Mollie Williams' Show.

Sam Roth has succeeded Sol Swartz as manager of the Orpheum, Yonkers, N. Y. Swartz has been appointed manager of Keith's, Jersey City.

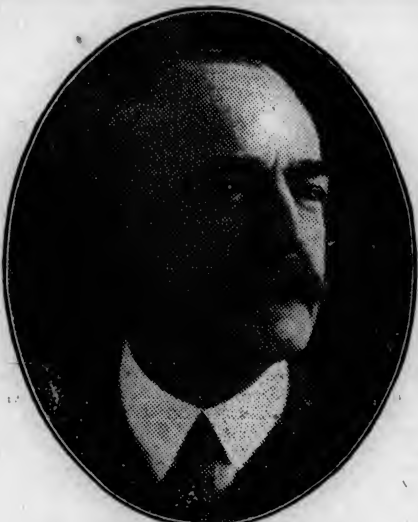
**BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Thirty-four in This Issue**

OBITUARY

Following one of the most solemn and impressive funeral services ever recorded in the history of theatricals, the body of Samuel K. Hodgdon, for some 40 odd years an executive of the B. F. Keith circuit, was borne from the Palace theatre, New York, where the ceremony was celebrated, and laid at rest in Woodlawn Cemetery Sunday afternoon.

Mr. Hodgdon was born in the little town of Saco, Maine, July 26, 1853. He died Thursday morning, April 6, 1922, at the age of 69. He is survived by a widow and two sons, John H. and Raymond H. Hodgdon, both with the Keith circuit.

S. K. Hodgdon's entire life was practically spent in the amusement field, beginning with the circus, where he first became acquainted with B. F. Keith. When Mr. Keith opened his first tiny museum in a store on Washington street, Boston, in 1883; he promptly engaged Mr. Hodgdon to lecture on the circus. Mr. Hodgdon continued in this capacity for three years, moving from there to the Bijou theatre as lecturer, but meanwhile, having become engrossed with the executive work of the theatre, he gradually assumed the task of booking acts, all of which was done through correspondence, since the vaudeville agent was an unknown quantity in those days. Messrs. Keith and E. F. Albee assumed the executive responsibilities, while Mr. Hodgdon attended to the booking details. The ability he developed in this line of endeavor placed and



S. K. HODGDON

he seemingly had a rugged physique, occasionally complaining of digestive trouble, but never seriously. His principal defect of health was a series of continuous colds which he found rather difficult to combat.

Blessed with an unfailing and retentive memory, he was a human encyclopedia on things of vaudeville. In his supervision of the booking meetings, his knowledge of acts, values, salaries, etc., was invaluable to his associates.

In the organization to which he devoted his life's work it is doubtful if there is another individual, living or dead, who has not at one time or another become the target for censure and abuse, but even during the stormy period of strikes and near-strikes when the profession was thrown into a state of chaos, and friendships of life standing were shattered overnight, all religiously refrained from attacking S. K. Hodgdon, for the good and sufficient reason that his character, reputation and conduct were flawless.

His very nature breathed gentility and kindness. No one from the obscure office boy to the famous star was ever turned away from his desk without a courteous reply to any query. He seemed to take infinite pleasure in unravelling the complications of his associates, not-

casket occupied the center of the stage, covered with a blanket of violets. The Lambs' club quartet rendered hymns, Rev. B. L. Short offered the invocation, John Steel sang "Face to Face," and Dorothy Jardon rendered "Ave Maria." The

IN FOND MEMORY
of our dear friend
EZRA MATTHEWS
of Matthews and Blakeney
COOK and OATMAN

eulogy was given by Edwards Davis, after which the audience, which numbered friends and acquaintances completely filling the orchestra, balcony and loges, filed up through the center aisle for the last view of the remains. After those came the

IN FOND MEMORY
of my darling wife
ANNA
God has claimed our angel.
Her Loving Husband,
HARRY A. SCRANTON

house attaches in uniforms, led by Martin Beck, and finally E. F. Albee, alone, who stood viewing the body for several minutes and came peril-

ously near breaking down.
The honorary pall bearers included E. F. Albee, J. J. Murdoch, George M. Cohan, Elmer F. Rogers, J. K. Burke, Daniel F. Hennessy, Reed A. Albee, Harry T. Jordan, Harry A. Daniels, Clark Brown, Carl Lothrop, Martin Beck, Mike

IN LOVING MEMORY
of
NELL VINCENT CLAIRE
who passed away April 3, 1922.
May Her Soul Rest in Peace
Her Heart-Broken Pal
TISH CORNALLA

Shea, Fred C. Schanberger, F. F. Proctor, Mary A. Luescher, John Kolvoor and John Hopkins.

Mr. Hodgdon's position in the Keith office can and undoubtedly will be filled, but when the organic

SAMUEL K. HODGDON

Nearer My God to Thee
Beyond Life's Gate
Beyond Thy pearly gates
Geth a soul
Suppliant voices murmur a prayer
God in Thy goodness
Welcome him there
Lo! the poor nummers
On bent knees
Pray that his soul
May be nearer to Thee
He may a favor ask
For some poor friend
Just as he did in life until the end
Thus you will know him
If Thou wilt take him Lord
Nearer to Thee.

HARRY BREEN

system ceased to function and the spirit of S. K. Hodgdon vanished, a personality incomparable left

IN MEMORY
of
ANNA SCRANTON
Our Beloved Sister-in-Law
who has gone to the great beyond,
but will live forever in the memory of
our hearts. We loved her so.
BELL and EVA

vaudeville that never can be replaced.

ELIZ. CAMPBELL WINTER

Elizabeth Campbell Winter, widow of William Winter, the former dra-

IN LOVING MEMORY
of my darling daughter
JONIA
(Elizabeth L. Shaw)
who passed this life April 15, 1921
We miss and mourn her
Mrs. JAMES E. SHAW and FAMILY

matic critic of the New York "Tribune," died April 7 in Los Angeles following an operation. The deceased, who was in her 82nd year, had been ill for some time.

Mrs. Winter was well known as

IN MEMORY OF
MY DEAR FRIEND AND PAL
EZRA MATTHEWS
Who Answered the Call
March 31st, 1922.
May God in His Mercy console the hearts of
his loving mother "Treat" and his dear
little partner "Tillie."
ARTHUR A. WHITELAW

an actress and author. She was a pupil of Edwin Booth and appeared in Shakespearean plays for several years. In addition to a number of short stories she was the author of several well-known novels, including "The Spanish Treasure" and "The House of Daingerfield." The deceased was born in Glas-

IN FOND MEMORY
EZRA MATTHEWS
Who Departed This Life
March 31st.
A Lovable Fellow and True Friend.
Will Never Be Forgotten By
JACK McALLEN and
MAY CARSON

gow, Scotland, Dec. 19, 1840, and lived in Canada as a child. She came to New York at the age of 19 and was married to William Winter in 1860. The couple had five chil-

(Continued on page 19)

HARVEST TIME

(Continued from page 10)

week. Revoke that ruling that no producer shall pay over \$25 for choristers. It's silly and unbusiness-like. Who is it protecting?

But away from that inside stuff at the end of the season—a tough one, a terrible one for burlesque and nearly all other show business. Back to the show, the Talbot show, to those eight or nine principals with only two who remain in memory after the final curtain—Gertrude Ralston and Bert Bertrand. Bertrand is featured; Miss Ralston is not. She's a prima, of statuesque figure, good voice and a bearing that permits her to carry a dressy collection of clothes. Either the other principals did not count or Miss Ralston denoted so much more class than before the evening (Tuesday) ended she had run away with the entire performance. That was proven when singing a "mammy" song as a single during a "one" spell. The house liked her so well that after the chorus backing had remained in the wings Miss Ralston responded to no less than eight encores, slightly helped by a couple of male principals. One of them, Bertrand, did work up some of the encores, and as it was a published number what sounded like a couple of others, but Miss Ralston was genuinely liked for her general appearance and work as well as for her enunciation and voice. If she were with the "Lid Lifters" in the American wheel, why did the "Lifters" have to leave? There was no B. B. in that, was there?

Bertrand improves upon acquaintance as a Jew comedian, but he's lost among the mildewed material given the principals for comedy. Other than when they are working up a number none of the comedians—and there are four or five—gets any laughs worth while. The comedy is awful. To say it starts off with "Watt Street" tells what the rest is, including the Roman travesty stuff. Another comedian, Harry S. Levan, as a Jew comic, has a new little swift-moving dance step that carried him over for what he got. He also gave as good an impersonation of Jos. K. Watson in make-up as could be looked for. His two-act cross-fire with Jeanne Schuler, doing Dutch, simply flopped. Levan followed Fox, of Stewart and Fox, who were in burlesque for several seasons, another of those Watson-Cohan double Jew things.

A little soubretteish sort of girl, Dot Bates, was given numbers only

'THREE-IN-ONE' POLICY CONTINUES LOW GROSSES

Casino, Boston, 9th Week,
\$5,102.97—Gayety, Burlesque, \$5,126.03

Gross takings in the Columbia wheel houses operating with the "three in one" continuous policy continued below normal last week, with several shows hitting new low water mark records for the new plan. The Casino, Boston, in its ninth week, was topped by the Gayety in that city by \$25. The Gayety is playing two-a-day burlesque without the added features of pictures and vaudeville. The Casino (Waldron's) did \$5,102.97, with "Harvest Time" as the burlesque show, but not playing under that title, the show being billed as "Wine, Woman and Song." This was because of "Harvest Time" playing the Casino earlier in the season, with a different cast than that of last week. The Gayety, Boston, did \$5,126.03 with "Cuddle Up" as the sole attraction. "Cuddle Up" was a repeat for Boston, having played the Casino in the fall. "Cuddle Up" was rated as among the weakest of the Columbia attractions when appearing at the Columbia, New York, several weeks ago, according to Variety's review at the time.

The extra features (pictures and vaudeville) at the Casino, Boston, last week figured about \$700, with the show splitting the cost 50-50 with the house.

The Jack Singer show played to about \$3,700 at the Empire, Providence, last week, with the "three in one" policy failing to help. The Sam Howe show at the Majestic, Jersey City, which had pictures only, the vaudeville going out a week ago, did less than \$2,000 on the week. The Lew Kelly Show at the Gayety, Baltimore, did \$3,100 last week, with pictures added.

Another very low gross with the continuous added as an expected business builder and failing to aid was that of the "London Belles," at the Gayety, Montreal, with \$2,700 as the week's total.

"Jingle Jingle" at the Gayety, Detroit (continuous), did \$4,200 and "Twinkle Toes" at the Empire, Toronto, got \$4,800.

to lead. Particularly she did not appear in any table scenes, comedy bits or finales. It was not explained, for she seemed to have the only ginger among the women principals.

An excellent effect was obtained in a "Rotisserie" scene in the second part, with the blazing logs and on the rollers over the flames, girls in union suits, coming up and going over through a dimly lighted effect that made it more attractive. This was cut short after a few moments. Scenes were badly lighted throughout the performance, starting with the opening, when colored lights were first used. Later, when colored lights could have been employed, as in the travesty, full lights were on.

Violet Penny, James McInerney (straight with a shrill voice), Charles Cole (tramp) were other principals, while an extra turn seemed to have been inserted in a two-man hand-to-hand lift act that had a good trick to finish with. It did not fit at all into the performance and meant nothing.

The looks of the 24 choristers could not be determined. They were never dressed to bring out their best. Either the clothes or the hats detracted, usually one or the other in each new set of costumes. They worked as though 24 were too many to handle at one time. Seldom were they in action simultaneously. But the best idea in the performance was the presence of 24 choristers. If the show has done anything on the Columbia since formed up the girls must have been the reason—their presence alone, for they either cannot or have not been trained to give volume to their singing.

If Talbot is making this a bid to continue over the Columbia next season, he should make it for progressiveness in annexing the 24, but he can't go over the Columbia next season with the Junk comedy he is selling as fun. There must be a change in that and in at least four of the principals.

It's an off-time this week. Nothing counts much and big houses are not looked for but "Harvest Time" as now framed, in people and material is far from a good burlesque show, but for a burlesque show with girls, it's there. It fills the stage, and few burlesque shows have been able to do that at the Columbia.

8ime.

Watch for FRANK VAN HOVEN'S
BIG ADV. Next Week

IN LOVING MEMORY

SAMUEL K. HODGDON

who passed away April 6, 1922

May His Soul Rest in Peace

HARRY FITZGERALD

kept him at the head of the Keith booking interests up to the time of his demise.

Beginning with the small group of theatres in Providence, Boston, Philadelphia and New York, Mr. Hodgdon aided and witnessed the Keith vaudeville circuit stretch over the map. Every artist's contract ever issued from the Keith office bore the name of S. K. Hodgdon.

Strangely enough his last night on earth was spent in the company of his closest friends. Surrounded by intimate business associates of years standing, gathered to attend the sixth annual banquet of the Vaudeville Managers' Protective Association, he held an impromptu reunion and left them apparently in the best of health and good spirits. When he arrived at home he showed no signs of fatigue, and retired; never to awake.

S. K. Hodgdon died as he lived, peaceful and calm, and as he wished—in the harness he bore through the majority of his life. He could never entertain the thought of retirement, nor would he tolerate the suggestion. In all his years of activity he never took a vacation. His favorite style of recreation was automobilizing. When the weather permitted, accompanied by Mrs. Hodgdon, he would motor through the country on Sunday afternoons, spending the day in the open air.

Despite his three-score-nine years

IN LOVING MEMORY

SAMUEL K. HODGDON

who passed away April 6, 1922

I. R. SAMUELS

IN MEMORY
of the best loved man in the
Vaudeville World.

SAMUEL K. HODGDON

Who crossed the bar
April 6th, 1922.

The memory of his great kindness and wonderful diplomacy will ever live in the hearts of his countless friends in the "world of make believe."

ARTHUR A. WHITELAW

withstanding the efforts it required. Mr. Hodgdon was also noted for the completeness of his replies to questions.

Those closest to him in social and business life aver that he was never known to raise his voice in anger. He loved to magnify the virtues of others and obliterate the faults.

As a public speaker he had few equals. Endowed with a keen humor, flavored with a sentiment that was genuine and true, he could sway his hearers from laughter to tears and vice versa with a few phrases.

When his death was announced at the Keith office, business automatically ceased for the time being. It seemed wrong the folds of his desk should be drawn and the office employees studiously avoided passing the corner where in the flesh he was never absent. Suppressed emotion was in evidence everywhere and not a few, unable to conceal their inner feelings, retired from their duties early.

The Palace theatre stage presented a beautiful picture Sunday morning when the services began. Dressed in a purple cyclorama and with floral offerings and ferns, the

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15 YEARS AGO

Being Random Items Reprinted from
Variety, Dated April 14, 1907

The circus season was getting into full swing. A canvass of the properties on the road showed a total of 32. The list is interesting at this time when many of the outfits have passed and the big tops are yearly being concentrated in few hands: Parnum & Bailey, Ringling Bros., Buffalo Bill's, Wallace-Hagenback, Sells-Floro, John Robinson, Sells-Floro, Pawnee Bill's, Norris & Rowe, Frank A. Robbins, Cole Bros., Sun Bros., Bonheur Bros., Kemp Sisters' Wild West, Silver Family Shows, Smith's Colossal Shows, Freed & Perrine's, Lucky Bill's, Buck's "Uncle Tom," Sparkie's, Thomas Hargreaves, Gentry's, Great American Hippodrome, Fashion Plate, Van Amburg, Mollie R. Bailey's, Golmar Bros., Campbell Bros., Walsh Bros., Lemon Bros., Pan-American and M. L. Clark's.

Charlie Siegrist of the Siegrist-Silbon troupe of aerialists, did his first "unassisted double off the mat" in public exhibition during a benefit performance at the New York theatre, New York. The feat was arranged as a surprise by Frank Oakley, the clown. Siegrist missed his first try at the feat, which has killed scores of acrobats, but went back and made it the second time. The following season Siegrist and Oakley teamed up for a vaudeville act and for months Siegrist did the dangerous feat twice a day all over the country, a history-making performance that has not been since repeated.

All talk of a Klaw & Erlanger-Orpheum vaudeville alliance was disposed of by the public statement of Martin Beck that the circuit would not and had not intended to break away from the U. B. O. E. F. Albee supplemented the statement with the declaration that all units in the organization were bound together for a long term under an unbreakable contract.

It was estimated that K. & E. had already booked acts for the following season representing \$2,000,000 in salaries. One item of the independent side was the moving of Advanced Vaudeville from the Garrick to the Chestnut, Philadelphia.

Title to the property at 250-252 West 42d street changed hands, and it was reported it would be the site for a new theatre. (The parcel is now occupied by an Automat lunch room.)

Harry Lauder was definitely booked for America. The Scotchman had cannily held off from American bookings for some time in spite of bids, owing to the fact that he was booked up for a long time ahead in England and couldn't lose. He feared that a bloomer on this side would do his prestige no good. He changed his mind when Jack Lorimer made a hit here in Scotch character songs.

Clifton Crawford was known as a monologist only. He notified the vaudeville managers that hereafter he would book direct.—Dan Dody resigned from the Harry Von Tilzer Music Publishing Co. after seven years of employment, and started producing for the Western Burlesque Wheel.

Ben Welch got a release from Weber & Rush in whose burlesque shows he had been appearing, to continue in vaudeville.—Fred Houlihan and Bertha Gleeson (John and Bertha Gleeson) were married in St. Patrick's Cathedral, New York.

The Union Theatre Co. was dissolved and Sullivan & Kraus resumed the open ownership of the Dewey, Gotham and Circle, New York. The Union company had

"BUCKET SHOP" INFORMATION

Any reader of Variety with inclinations toward stock investment or speculation is advised to read in the April 8, 1922, issue of "The Saturday Evening Post" the leading article on "Bucket Shops and How to Avoid Them," by Richard D. Wyckoff.

The story is in full. It will especially furnish some hitherto apparently unknown information to the amateur gamblers of Times square.

Mr. Wyckoff is the editor of a leading Wall Street paper.

RESPECT FOR THE DEAD

In his last repose, and upon the stage of the citadel of all vaudeville, B. F. Keith's Palace theatre, New York City, Sam K. Hodgdon was extended all the respect for the dead Sunday morning that any human may expect to be his portion when passing out—and after, it makes no difference.

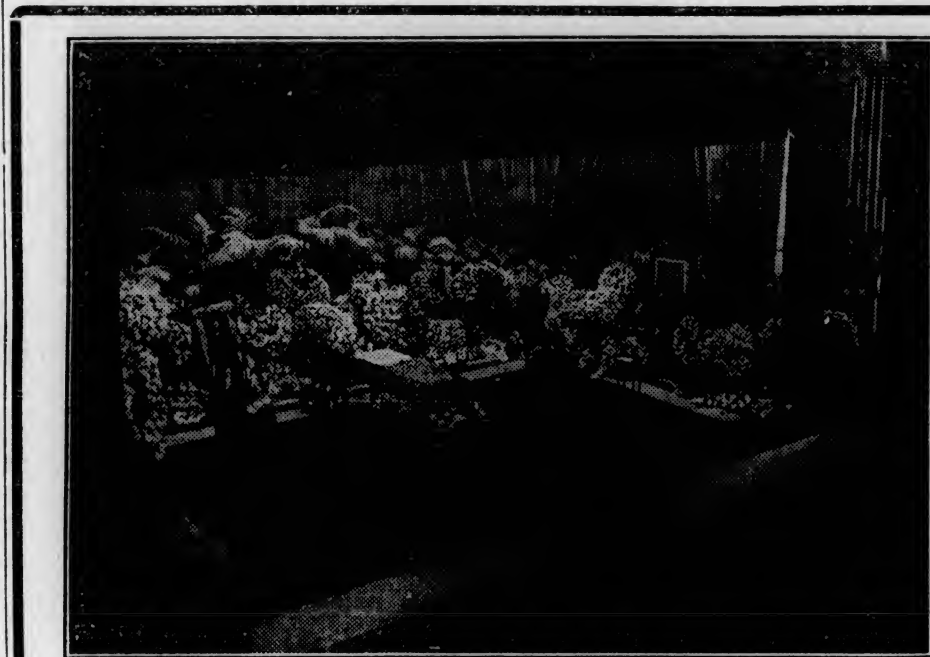
A lovable man who was loved, Sam K. Hodgdon had the greatest gift of mankind—he made friends. And in the theatre, of which he was a part, and where he wanted to be until the end, the last rites and the last words were done and said, before the burial. It was said and done with words and song, with emotion and flowers, with relatives and friends; the theatre—the place of amusement—was a place of mourning. The first time, so far as professionals appear to recollect, that any theatre had been so utilized. It was fitting for Sam K. Hodgdon; it was fitting that his lifelong associates should have realized in their grief that that would have been his wish.

On the purple-lighted stage stood the casket, hidden by a blanket of flowers, standing against a banked background of wreaths and roses, with the fronts of the boxes masked to subdue the glitter; and in the front of the stage, from orchestra pit to the rear of the balcony, with the color solemnity only relieved by a group of soldier-comrades, in the right stage boxes, of a son of the deceased, were the hundreds of friends of Sam K. Hodgdon who were in the city and could attend the services. Thousands of his other friends were out of town, on the road, traveling where their profession called them.

An invocation was spoken, a eulogy delivered, the attendance joined in the hymns; there was the feeling as at all funeral services that that was the end; that it is the end for all of us, whether by burial or incineration.

When the remains are placed in the ground, there is a sense that at least there is something somewhere, somewhere to go and mourn; cremation takes away everything, not leaving even an atom. Incineration by any method says that death is the finish. There remains though the theory that as we die our soul remains, here or in the ether or somewhere else; that our soul is ourself; that we live in the spirit if not in the flesh. But all that any of us can look forward to after death, and as far as we know, is to live in the memory of those we love or who may love us, and our friends.

But then we don't know. Sam Hodgdon lived to 69, a fine age for a fine man. He knew in life he had friends. His everyday business routine could not help but tell him that, if he had no other means of learning it. But he died as all must do. And then to the glory of his memory was his burial service in that inspired thought of the theatre. They speak of good will toward all, and Sam Hodgdon had it; but he died. All felt good will toward Sam Hodgdon; but he died. Did he but know how far and how wide that good will toward him extended. But he can't; he's dead. So why not once in a while in the show business pick out a great fellow like Sam Hodgdon and tell him he's great? A meeting of friends, arranged by friends for friendly gathering, dinner, banquet or whatever form it may take, with no ulterior purpose behind it, nothing but just the opportunity to tell a great fellow he's great—before he passes out.



SAM K. HODGDON'S SERVICES

The photo above shows the Palace theatre stage Sunday morning during the services for the remains of Samuel Kahler Hodgdon, general booking manager of the Keith Vaudeville Exchange. Draped in somber purple and black, the casket occupied the center of the scene, the family floral offerings being placed directly in front. A huge blanket of violets covered the casket, while the rear of the stage was banked with huge floral pieces and massive ferns.

On the left is Rev. L. B. Short, who spoke the invocation, while at the right is Edward Davis, who delivered the eulogy. Directly behind Rev. Short is a life-size portrait of the deceased. An organ is hidden from view in the left wings.

The runway in the center aisle was used as a passageway for the mourners in taking a last view of Mr. Hodgdon.

taken over the nominal ownership of the properties when Sullivan & Kraus jumped from the Eastern to the Western Wheel, with the apparent purpose of avoiding damage suits consequent upon the breach of contract with the Eastern group.

La Lorraine, a foreign woman posing act, had attracted some attention for its daring and there promised to be a burlesque vogue for that style of display and for living pictures. — Dave Marion bought a summer home at Tom's

River, New Jersey, on Barnegat Bay.

The United Booking Offices tried a new booking system. All the managers were assembled in headquarters and as the name of the

TOMMY'S TATTLES

By THOMAS J. GRAY

Popular idea in Europe seems to be to write a book of some kind and then rush over here and explain it to us at from two to five dollars per seat.

It's hard to tell whether they write the book first and then get their steamer ticket, or if they get a steamer ticket and write a book around it.

European comedians and comedienues will have a hard time making good here after following all those lectures.

First thing the lecturer tells us is that they think that prohibition is a failure over here. Wonder if they think anyone here thinks it's a success?

Next thing we hear is that American audiences are "wonderful." Any audience that gives up two dollars nowadays deserves to be called wonderful.

"American women" is the next sure-fire subject these kind people pick out, and we are surprised to learn that "American women" are the "prettiest" in the world; they look "smart" and "really know how to dress." When getting from two to five a seat they should at least tell us something new.

The lecturer then makes the startling announcement of writing a book on the visit. That's what makes those crowds collect in front of book stores. We can hardly wait.

"Regulating traffic" is the next little idea the lecturer picks out to talk about, and we are once more surprised to hear that we know something about it. These visits certainly do us a lot of good.

American writers have no chance to go on lecture tour because no one would ask them what they thought about anything.

"The Horrors of Hollywood"

Jasmer T. Ketchum left Illinois, Ia., for his own good, and it did not do the town any harm either. He got the idea one Sunday morning when he heard Deacon Smathers tell the good people who went to church that Hollywood, Cal., was "The home of the devil." The deacon told them a whole lot of other things that he read in some paper. It was in a sermon preached by some minister who had heard it from someone else. Neither one of the good men had ever been any farther from their home town than 25 miles.

If it wasn't for Rand-McNally they never would have believed there was any other place than the old oaken village.

Jasmer T. Ketchum was sort of a wild boy. He used to hang around the railroad station and carry the salesmen's grips when they alighted from the train. One day an actress with a one-night stand show threw him a kiss for giving her dog a run around the station.

Jasmer thought if the Deacon said Hollywood was bad, it must be so. He was one of the kind of people they write correspondence school advertisements for—he believed everything.

If the devil made his home in Hollywood Jasmer wanted to look the place over. He liked movie stars very much, so much so he once wrote to Mack Sennett for a picture of Ben Turpin.

Feeling sure that the horrors all the people said were in Hollywood, all the sin and the badness, he got off the train at Los Angeles, checked his suitcase at the Y. M. C. A. and took a car marked "Hollywood." He found himself in the famous village.

Now to find his first "horror." There it was right before him. A ten-acre lot, bearing a large sign, "Used Cars for Sale." It was a horrible sight. One of the "horrors" right before his eye. He crept up closer. One had a sign written across the windshield: \$67. Will make terms to suit! What a horror!

(To be continued.)

acts were called off those who signified a willingness to play the turn were written opposite the act. These engagements were thrown into a hat. It took the next month or six weeks to sift down the scattered agreements into a route for the following season.

Charles Falke (Falke and Semon) and E. D. Coe (Smith, Dody and Coe) teamed up.—Three women fainted in a Brooklyn theatre and the managers decided that Charles Warner's playlets "Drink" and "At the Telephone" were too strong for vaudeville.

William A. Brady leased the Chicago Auditorium. It was reported Klaw & Erlanger would take it off his hands, although Mr. Brady denied this and said he would put in musical shows and vaudeville on his own. The rent was set down at \$100,000 a year.

Rudolph Fisher, known on the stage as Bobby Bryant and a relative of Paul Wolff (then and still associated with Walter Plimmer in the agency business), died in New York.—Charles Barnold was working out a scheme legally to copy right his animal pantomime.

F. A. Mills, F. B. Haviland, Charles K. Harris, Leo Feist and Witmark formed a \$25,000 corporation for the purpose of opening a chain of music stores, following the lead of Remick.

Oscar Lowande, wintering in Reading, Mass., had devised the scheme of building a theatre in the winter quarters and giving shows during the layoff season. He drew from a population of 60,000 and when the show was ready to start on tour a balance sheet showed that not only had his organization been held together between seasons, but a neat profit had been made on the enterprise.

ACTORS LEAVING BY HUNDREDS; EQUITY'S ATTITUDE PARTLY TO BLAME

A. E. A. "Closed Shop" Order for Summer Stocks Discouraging to Players—Entering Mercantile Establishments—James Cormican Recasts His Bridgeport Stock Overnight, in Making Group Open Shop

Actors are reported leaving the profession by the hundreds. That attains particularly for the legitimate field in particular, where there is small likelihood of engagements for months to come.

Showmen are amazed at the number of actors known to have temporarily or permanently secured jobs in mercantile establishments.

Summer stock has been accepted as the best avenue for engagements at this time of the season, but Equity's renewed attempt to force closed shop in the stock field has discouraged players from attempting to secure such berths.

There was some expectation that in light of the bad season, Equity would establish a hands-off policy for over the summer, and in that way aid the situation. Within the

last week there have been fresh evidences of Equity officials attempting to stop open shop stock companies from forming. Unlike the past two seasons, the stock managers are beginning to fight back, having been dissatisfied with the results of closed shop shows—stocks with all Equity casts.

Stock managers appear to be willing to fight Equity demands alone, although it is now fairly well established membership in the Producing Managers' Association stock division is a way to guarantee open-shop stock casts. When this is more generally known it is believed applications for P. M. A. stock membership will be made. Equity never has pushed the stock issue with the managers, who insist stock productions are as much a part of the

legitimate as any other department.

Equity is now reported to have recognized that point, but point out stock companies operated by managers in the P. M. A. must operate on an eight-performance-per-week basis, the same as any other attraction coming under the P. M. A.-A. E. A. basis agreement. Shows operated by independent stock managers, with all-Equity casts will be permitted to play nine performances weekly.

The first local clash between a stock manager and Equity occurred Monday, when five members of the James Cormican players, who will open at the Lyceum, New Britain, Conn., and who started rehearsals at Bryant Hall, were pulled out. Two of the players were women. One in tears told the manager she had not worked in a year. She was

under contract, but the manager released her at her desire. He refused to permit an Equity deputy to address the company, though the deputy vainly attempted to do so.

Cormican explained that while his stock was all Equity in cast last season, the results were so unsatisfactory he was firmly out for open shop. He stated that throughout last summer's season he was constantly importuned to join Equity, all sorts of tactics being employed to lead him into applying for membership. The situation became unpleasant in the company also, where there was constant bickering. Cormican said that he could not even secure moral support from Equity to maintain discipline among the players.

When forming this season's company (Continued on page 17)

"HER UNBORN CHILD" BARRED IN NEWARK

Police Ordered Production Cancelled—Theatre Dark for Week

Newark, N. J., April 12.

The Orpheum was dark last week at the request of the police censors. The management had billed "Her Unborn Child," but at the last minute the police notified Mr. St. John that the play could not go on. He asked to have the censors watch a performance but they refused to do so and ordered the production cancelled.

It was too late to secure another show and St. John had no redress.

The play showed in Newark for a week two years ago and was not criticized.

The Orpheum is running the film, "Persecution," this week, and whether the police will consider the title less majestic remains to be seen.

STOCK SELLING CORP.'S PLAY IN REHEARSAL

"Ten Chances to Get Money Back"—"Her Temporary Husband" the First

The \$300,000 stock selling corporation known as Players and Patrons, Inc., a co-operative play-producing organization, is being furthered by A. G. Delamater. The company has accepted for production a farce by Edward Paulton entitled, "Her Temporary Husband," in rehearsal. The opening date is set for an out-of-town point May 15.

At present something like \$15,000 has been raised by the corporation through stock sales. In speaking of the possibilities of the organization, one of those who has handled the sale of stock maintains the proposition gives the investor 10 chances for his money, it being the idea of Delamater and his associates to keep on producing plays to the number of 10, in the event they should not pick a success among their earlier productions.

Oscar Eagle is staging "Her Temporary Husband." W. R. Williams, associated in the past with Delamater attractions, has returned to the organization as its press representative, also selling a little stock on the side.

RADIO FEATURE

"Molly Darling" Will Have It at Palace, Chicago

The radio has finally found its way into a musical comedy production, the new Harbach-Duncan musical piece, "Molly Darling," which plays the summer run at the Palace, Chicago, having the radio as one of its features.

Menlo Moore, one of the producers, is now in Chicago with Mort Singer, arranging for the installation of a radio sending station on the roof of the Palace for the purpose of broadcasting the finale of the show, which will be augmented by a ballet effect typifying the spirits of the radio.

Permission has been granted by the government for building the station and contracts have been issued to the Westinghouse Electric Co. for the mechanical apparatus.

"ON THE STAIRS" OPENING

"On the Stairs," by William Hurlbut, produced by the Consolidated Amusement Co. opens April 24 in Stamford, Conn. The piece will have Robert Edson and Hilda Spong as co-stars, with others in the cast including Fuller Mellish, Effingham Pinto, Lucille La Verne and Beatrice Hendrikson. The company was organized by Murray Phillips.

BOHEMIANS BRANCH OUT

"Greenwich Follies" in July Not Only Production—Plans Secret

While the Bohemians, Inc., entertaining suggestions for the new Greenwich Village "Follies" from a large array of authors and while equally as many authors are publicly declaring they will do the 1922 book, the management has not made more than a few selections, nor do they propose to for some time to come.

The only engagements definitely settled take in John Murray Anderson, who will produce the new show, and George Rasely, a tenor, contracted this week. A number of principals in the current "Follies" have contracts that continue over the present season, including Joe Brown, Gordon Dooley, Ted Lewis, Hickey Bros., McCarthy Sisters, Bird Millman, Harriet Gimbel, Best-off, Ula Sharon and others, some of whom will be placed in the new piece. The Bohemians contemplate the production of several other pieces next season and those not selected for the "Follies" will be placed elsewhere.

The "Follies" will go into rehearsal some time in June, with a July opening scheduled for the Greenwich Village theatre.

CAROLINA WHITE DIVORCE

Chicago, April 12.

Paul Longone, secretary to Tito Ruffo, Chicago Opera Company baritone, was granted a divorce on grounds of desertion from Carolina Longone, known on the opera stage as Carolina White, by Judge Harry Lewis, in the Circuit Court, April 7. The first testimony in the case was heard by Judge Lewis a year ago. He declined at that time to grant a decree until Longone should make every possible effort to effect a reconciliation with his wife. Upon the report of Longone's attorney that efforts to persuade the wife to return to the husband had failed the decree was entered. Mrs. Longone is reported to be doing picture work at Turin, Italy.

STAGING "WEARY WIVES"

"Weary Wives," a comedy by Vincent Lawrence, which Sam H. Harris is producing, will open at Atlantic City April 24. In the cast are Olive Tell, Marjorie Wood, Ruth Hammond, Edmund Lowe, Calvin Thomas, Rockliffe Fellowes, Richard Sterling.

The play is being directed by W. H. Gilmore, who has left the Shuberts and is staging on a free lance basis.

"Fixed Idea" for Spring Try

"The Fixed Idea," a comedy-drama by Charles W. Goddard, is listed for spring production by F. Ray Comstock and L. Lawrence Weber.

HOPE HELD OUT AFTER EASTER; OUT-OF-TOWN CLOSING FAST

The eve of Easter, which managers hope will usher in better business for a few weeks, at least finds houses outside of New York closing so fast the booking of those attractions still out and those sent out for trial is a real problem. Bookers say even the one-nighters have gone dark earlier than remembered. There are many dark spots this week (Holy Week) with many attractions making inter-city movements laying off. The total number of shows idle is not believed to be as large as during the week before Christmas, for the reason fewer attractions remain.

Indications are that most of the "Subway Circuit" houses will go dark by May 15, with few bookings in sight after that. Business in those houses during the past several months has been better than along Broadway. With the admission scales lower, the non-musical attractions in the outlying houses have grossed 50 per cent. over many of the shows of the same type on Broadway. Last week "The Gold Diggers" got \$13,800 at the Broad

Street, Newark. That house has been averaging well over \$13,000 weekly. The Shubert-Rivera last week got not far under \$10,000 with "The Woman in Bronze," while the Bronx opera house played to \$6,000 with "The White Peacock," which beat 1' Broadway gait. The latter house recently played "East Is West" for two weeks, getting between \$11,000 and \$12,000 each week.

Showmen appear to recognize poor business is not confined to theatricals, and that is one of the factors that is holding down new production. Though widely separated in field, there is a comparison to be drawn from the paper mining industry. It has been completely shut down for months be-

cause the cost of production is higher than the market quotations on the metal. With so many attractions nowhere near bringing back the cost of production, similar shutting down is evident.

About this time last season the metropolitan hotels were reported far under normal and that is said to attain now, with only one, two or three leading hostilities booking close to capacity. The inference is that New York has a shorter season for visitors and buyers with no excuse to remain longer than business requires. Hotels through the system of floor controls are able to cut operating expense by closing off entire sections of the establishments at one time. It is said a number of floors have been cut off in the big hotels within the past two months.

"Sally" will leave the New Amsterdam after another week, going out with the American record in gross drawn in one house of nearly \$2,200,000. "Get Together" at the Hip will also close next week, its (Continued on page 17)

PUBLIC PERFORMANCES IN FUTURE AT M. O. H.

John J. Coleman Director of Ceremonies for Scottish Rites—Open Dates

John J. Coleman, general manager for Gus Hill for the last two years, retired last week to assume the position of Director of Ceremonials for the Scottish Rite Bodies of New York state.

In line with his duties, Mr. Coleman will have charge of the Manhattan opera house, recently taken over by the Masonic order.

The theatre will be utilized by the Scottish Rite Bodies for ceremonials the first, third and fourth weeks of every month from September to May. The second week of the months mentioned the Manhattan will also be left open for public entertainments.

SUES PEPPER FOR DIVORCE

Florence E. Pepper has started absolute divorce proceedings in the Bronx County (N. Y.) Supreme Court against James Pepper, box office man of the 44th Street theatre.

March 7, the Normandie Hotel and an unknown woman are the time, the place and the cause. Henry J. Block is acting for Mrs. Pepper. Hearings start next Tuesday before Justice Mitchell.

ONE SPEC LESS

Charles Kramer, popularly known as "Skibooteh," proprietor of the Royal Ticket Agency, which adjoins the Palace theatre, will close his establishment May 1, his lease expiring on that date. He proposes to give up the speculating business and will go abroad.

FLAPPERS JEER JULIET

Walter Hampden Rings Curtain Down, Then Begins Play All Over

Los Angeles, April 12.

A balcony of laughing school girls and their escorts encountered an effective "master-at-arms" in the person of Walter Hampden during his performance of "Romeo and Juliet" at the Mason Opera House. The curtain was rung down at the direction of Hampden during the bridal chamber scene, when various sections of the audience interrupted in loud guffaws, and a number of the students upstairs called across the building to friends.

When quiet came Hampden stepped from behind the curtain and delivered a short speech in which he criticized the youngsters' conduct, and said he didn't want the audience's money but their attention. A round of applause greeted the actor. Then to cap the climax Hampden reopened the play and did the first act over.

WHITE TO PRODUCE

George White will make two productions next season, both musical. One goes on in November. It is said to be a novelty show of revue type. The next edition of "Scandals" will not be produced until the first of the year.

The coast tour of "Scandals" will take in a number of one-nighters on the way out.

Watch for FRANK VAN HOVEN'S
B.C. ADV. Next Week

INSIDE STUFF

ON LEGIT

Leonard Bergman, treasurer of the New Amsterdam, left Dr. Stern's sanatorium Tuesday. He took two weeks' treatment for water on the knee. The hospital was tickled at his going, so many callers camping in his room almost wore out the mat. A huge basket of fruit was sent as a squarer by the Forty-second Street Country Club, of which Bergman is one of the hardest of the hard-boiled. The organization is the greatest indoor country club in the world.

"Taboo," a special matinee production playing off afternoons at the Sam H. Harris, has a mixed cast of white and negro players. The reviewers did not appear anxious to dissect the play, several making no attempt to explain the story. Consideration of the players by several critics was in favor of the negro players, who they said were better actors than the white artists. One scribe tabbed the piece as being another "Shuffle Along" without music. "Taboo" deals with voodooism, the locale being in Louisiana.

William A. Brady has been cleaning up in Wall Street during the last few days, according to stories current on Broadway. Last Saturday at the close of the market it was noted the theatrical manager was \$100,000 ahead on Interborough alone, a bull movement having carried that stock along for an advance of 12 points. Mr. Brady is known to be constantly in "the Street" and always as a heavy operator. In a movement such as the Street has seen during the last ten days it is certain he quit either a big winner or loser, and all reports thus far indicate that he was on the winning side.

The Ambrose J. Small mystery still occupies the attention of official Toronto. Lately a tailor in the town was unearthed who claimed he knew Small had been murdered by close acquaintances. After this exploded, it was alleged important papers bearing on the Small case had been stolen from an attorney's office. Meanwhile the reward of \$50,000 offered for the location of Small, dead or alive, stands, and the Small family is attempting to have it judicially determined Small is dead, in order that the large estate may be turned over to his heirs.

A Sunday evening overflow of the magnitude of last Sunday evening is an uncommon occurrence even on Broadway. When the John McCormack concert at the Hippodrome Sunday night was unavoidably postponed at a late hour owing to the singer's illness, money was refunded from the Hippodrome box office. It caused an influx of amusement seekers on Broadway, with no place to go. Many wandered into different theatres open along the main street, inquiring what kind of a show was being given inside and if it were any good. Some houses that had started lightly through the pleasant weather quickly filled up after the Hip's turnaway started.

As recently stated in Variety, "The Night Call," a mystery play which the Co-operative Players' Assembly is producing, was accepted without the identity of the author being known. Since then no less than three claimants have written the assembly, alleging authorship. It was decided to inform each to submit a synopsis of the play. A fourth individual is said to have been tipped off to the story and may also make claim. Positive proof of ownership will be required before royalties are paid.

A member of the stage crew with a dramatic show made an investment of considerable proportions in gin while the piece was playing in Canada. The bottle goods were wrapped in the scenery and safely brought across the border. A revenue agent appeared shortly after the arrival of the show in an Ohio city and confiscated the contraband and also levied a fine against the offender.

"The Greenwich Village Follies of 1919," playing the middle west territory, cancelled Friday (today) on account of it being Good Friday, but played the remainder of Holy Week, with the members of the company receiving a full week's salary. Sunday the show will play an extra matinee in Hamilton, O., the company being paid an extra one-eighth of a week's salary.

The delay in announcing holders of Shubert unit franchises for next season is occasioning some comment. From accounts, the definite list of franchise holders has not been settled upon. Another reason is said to be through four or five present Columbia burlesque producers having been awarded Shubert franchises, with the announcement delayed until the burlesque season officially ends, which is does this week. There is a report the Shuberts and the Herk-Spiegel end of the Shubert vaudeville for next season contemplate inviting all granted franchises to a hotel dinner, when they will be informed.

The rumors of the death of the former popular dramatic critic and publicity promoter, Glenmore ("Stuffy") Davis, have been in the air recently. His friends desire it to be known Mr. Davis is far from dead. He is very much alive and the father of a daughter who is now almost three years of age. The Davises are living in the neighborhood of Gramercy Park. Mr. Davis has been devoting himself of late to the collecting of old books, especially first editions, through the old book shops in the lower part of the town. His health, according to those recently seeing him, has undergone a steady improvement, although he has not as yet fully recovered from the stroke he suffered some years ago.

Alonso Price and Tony Buffano are teamed again in the playwriting of a musical piece which will be presented April 22 at Parson's, Hartford. That was the scene of other shows by them, one reaching Broadway. It was "Somebody's Sweetheart," produced by Arthur Hammerstein after he witnessed an amateur showing of the show at Parson's. Price and Buffano have their own way of trying out material. From the 6,000-odd employees of the Travelers' Insurance Co. home office at Hartford the cast is chosen, and the authors count on the employees selling tickets for the performance, generally given two or more times. Financial success is virtually guaranteed, the house aiding in putting the show across, while managers are invited to look over such attractions that look promising.

"Shuffle Along" is drawing repeaters so frequently and is so consistently turning a profit that its managers, Harry L. Cort and John Scholl, anticipate its continuance through the summer, into next season. Next month a year's run will have been attained, a record never approached by a colored revue before. There is plenty of "dog" around the 63d Street, where the piece is showing. The four featured colored artists are in on the piece, and financial prosperity has been evidenced in a number of ways. Sissle and Blake, and Miller and Lyles are the "boys" getting a percentage weekly. All have motor cars, plus chauffeurs. This week Lyles appeared, sporting one of the fanciest watches ever flashed on the uptown belt. It is studded with diamonds and cost the comic \$1,100. Sissle appears to be the business man of the quartet. He has opened an auto accessory shop and a music store.

"Just Because," a musical show offered at the Earl Carroll, is reported to be \$75,000 "in the box," and from the present outlook the society-backed attraction may only cut the loss by that sum secured for the

picture rights. The way the show was framed, a gross of \$10,000 weekly was necessary to break even. The loss for the last week was about \$4,500, the gross approximating \$5,000 and the house guaranteed \$4,000 weekly. The show was listed to stop last Saturday, but the management decided to continue late in the week, and a new arrangement calling for another four weeks was made. Notice of closing had been given the cast, however. Difficulty with the business management, dating before the show opened in New York, is still to be settled. B. D. Berg, who sued George Brokaw, the managing director, won his claim in court by default, but Brokaw gave bond, staying judgment, it being his intention to fight the case in higher court. The salary of choristers was cut \$10 weekly, but it is explained that some were paid as high as \$75 and are still drawing down \$60 weekly.

The score of "Letty Pepper," Oliver Morosco's latest at the Vanderbilt, was done by Walter Janssen, a youthful composer whose first effort was the melodies of "Love Dreams," also a Morosco piece that ran briefly at the Apollo last fall. Several of the jingles in "Letty" stamp the youth as one of promise. He is the son of August Janssen, owner of the Hofbrau, New York, which is also known as "Janssen Wants to See You." The elder Janssen, who is an extensive investor in Long Island property, is interested in the Morosco theatrical enterprises, which were incorporated some months ago.

Another flock of changes coming in "Tangerine" at the Casino in the next few weeks, due to the management trying to sign contracts with those now playing that would stipulate their going on the road with the attraction next season. On Broadway, up to the present, this attraction holds the record for changes made in the cast during the 37 weeks the show has been playing. Early this week Nick Holde, who has been general manager for Carle Carlton, resigned, at the same time giving up the management of "Tangerine." Holde was with the attraction since it opened its season early in August. He brought about a change of house for the attraction on its coming to New York. Originally scheduled for the 39th street, where a \$4 top scale would have been compulsory for the show to get a break, Holde prevailed on the Shuberts for the Casino and then created a \$2.50 top scale against the opposition of both the Shuberts and Carlton, making the attraction the first of the season's lower scaled shows.

The box office price on the tickets was one of the greatest things in the show's favor during the early part of its run. At that time Wm. Faunce, Col. J. J. Watts and Carle Carlton were jointly interested. In the show, but differences arising between the partners brought legal action at a time when the show was something like \$60,000 ahead. Then Carlton bought out the partners, who held 60 per cent. of the attraction, for \$40,000 cash and an arrangement whereby they were to receive a certain percentage of the profits of the attraction, providing there were profits to a certain amount.

Immediately following the legal entanglements trouble with the cast developed. Outside of Julia Sanderson, Frank Crumit, Jeanetta Methven and Allan Kerns, who hold run of the play contracts, almost every other role of importance has had five or six players during the season. The comedy role has held Jack Hazard, Hansford Wilson, Richard Carle and finally Herbert Corthell. In another role Martha Lorber, Jocelyn Lee, Edna Pierre and Jeanette MacDonald have appeared, and Gladys Wilson, Charlotte Taylor, Lotta Miles, Audrey Maple, Nancy Fair and Helen Francis have all tried another role. In two of the male roles Joe Herbert, James Gleason and Hobart Cavanaugh played one, while Harry Luck, Joe Herbert and Brooks Johns have had the other, with Puck returning for a brief time between Herbert and Johns. Three musical directors have been with the show, Gus Kleinicke, Jean Salzer and Max Steiner. Not one of the original octet of girls remains, and thus far five different dance teams have been in the attraction.

In the 37 weeks that the show has been here, having opened Aug. 8, the show averaged a gross of \$19,000 a week for 34 weeks, the last three weeks' business having been decidedly off.

There are three new houses on Broadway planted with sensational hits and about them there is at present an illusive quality of fortune that "makes show business." The National opened with a succession of failures and comment was heard the house had a bad location. But it landed with "The Cat and Canary," an attraction which will come close to earning back all the house cost its owners. It was not long after the National opened that it was necessary to make an arrangement with the creditors to pay off on the basis of 10 per cent. every three months, with a bonus of 50 per cent. added at the conclusion of the period. That all claims will be taken care of before the end of the run of "Cat and Canary" is indicated.

The Music Box, costing \$900,000 to build, was thought to be one of the riskiest ventures in years. Yet the remarkable success of the "Music Box Revue" should net the house nearly \$500,000 before the end of the run, which is predicted to last 52 weeks.

The 49th Street opened with a failure, as did the National. Its current hit, "Chauve-Souris," is said to be bringing \$10,000 a week back to the Shuberts. The house cost over \$300,000, considerably more than originally intended. It is said that had something to do with the withdrawal of Ed Margolies from the building of any more Shubert houses. It is notable that other attractions paid for new theatres during their runs in New York. One earlier case is that of "Within the Law," which paid for the Eltinge. That "Irene" turned the trick for the Vanderbilt is understood, while "The Bat" is said to have earned the Morosco over \$275,000 to date. The house is controlled by Oliver Morosco.

Announcement of the downward revision of the admission scale for the Music Box from \$5.50 top to \$4.40 top caused some confusion. The reduction concerned only the lower floor. The advance sale extends until June, and patrons having purchased tickets ahead in the balcony have been asking for a refund. Balcony seats are \$4.40 for the front rows, the scale being graduated downward, with one row at \$1.

De Wolf Hopper's "Fun Makers," scheduled to open at the Johnson theatre tomorrow (Saturday) night, appeared to be having its Jolson troubles this week. It seems the organization is made up of many members of the Lambs who proposed to offer a little of everything, such as grand and comic opera, musical comedy, tragedy, comedy, vaudeville and even minstrel. In deciding on the latter, they looked around for a name, and Lew Dockstader was invited to participate. The show will be run on a co-operative basis, for the regular salary list of the principals would run into record figures. After inviting Dockstader to join, someone discovered he was not a member of Equity. It was later discovered no one connected with the management of the enterprise was affiliated with the Producing Managers' Association. Later they found some of the chorus girls were not carrying Equity cards. It was being discussed this week whether the cast should be 100 per cent. Equity, but no one volunteered to embarrass themselves to the point of handling the Dockstader question. R. H. Burnside is staging the affair and Jack Pierre is to manage it, but neither is connected with the P. M. A. The production carries a number of sketches produced at the Lambs' Gambols, one of the features being a one-act opera called "Burning to Sing," by Burnside and Gustave Kerker. It will run something like the Lambs' Gambols, given one midnight last summer and afterwards on the road, briefly.

"Chauve Souris," the Russian specialty show that has been playing to capacity at the 49th Street theatre, was advertised in the lobby of the Forrest, Philadelphia, as the attraction there April 24. No names were used in the announcement, but inquiry in New York proved the billing a mistake on the part of Cholmondeley Jones, the syndicate press agent. The attraction due there is the Russian Grand Opera company, now in Chicago. The 49th Street is a Shubert-controlled house, while the Forrest is under Erlanger direction. It is due to pass under lease to the Shuberts, although booking agreement for Philadelphia provides attractions from either side may be booked.

STOCKS

Leo Kennedy and Rhea Diveley will be the leads of the stock at the Majestic, Utica, N. Y.

The remainder of the company, opening Monday with "The Bat," are Frederick Ormonde, Augusta Hill (Mrs. Ormonde), Dorothy Hull, Beryl McCaw, Phillip Quinn, Hal Munnis, Zeth Arnold. Harry Horne is director and Louis Tanner assistant.

Proctor's, Portchester, N. Y., which ended its vaudeville several weeks ago, has stock.

Stock will be installed in the Academy, Scranton, Pa., Monday, April 17, under the management of Joe Josef and William Augustine. The company will include Ruth Robinson, who will play the leads with Augustine, Estelle Floyd, Florence Coventry, Rita Davis, Lloyd Sabina, Charles Stevens, Herbert Treitel and Herbert Augustine. Al Landow will direct the company, the opening bill being "Scandal."

The Penn Players at the Grand, Wilkes-Barre, presented for the first time in this country Monday an English version of the French drama, "Daniel," by Louis Verneuil. The American rights to the piece have been secured by the Selwyn, who intend to produce it as a Broadway attraction in September.

The Auditorium Players at Lynn, Mass., playing at the Auditorium the past three months, closed Saturday. The lease of the Casey-Hayden Co., operating the stock company, has terminated. The theatre was purchased recently by Salem men, who will reopen it in the fall as a picture house.

Some of the members of the company will go to Duluth, Minn., where Messrs. Casey and Hayden operate a theatre in which they will produce summer stock. Other members will go to Omaha, where the company also has a theatre. The Lynn company has been headed by Jeanne Devereaux and William Naughton.

The Aborn musical stock at the Colonial, Utica, N. Y., opening April 24 with "Going Up," followed by "Oh Boy," will have in its list of principals Leo Daley, Maude Gray, Virginia Watson, Sonya Leyton, Ed Marble, Edith Bradford, George Shields, Edward Begley, Roy Pervance, Arthur Bowman, Arthur Girard, J. P. McSweeney.

LEGIT ITEMS

Ethel Gilmore starts next week on a southern tour with her ballet. The company will go to the coast.

Harry Sloane, in advance of the "Follies," has been assigned to agent "Sally" and is in Boston preparing for the debut there April 24.

"Tickle Me," with Frank Tinney, will close at Atlantic City next week. Tinney remains under the management of Arthur Hammerstein for next season. He will star in a new musical show, dated for the Selwyn late in August. The tentative title is "Daffydill."

The review of "The Hotel House" mentioned "Round on the End and High in the Middle" as an old song. The number was written especially for Frances White by Bert Hanlon and Al Bryan and interpolated in the score.

BUFFALO BUSINESS

Hip Takes Big Drop Last Week—Loew's \$12,000

Buffalo, April 12. Last week's business at local picture houses about as following estimate:

Loew's—"Moran of the Lady Letty" and vaudeville. (Capacity 3,400. Scale, mats, 20c.; nights, 30-40c.) Excellent week's business on strength of strong feature and good vaudeville. Show compared favorably with higher-priced houses. Over \$12,000.

Hip—"What No Man Knows," first half; "Back Pay," last half. (Capacity, 3,440. Scale, mats, 15-25c.; nights, 30-50c.) Fell off substantially for one of worst weeks in many months. No apparent reason. Between \$5,000 and \$6,000, which leaves big gap.

Lafayette—"Shame" and vaudeville. (Capacity, 3,700. Scale, mats, 20c.; nights, 30-50c.) Dropped off slightly. Picture drew only fair comment. House doing four shows Saturday. It means turn-overs, but gives the public small end. Around \$8,000 last week.

Watch for FRANK VAN HOVEN'S BIG ADV. Next Week

POOLING-BOOKING COMBINE FAR FROM COMPLETION

Reported Realty Appraisal Being Made Preparatory to Wall Street Financing—Values May Reach \$80,000,000—Independent Producers Must Be Considered—Preferential Contracts Held

The Erlanger-Shuberts booking combine that takes in a pooling arrangement for the principal cities has not assumed the proportions accredited it several weeks ago. It was then stated by one of the leading managerial allies controlling important theatres in New York and in the other major cities, that his organization was counted in the booking agreement. It is now said neither Sam H. Harris nor the Selwyns have joined the combine, and there is doubt now about A. H. Woods. The principals in the combine are reported claiming these managers having joined, but they have not been approached with the proposition as yet.

That the Erlanger and Shubert interests are partially holding back the crystallization of the booking combination with the prospect of attracting Wall Street and capitalizing the bulk of big city theatre ownership under one big incorporation, is believed in theatrical circles. It is known theatre properties are being appraised. That is preparatory to the presentation to banking interests of the total in property equities and long-term rentals. Something like \$80,000,000 is mentioned as the total capitalization in sight.

If the capitalization of theatre ownership becomes an actuality, the controlling corporation will not enter into the field of production,

according to showmen, who predict the entrance of Wall Street into the legitimate field. Production would proceed much along the same lines as now, the only important difference being in the actual ownership of theatres. Actual property value is the feature believed to have interested the bankers, with the reasonable assurance of profit from theatre operation, especially when controlled by the booking combination in process of formation.

The proposal to limit bookings in the major stands next season is another angle that may retard the completion of the booking and pooling agreement. A limit of from four to six weeks for any city outside of New York is reported to be one of the provisions. That such a regulation is sure to draw the fire of independent managers who have sure-fire successes but no theatres, is already evidenced.

The booking limitation is said to be one of the factors keeping the Harris and Selwyns offices outside the combine. Both have theatres on Broadway, through ownership and lease, and affiliated in a booking way, have houses in Boston, Cleveland and Chicago, where they are building two new houses. Harris is said to have a preferred booking agreement with the Erlanger office. Selwyns and Woods have preferential agreements for bookings with (Continued on page 17)

"LOLA" CONTINUES ON COMMONWEALTH PLAN

In Difficulties as Cash Fails and Leading Man Quits—Promoters Contribute

Chicago, April 12. "Lola," put out by Leslie Morosco as a starring vehicle for Helen Shipman, went into the commonwealth plan at the La Salle this week after cash failed, promoters had contributed funds and an agreement between the company, the Shuberts and Equity had been reached.

Charles E. Barton, who had acted as company manager under salary from Morosco, resigned when his salary was not paid, and left the management to George Stoddard.

The "S. O. S." was sent out, Equity representatives were called in and John J. Garrity, general manager for the Shuberts in this city, arranged to take care of the financial needs of the company. Sunday night, after all the chorus girls had been paid, Fred Hilder, who was featured with Miss Shipman, announced that unless he got his money he would quit. It was not forthcoming, so he withdrew. The other members of the company all agreed to stick together.

Monday Stoddard got in touch with H. B. Day of Pittsburgh, who was interested in the venture, and the latter sent \$1,000 to meet the (Continued on page 17)

LENT HITS CALIFORNIA

Good Record Since Jan. 1 Broken by Arrival of Holy Week

Los Angeles, April 12. Legitimate business in Southern California has been running exceptionally well for good attractions since the first of the year. According to one of the State's leading bookers, he has not noticed the usual Lent cut until this week, which is making a big dent in the box office returns. Two box office records were shattered since January in this city. David Warfield's record of \$24,000 for a single week at the Mason opera house was beaten by Ethel Barrymore in "De-classe" when the returns ran around the \$25,000 mark. Warfield, however, recaptured the high mark by doing more than \$26,000 with "The Return of Peter Grimm" at the same house.

Walter Hampden followed Warfield. Shakespearean plays got better than \$10,000 for six days. Kolb and Dill in "Give and Take," Aaron Hoffman's new play, are doing well in their second week at the Mason, although not up to the anticipated \$34,000 for the two weeks, principally due to Holy Week.

The "Greenwich Village Follies," at the Philharmonic auditorium, had a fairly good week, its first seven days doing over \$16,000, but took a flop the closing five days, coming down to around \$7,000.

Legitimate business in the valley towns has been above the average one-night returns. Opera is also taking its slice. This week the Chicago Grand Opera company is at the Philharmonic, with the advance sale in big figures.

DEMPSEY AND DOLLYS

A report had been current along Broadway for several weeks that Jack Dempsey, the heavyweight champion, was engaged to marry one of the Dolly Sisters. When Yanciel announced that she was about to sail for England, Dempsey's announcement that he was sailing followed shortly. Since then he seemed to divide his attentions between the two sisters, and after Yanciel's sailing was postponed he was frequently seen with both.

Tuesday he sailed on the "Aquitania" with the two sisters. One of the girls has been reported about to marry a millionaire British nobleman, the exact identity of the particular one being here, also, divided 50-50. When asked which one of the girls he wanted to marry, Dempsey, smilingly, said: "Either one."

FLO ZIEGFELD SAYS "NO" TO EQUITY MAN

Chicago Deputy Wanted to Go Back Stage of "Frolic"—Threatened Trouble

Chicago, April 12. Attempts by an Equity representative attached to Equity's Chicago office to secure admission to the stage of the Colonial, playing Ziegfeld's "Midnight Frolic," have been unsuccessful. Ziegfeld stated he would close the show rather than permit the Equity official on the stage. That followed the latter's threat to appeal to the stage hands and musicians' unions.

Ziegfeld said no one had any right to go back stage other than the members of his companies. He explained there were no exceptions, and that there was no animus toward the local Equity office. It was thought that the manager issued orders as a result of the Equity difficulty Christmas when a threat to keep the curtain down was made.

Brandon Tynan, the Equity deputy with the "Frolic," sided with the manager. The actor stated he was too busy to see people back stage, and if the Equity representative desired to communicate with him it should be outside the theatre or in the Equity office.

BALL FOR ACTORS' CHAPEL

An entertainment, ball and dance will be given at the Astor Hotel April 20, the proceeds to go toward the renovation of the Actors' Chapel of St. Malachy's Church.

A program of talent will be furnished by the Keith offices, with tickets being sold at \$1.

MOORE-MEGLEY IN P. M. A.

The Moore-Megley Co. was added to the active membership list of the Producing Managers' Association last week.

The producing firm became eligible through its introduction in the musical comedy field with "Molly Darling," the new Chicago Palace summer show.

"Lilies" Reopening at Bronx

"Lilies of the Fields" will reopen at the Bronx, New York, opera house next Monday. It is due for Powers', Chicago, and may go direct or stop a week or so en route.

RUSSIAN BENEFIT NETS \$10,000; "SOURIS" FOR CENTURY ROOF

Crowd Sunday Evening Well "Nicked"—Stars as Front of House Staff—\$800 Paid for One Program

"Chauve-Souris" plus Nikita Balieff and the imported Russian specialty company, will be moved by Morris Gest to the roof theatre at the Century early in June. The attraction, now the only show on Broadway playing to \$5 top, is at the 49th Street, and is one of Broadway's "big six"—that limited group doing capacity business. "Chauve-Souris" was to have returned to London for the spring season, but is to remain in New York.

The roof at the Century is equipped with seats similar to a regular theatre. It has been unlighted for most of the season. Formerly it was used for midnight revues. The roof will be fitted up like a Russian room, and the same scale of \$5 top will obtain. The management contends the attraction, being a novelty, will be a better draw during the summer on the roof than in a regular house. The roof will accommodate a little over 500 persons, as against nearly 700 at the 49th Street.

Gest staged one of the most successful benefit performances in years at the 49th Street Sunday night, when "Chauve-Souris" was presented. Stars from current attractions officiated in the front of the house. The gross for the evening amounted to \$10,010.10, which will purchase 1,001 food packages to

CO-OPERATIVE CAST UPSETS "MONTMARTE"

Helen Ware Leaves Play—Arthur Hohl Also Out—New Play Dissatisfies

Squabbling within the cast is reported to have been the cause for the withdrawal of several players from "Montmartre," a co-operative show, produced at the Belmont, New York, by the Players Assembly. The piece will move to the Bayes April 24, its continuance there and the presentation of "The Night Call" on the same date by the organization not preventing arguments and cliques in the Assembly.

Helen Ware is out of "Montmartre," as is Arthur Hohl. Clark Silvernail withdrew several weeks ago, but it is claimed he did not sever his relations with the Assembly, accepting another engagement. The selection of a new play, counted on more or less as a successor to "Montmartre," started feeling. Only three players of the original group would fit in "The Night Call," the players taking the position a piece giving opportunity for the others should have been selected. It was felt that such a policy would be more equitable for members of the Assembly, such as Miss Ware, who accepted a bit in "Montmartre" to aid in putting it over.

To play in the piece for what is known on the Belmont stage as "peanut money" without opportunity in the next attraction aroused feeling among the players.

"The Night Call" will have Helen Lowell and Brandon Hurst, both now in "Montmartre." Frank Doane was named for the mystery play, cast, but a change keeps him from the Belmont attraction. Rose Winter and Mabel Frenyear are reported leaving "Montmartre."

The Players Assembly was formed by 10 players banding together, each depositing \$100 to start operations. John Brunton, who made the production, was the 11th member. "Montmartre" has been drawing around \$5,000 weekly, playing 50-50 with the house. There are 35 people in the show, some extras, but under small salary, except the 10 original players. After paying operation expenses the company's share has been from \$1,200 to \$1,500 weekly. The principals are said to have drawn between \$50 and \$100 weekly on a sharing basis.

THEATRE PRIVATE

Mass. Atty. Gen. Delivers Opinion on Legislative Measure

Lynn, Mass., April 12. Upon receipt of an opinion from Attorney General Allen that a law to prohibit theatres from charging higher prices for admission on Saturdays and holidays would be unconstitutional, the State Senate accepted the adverse report of the Committee on Legal Affairs on a bill affecting the theatres in such manner.

The Attorney General said that, in his opinion, such a bill would be an infringement upon private rights, and that the Legislature has not the authority to regulate any private business unless in an emergency affecting public health, public safety or public welfare.

BARRY BAXTER ILL

Chicago, April 12. Barry Baxter, juvenile with "Blue-boards Eighth Wife" at the Garrick, who has been garnering considerable space in the daily papers on account of his friendship with Mary Landon Baker, a local heiress, was taken suddenly ill after the Saturday matinee of the play and rushed to the Columbus Hospital, where a serious internal operation was performed.

Baxter will remain at the institution for at least two to three weeks. During his absence from the play his part is being played by Philip Tonge.

ELKS' OPERATIC CONCERT

The Elks' Club, lodge No. 1, will stage an operatic concert in the lodge room April 15, to be known as Jack Boone's night, for the Christmas Tree fund. The talent is presented by Fortune Gallo and H. R. Travis. It will include Mine, Marie Rappold, Dorothy Jardon, Manuel Salazar, Vincent Bellesner, Theodore Stepanoff, Joy Sweet, Alberto Scaretti, Madeline Keltie, Beatrice Eaton, Gaetano Viviano, Vasa Prihoda, James Wolfe and others. The admission runs from \$1 to \$25.

WALTER JONES' CONDITION

Walter Jones, who was removed to the Roosevelt Hospital, New York, three weeks ago suffering from internal complications and a nervous breakdown, was reported Wednesday as being improved, though still serious.

FIDELITY'S ADVANCE

Moving Into Larger Quarters—May Build Within Year

The Actors' Fidelity League has taken over new quarters at 13, 15 and 17 West 45th street, between Fifth and Madison avenues. The new rooms will give the Fidelity considerably more space than its quarters now on 43d street. The Fidelity will move about May 1.

Plans are under way whereby the Fidelity will build a home of its own in the Times Square section within the next year.

WALDMAN'S COMING DOWN

Newark, N. J., April 12. The Halsey was sold last week and the house closed. The new owners have not been made public but it is understood that they will demolish the house and erect an office building on the site.

This theatre was originally Waldman's and is the oldest house in the city. It was the intention of the Aschers, who leased the house, to rebuild this summer, but when the building inspector looked the place over he decided that the theatre was too old and, while it was in no immediate danger, any improvements that were to be made would be useless unless the house was entirely torn down.

OUTING FOR BOX OFFICE MEN

The annual outing of the organization known as "The Helrasims," composed of box office men and others who once a year are the guests of one of the big ticket organizations in the city, will be held May 28.

The location selected is Glen Cove, L. I., where several former outings have taken place. The usual motor car transportation will be furnished and in addition there will be other things furnished.

COGHLAN BENEFIT APRIL 23

The Sam Harris office is arranging the benefit for Rose Coghlan, sponsored by the Producing Managers' Association. Tom Oliphant has been delegated to arrange the program.

The performance will be given at the Apollo, New York, April 23. Illness will prevent Miss Coghlan from appearing. She is now resting with friends at Forest Hills, L. I.

SCHILDKRAUT MISSED CUES

Philadelphia, April 12. Joseph Schildkraut, star in "Lillom," now at the Adelphi, was married April 7 to Elsie Bartlett Porter, of New York, in City Hall. The ceremony was performed by Judge William M. Lewis, of the Municipal Court in the presence of over 100 guests, many of whom were theatrical people.

Assistant District Attorney Maurice E. Speiser was best man, and Mrs. Speiser, matron of honor. The bride's parents, Mr. and Mrs. Madison Porter, 35 Gramercy Place, New York, were also present.

It can hardly be said with truth that the ceremony went without a hitch, as Schildkraut inadvertently stood on the wrong side of the bride, and later made the mistake of putting the ring on the wrong finger. The bride on the other hand was calm and letter-perfect in her replies. Judge Lewis received her first kiss after the ceremony.

Following the wedding, Mr. and Mrs. Schildkraut received a number of their friends and relatives at a dinner party. They will spend the week-end in Atlantic City.

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.

"Back to Methuselah," Garrick (7th week). Third playing of Shaw's long-distance piece, entire play being given this week, two days to part of cycle. New production being readied by Theatre Guild, probably offered late this month or early in May.

"Blossom Time," Ambassador (29th week). Recovered slightly last week, gross moving to midway between \$12,000 and \$13,000 or better. With revised salaries opera is expected to last out the season.

"Blue Kitten," Selwyn (14th week). Dropped back along with most of list last week, gross being little under \$13,000. Management claims pace is satisfactory at this time and predicts better going after next week.

"Bull Dog Drummond," Knickerbocker (16th week). Reported doing between \$10,000 and \$11,000 in recent weeks. English meller has made best run of offerings at house this season. Still has draw in agencies.

"Captain Applejack," Cort (16th week). One of Broadway's big six, made up of three dramas and three musical attractions. "Applejack" close to non-musical crew leaders, with nearly \$16,000 weekly.

"Cat and Canary," National (10th week). Broadway's dramatic top-money getter, with gross going to \$17,500 last week, bit under best going here. Mystery play counted on to run into next season.

"Chauve-Souris," 49th Street (11th week). Russian novelty classed with musical leaders because of consistent capacity pace. Playing three matinees, drawing smart audiences. Four matinees for Easter week.

"Czarina," Empire (11th week). Reduction in scale to \$2.50 and some cut-rate allotment failed to boost draw considerably. Had dropped to \$8,000. Last week takings went to around \$8,500. Continuation after Easter not assured for long.

"Demi-Virgin," Eltinge (26th week). Pace has been around \$8,000 weekly and better of late; that figure should turn a profit for farce, which is counted on to finish out the season here.

"For Goodness Sake," Lyric (8th week). A musical piece that was able to hold its own last week, though the gross was a bit under the \$9,000 mark. Has limited but strong cast, which is outstanding feature and which would bring in better gross normally.

"First Year," Little (77th week). Fluctuated for first four days last week. Gross down again for total of about \$7,000. Short-cast comedy should turn profit at that figure.

"First Fifty Years," Princess (5th week). Two-person play being tried, with Easter business figuring to live on box-office trade, which hangs around \$2,500 mark.

"French Doll," Lyceum (8th week). Hitting around \$7,500, with cut-rate aid counting. Show liked but never hit important pace. Will continue through month and part of May.

"Funmakers," Jolson (1st week). Commonwealth revue under direction of De Wolf Hopper; staged by R. H. Burnside. Is playing on sharing terms. Listed to open Saturday night.

"Get Together," Hippodrome (33d week). One more week to go, big house, which got late start, cutting season about month. Whether Hip will have some other offering for spring undecided and unlikely.

"Good Morning Dearie," Globe (24th week). Becomes Broadway's money leader this week. Music Box in dropping scale to \$4.40 (same as "Dearie") and unable to gross as much. Both are sell-outs, outstanding musical attractions of season. "Dearie's" pace has been \$29,000 weekly.

"He Who Gets Slapped," Fulton (14th week). Between \$9,000 and \$9,500 last week. Theatre Guild is preparing two new shows, one for Garrick and other may be opened here, succeeding "He" next month.

"Just Because," Earl Carroll (4th week). Was to have closed last Saturday, but management decided on continuance late last week. Business about \$5,000, just about half necessary to play to even break for this musical piece.

"Kiki," Belasco (20th week). If the theatre was large enough this show would lead street (in dramas) in money grossed, as it does in demand. Its consistent \$16,500 is capacity and it will go through the summer. Easily smash of non-musical offerings.

"Lawful Larceny," Republic (15th week). Ability of Shipman drama to hold up through Lent proves class. Has not been off much and

although not sell-out is money maker. Beat \$10,000 last week.

"Letty Pepper," Vanderbilt (1st week). Third production of Oliver Morosco this season on Broadway. Musical version of "Maggie Pepper," starring Charlotte Greenwood. Opened Monday.

"Madeleine and the Movies," Gaiety (6th week). Cohan comedy getting share of box-office attention but affected last week, with little under \$8,000 drawn.

"Make It Snappy," Winter Garden (1st week). Brings Winter Garden back into legitimate column, Shubert vaudeville closing last Saturday. Eddie Cantor starred in new revue and Nan Halperin featured. Comes in with excellent reports from road. Opened Thursday.

"Marjolaine," Broadhurst (12th week). Polite musical play holding up fairly since slump dating from Washington's Birthday. Business has fluctuated upward of \$1,000 weekly. Last week's takings \$10,500 or little better.

"Montmartre," Belmont (9th week). Commonwealth production by Players Assembly, which by reason of no stipulated salaries explains continuance. Has been able to do better than \$5,000. Another production in sight by same organization. Moves to Hayes after another week.

"Music Box Revue," Music Box (30th week). Admission series \$1.40, original top when show opened. Went to \$5 after eighth week, setting record for scale of 22 weeks. Business now gauged around \$26,000 weekly.

"National Anthem," Henry Miller (12th week). Few weeks will see end of season unless business comes back after Easter. Started off very well, with recent pace around \$7,000 or bit under.

"Rose of Stamboul," Century (6th week). Big house on Central Park West forced to turn upper floor tickets into cut rates last week, though orchestra floor not affected, with sale there good. Revenue from top floor and parties last week sent gross to better than \$22,000.

"Rubicon," Hudson (9th week). One of surprises of season. After opening was not given much chance of landing. Racey story has found ready market and with cut rates aiding business of late over \$9,000, which beats number of newer attractions.

"Sally," New Amsterdam (69th week). One week more to go, house going dark and show going to Colonial, Boston, where it is designed to run well into summer. Was last season's musical smash and leaves with record of house, also total gross for Broadway. Is closing strongly with \$50,000 in sight last two weeks.

"Shuffle Along," 63d Street (47th week). Around uptown house claimed record colored revue will run into next season. First drop in long time noted early this week. Last week nearly \$9,000.

"Six Cylinder Love," Sam Harris (34th week). Volume of cut-rate sales did not count as heavily last week as week previous. Takings were about \$9,600.

"Tangerine," Casino (36th week). Went into cut rates last week for first time, though allotment there limited. With that aid and party sale, business jumped over \$2,000 for gross of around \$11,500 last week.

"Thank You," Longacre (28th week). Will finish out month, business still turning profit. "Go Easy Mabel," musical show, due in early in May.

"The Bat," Morosco (86th week). Around \$7,000 last week, expected for this stage of run. Recovery figured for next week and run leader should last out season. Can make a little money at present pace.

"The Blushing Bride," Astor (10th week). "The Bronx Express" is listed to succeed here after another week. "Bride" will move to 44th Street following "Zero," a benefit show there next week. Approximated \$8,400 last week.

"The Dover Road," Bijou (17th week). Money maker from premiere. Comedy is hooked up to turn profit at moderate gross and stands good chance of running into summer. Good business for house last week, with well over \$8,500.

"The Hindu," Comedy (4th week). Mystery play doing fairly. Last week takings were around \$6,000 or little under. Not large cast and gross may break even.

"The Law Breaker," Klaw (10th week). Another week or so will probably find succeeding attraction offered. "The Shadow"

3 NEW MUSICAL SHOWS
HIT CHI SAME TIME"O'Brien Girl" Given Best by
Critics—Billie Burke's
Big Final Week

Chicago, April 12.

The windup of the Lenten season proved somewhat of a calamity to the legitimate attractions. The folks shunned the theatres last week.

Three musical attractions opened, all on Sunday, with none registering in a sensational manner. "The O'Brien Girl," at Cohan's Grand, seemed to score best of the trio, with McIntyre and Heath's "Red Pepper," at the Apollo, coming in a close second, and "Lola," with Helen Shipman, starred, a poor third, with a possibility of it not surviving a second week. Miss Shipman scored individually, but it seemed as though the book was somewhat loose in construction, and there was superfluous dialog. The melody and lyrics are along conventional lines, with none of the hit type. Business here was way off, and with the show having a deficit prior to coming into the La Salle.

Billie Burke in "Intimate Strangers" in her last week at Powers, was compelled to give an extra matinee Friday and garnered the high water-mark of receipts at this house. Miss Burke gained unusual publicity in the dailies throughout the week as a result of a controversy in legal form between herself and Mrs. Brown, a society leader, from whom she had rented an apartment for her sojourn here. The dailies fell hot and heavy for the yarn, giving it loads of space on the front pages for several days and a lot of photographs. To climax the affair Flo Ziegfeld came on from New York Friday and the story kept going. William Gillette followed "Intimate Strangers" Monday in "The Dream Maker."

Another attraction that departed Saturday was "Nice People" after an extended run at the Cort to make way for Pauline Lord to open Sunday at the Cort in "Anna Christie."

Estimates for last week:

"Intimate Strangers" (Powers, 3d week). Billie Burke, last week, reached over \$17,000. Room had to be made for Wm. Gillette, who opened Sunday in "The Dream Maker."

Russian Grand Opera (Olympic, 3d week). More than held own. Established locally and might find it advantageous to play here each season. Despite off business conditions got \$15,000 last week. Advance sale big. Leave Saturday to make way for May Robson in "It Pays to Smile."

"Bluebird's Eighth Wife" (Garrick, 7th week). Barry Baxter's hitting

ing readied by Marc Klaw. "Law Breaker" has been in \$5,000 weekly class.

"The Mountain Man," Maxine Elliott (18th week). Moves to 39th Street Monday, having one or two weeks more to go. Marjorie Rambeau in "Her Three Husbands," first called "Up," also "Jenny Jones," succeeds.

"The Nest," 48th Street (11th week). Probably affected by approach of Holy Week, last week's takings dipping slightly under \$6,000. Drama that should last into May, although moderate gross piece.

"The Perfect Fool," Cohan (25th week). Rates as one of successful \$250 attractions of season. Last week it drew \$12,500, the lowest gross of run. Show billed to open this month in Chicago.

"The Hotel Mouse," Shubert (5th week). Counts disappointment to date but may pick up starting next week. Low mark of run last week with around \$9,500 in. Cast cutting here as with other musicals.

"The Pigeon," Frazee (11th week). Another week for revival, doing between \$4,000 and \$5,000. "The Night Call" will succeed April 21. To the Ladies, Liberty (8th week). Some cut-rate aid for this comedy which is berthed in musical comedy theatre. Its gross has been profitable since opening. Average pace has been around \$14,000 instead of \$15,000 quoted. Last week bit under \$13,000, which is smart draw.

"Up the Ladder," Playhouse (6th week). One of the Brady trio of dramas and doing as well or better than others. Just missed being exceptional and is ready buy in cut rates.

"Truth About Blayde," Booth (5th week). On form of the reviews this comedy should have landed with winners. It is beating most of other new ones, though off from \$10,000 last week. Takings little under \$9,400.

"Orphans of the Storm," Apollo (15th week). Final week for Griffith picture production. House will return to legitimate. "The Lady Bug" the Easter offering. Picture grossed little over \$8,500. Houdini, Times Square (2d week). Another week after this will probably see conclusion. House will get "The Charlatan," due April 24. Picture under \$4,000 last week.

dailies for heavy space helped considerably toward keeping attraction close to \$18,000. Matinees unusually heavy, with women folks in majority. Baxter now out of cast for several weeks on account of sudden illness.

"Ladies' Night" (Woods, 3d week). Running according to local censorship restrictions, business fell a bit shy of previous week, with attraction taking in around \$13,000.

"Red Pepper" (Apollo, 1st week). McIntyre and Heath's new vehicle will prove most pleasing entertainment for summer consumption here. Abundance of \$2 seats is bound to strike fancy. Dailies kind to attraction. Business fairly good, around \$16,000.

"Nice People" (Cort, 24th week). Francine Larrimore's farewell week brought out the "last minute" customers and got heavy week. Sunday, "Anna Christie."

"The O'Brien Girl" (Cohan's Grand, 1st week). Getting best send-off of week's new crop from dailies, this Cohan show looks as though it is in for long engagement. First week's gross not what expected, between \$15,000 and \$16,000.

"The Exquisite Hour" (Princess, 3d week). Grace George is doing as well as might be expected, with majority of patronage coming from society and high-brow elements. Around \$9,000.

"Lady Billy" (Illinois, 6th week). In view of conditions Mitzi did remarkably well and reached over \$15,000. Stays two weeks more, with Ed. Wynn underlined April 23.

"The Night Cap" (Playhouse, 14th week). Only mystery play in town doing very good on lonely Boulevard. Close to \$8,000.

"Lightnin'" (Blackstone, 31st week). Running close to completion of eighth month, this attraction proves most stable of all. With business shot, reached around \$18,000.

"Lola" (La Salle, 1st week). Helen Shipman's first starring vehicle just could not register. Principals and chorus all work hard, but have nothing to work with. Around \$5,000 on week.

Ziegfeld "Frolics" (Colonial, 3d week). Considerable drop in business encountered here; matinees very poor. Lower floor holding up on night performances, with upper floors bit off. \$24,000 on week and maintained lead of musical shows.

"LILIOM" GETS OVER
FOR PHILADELPHIA HITRussian Grand Opera for
Forrest April 24—"Angel
Face" Returns

Philadelphia, April 12.

The most startling reversal of form shown here recently was by the Adelphi, which has been playing to bad business since early in the winter, when "The Bat" was still going strong. "Liliom" opened to a house that had only one vacant row downstairs and good upstairs play. By the second night there was a sell-out, and that state of things continued through the week.

Joseph Schildkraut, the star, got much publicity here through his marriage Friday at City Hall, and has also been a center of discussion in movie columns of a daily as the result of his work in "Orphans of the Storm." "Liliom" got the breaks at the opening, and although several nights were rainy, seems to have caught on with a bang. Those who predicted it could not last here under present conditions more than two weeks at the outside are professing astonishment. It is now looked to stay until the middle of May.

Another house which has failed to feel very strongly the Lenten season slump is the Broad, where Mantell has been playing to amazingly big houses at \$2 top. A bit off at the opening and at Wednesday matinee, Friday night's performance of "Macbeth" was a sell-out, despite bad weather. The Broad's management is exultant over unusually good business this year, with only two flops—"The Grand Duke" and "The Bill of Divorcement."

It is now apparently settled that Ed Wynn's show will not come in this spring, though several houses here still have displays on this show. At the Lyric "The Circle" did not maintain its promise of the last part of its opening week, but slumped back to two-third houses, light upstairs, throughout last week. Its three weeks here will not be as successful as was hoped and believed.

Fred Stone, now in his last week at the Forrest, has shown surprising vitality for a repeat show. The gross has consistently averaged over \$20,000, with the second week the biggest. Last week "Tip-Top" did just about \$20,000, and with a sell-out Monday night of this week to the Racquet Club the final gross will probably be just as big. The Mask and Wig Club of the University of Pennsylvania comes in Monday for its annual week.

The Russian Grand Opera company is due in from the west April

MORE POOR BUSINESS
IN BOSTON HOUSESPredicted "Sally" Can't Get
\$3.50—Out-of-Towners
Have Seen Show Dur-
ing New York Run

Boston, April 12.

Another week of poor business was seen at the legitimate houses in this city last week, and in no instance was there any deviation from the general run of things. The shows went into this week with especially small houses for Monday night and with the indications being that even the low grosses of last week would be cut.

The Wilbur is the only legitimate Boston house dark this week, this being the second week of darkness due to the sudden disappearance of "Main Street."

There are three changes in attractions due next week, when "The Gold Diggers" comes into the Tremont. Geo. M. Cohan may take the house over for his summer show, "Smooth as Silk," with William Courtney, comes into the Selwyn and "The Last Waltz" comes into the Wilbur. "Sally" is due at the Colonial April 24. It will play at a \$3.50 top. Unless the local posters are all wrong it will not produce satisfactory results at that price. It is figured that those who can afford to pay \$3.50 top have already seen the show during its long run in New York.

Estimates for last week:

White's "Scandals" (Colonial, 4th week). Grossed about \$12,000 last week, not at all satisfactory.

"Dulcy" (Hollis, 4th week). Off during the first part of the week, but picked up with a good Saturday matinee and did about \$3,500 for eight performances.

"Welcome Stranger" (Tremont, 4th week). Between \$6,000 and \$7,000 for last week, and no signs of any latent strength.

"The Emperor Jones" (Selwyn, 3d week). Slumped badly last week, gross being in neighborhood of \$6,000.

"Greenwich Village Follies" (Shubert, 5th week). Off in company with all other attractions in town.

"The Green Goddess" (Plymouth, 10th week). Showing signs of weakening and to leave shortly.

24 at the Forrest. First reports that "Chauve-Souris" was the attraction caused a flurry among showmen here.

"The O'Brien Girl" (although one of the most successful musical shows of the year) will probably fail to last through the season at the Garrick, as was suspected. "Last weeks" are announced, and it seems probable that there will be at least one mor engagement at this house. The Cohan show has been off in gross for the past two weeks.

The Shubert is dark this week, following the flop of "Up in the Clouds," but the house expects to get the loss back and more with Jolson's "Bombo," which comes in Monday.

The only opener this week was "Angel Face," the Victor Herbert operetta which has been touring the southern sticks and which returns for a second visit here. Two years ago it played at the Forrest to fair business. Now it is at the Walnut at a \$2 top. Next week it is expected to jump with the others, and the management is not banking much on this week's record.

Monday will also see the opening of "The Varying Shore" for a two weeks' run at the Broad.

Estimates for last week:

Shakespearean Repertoire (Broad, 2d week). Mantell very good engagement, with few weak spots. At \$2 top, with usual big play upstairs, nearly \$12,000. "The Varying Shore" Monday.

"Tip-Top" (Forrest, 4th week). Stone show bright spot on year's record for this house, which has not been up to standard. "Tip-Top" has never fallen below \$20,000, and did just about that figure last week. "Mask and Wig" show of University of Pennsylvania Monday for one week.

"The O'Brien Girl" (Garrick, 8th week). Cohan show has dropped considerably and last weeks announced. Fine money-maker, however. Cast changed in several cases, notably Elizabeth Hines in title role. About \$12,500.

"Angel Face" (Walnut, 1st week). George Lederer's show which played at Forrest two years ago. In at \$2 top as experiment after tour of south. "Letty Pepper" held up to \$11,000, good money, in last week.

"The Circle" (Lyric, 3d week). Disappointed after spurt in latter part of opening week. Dropped to about \$10,000, with no prospect of improvement this week. Southern and Marlowe for two weeks beginning Monday.

"Liliom" (Adelphi, 2d week). Smash of spring season, and exception to general rule at house this year. Sell-outs ruled beginning Tuesday. Did just about \$14,000.

LETTY PEPPER

Battle Abe Greenbaum.....Paul Burns
 Imogene.....Mary King
 Mrs. Hatch.....J. J. J. J. J.
 Jan.....Thomas Walsh
 Hutchinson.....Hallam Bosworth
 Joseph Colby.....Ray Raymond
 Letty Pepper.....Charles Greenwood
 Corolla Van Ness.....Vera Halare
 Billy.....Frances Victory
 Margery.....Stewart Wilson
 Tony Barrillobaton.....William Balfour
 Mack.....

"Letty" has been a sort of trademark between Oliver Morosco and Charlotte Greenwood in recent seasons. His musical comedy, "Linger Longer Letty," with the elongated comedienne starred, did the expected on tour two seasons ago, and this season a new Letty show was produced called "Let 'Er Go Letty." It was reported doing profitable business in New England, but Miss Greenwood put thumb down and it was put aside. George V. Hobart was immediately commissioned to adapt the late Charles Klein's "Maggie Pepper" for musical usage, with "Letty Pepper" the result, opening at the Vanderbilt Monday (April 10).

The new "Letty" is the third production on Broadway, by Morosco this season and the second musical try ("Love Dreams," a fall entrant, failed). Coming late in a theatrical year that has been a bloomer for so many attractions, it has a chance to thrust itself above the flood. That is if the dramatics which were not submerged in the transition do not prove too much of a weight. The producer worked with Hobart in making over "Maggie Pepper," which served originally so well for Rose Stahl. Before it got far, however, it went to the coast, with others intrusted in fashioning it for New York.

Charles Klein's original drew much attention through the slang of the central character, and that same feature was capably adapted to the titles of the film version of "Maggie Pepper." The musical version has dodged that in a way and dialog invented in its stead. Four acts were used for the original play, as against two for "Letty Pepper," the first act being set in the workroom of a department store that is on the brink of ruin and the second in the showroom of the now highly successful shop, a year later. There is a tinge of the Cinderella in the story, the same as was in "Irene" and "Sally," but the new "Letty" show will not be a contender for the honors of either.

The cast surrounding Miss Greenwood is patently not weighted with exceptional talent. But there are two little people so amusing that they are to be rated next to the star herself. One is that polished and skilled diminutive actor Master Gabriel. The other is Frances Victory, a chubby kid whose cleverness in speaking lines was a delight to the feminine in the first night audience. She was bright enough to arrest the attention of the entire house several times and is going to be one source of the show's draw. A discussion on literature between the pair late in the second act should have been placed earlier, but even there the little people held the stage for five minutes. It was Hobart's happy way of poking fun at Alhambra stuff.

Miss Greenwood early scored with a number, "You Teach Me," with Gabriel teamed. The contrast in itself gave a reason for the little man's presence in the cast. The business of swinging Gabriel around made for good fun and earned encores. Gabriel fitted to fine purpose too for a fashion parade, a device that was logical in the showroom scene and which has always been favored in Morosco shows. His announcement in French was as neat a prelude to an exhibition of the kind as possible.

The score and lyrics are credited to names new in musical comedy. Leo Wood (brother of Joe Wood, girl act producer) and Irving Bilbo wrote the lyrics. Walter Janssen has composed two outstanding melodies. "Ray of Sunshine" is made the lead tune. It was used first as a duet by Ray Raymond and Miss Greenwood and the first singing of it was marred by Raymond's nervousness, the reason for him strolling off key. Raymond looked exceptionally well in the juvenile role otherwise. What sounded the prettiest number of the evening was "Blue Bird Blues," sung by Miss Greenwood. For some reason it was not elaborated into a chorus finale. Jane and Mary King (King Sisters) had two duets, one "Every Little Miss," coming at the close of the first act, "Coo-Dee-Dee," which had Jane King warbling variations, was used in the second act, which opened brightly to Jane's leading of "I Love to Dance." Stewart Wilson impressed as a dope, though his song seemed out of place.

Miss Greenwood's own brand of comedy was saved until well on in the second act. With "Lavender and Old Lace," teamed again with Raymond, she tickled the house, and again, alone with "Lean, Long, Lanky Letty Pepper." It was the star's sparkling way of handling that did much to carry the first act. One with Raymond was followed by a bit with Gabriel that was even better. He had brought her some mail-order queries and was informed that a brassiere was "inside stuff."

There were from 14 to 16 girls in

the chorus, which wasn't often used. Julian Alfred worked out at least two excellent chorus movements in the three or four numbers where the girls were in action. The show ran about 20 minutes overtime the first night, but eliminating the chorus to spread the book might have worked to advantage the other way round.

Earlier in the season Morosco had in mind the presentation of a musical show for \$1.50 top on Broadway. That was probably not in mind for "Letty Pepper," although the show was first reported aimed for a run in Philadelphia at a popular scale of \$2 top. The scale at the Vanderbilt is \$3, making it an exception to the influx of \$2.50 top musicals in the last several months. The house is small and the management figures that whatever the public will buy at \$2.50 will bring \$3 as easily. "Letty" is in the right house, the same that fitted so admirably for "Irene." *Ibec.*

OUT OF TOWN

CAMOUFLAGE

Somewhere in Canada is playing a soldier revue at \$1 top. It has about a dozen young men who saw service abroad and later entertained at the front, among others, for their Canadian comrades. Known as "The Maple Leafs," they retain that name, using it as a title for the bit and number revue, "Camouflage."

The troupe is touring under the sponsorship of the Army and Navy Veterans in Canada, an organization here similar to the American Legion in the States. Captain M. W. Plunkett presents "The Maple Leafs." It is a second Canadian tour for this group.

The boys of "Camouflage" are unlike those of "Biff, Bing, Bang," that Canadian crive show that was an unexpected success on Broadway last season. Proportionately or comparatively the boys of "Camouflage" are possessed of more talent than those of "Biff, Bing, Bang." There are four of five of "The Maple Leafs" who could stand up on the professional vaudeville stage. Just now the borrowed material they are employing would snow them under, but it's entertaining for provincial Canada and most likely choicely selected for that section.

"Camouflage" is in two parts, with all the best of the performance in the first half. There are several "turns" through the meagre list of principals. As the show drifts into the second section the singles, doubles and a quartet bit commence to tire. The show opens with a rewritten lyric to the Adele Rowland song hit of "Soldier Boy" ("Home Again, No More I'll Roam Again"). Following is sung "Old Town Hall," by Ben Allen and Morley Plunkett. It's the song of the Dohertys (Leo and Viola), and probably sung by the Dohertys when they entertained for the A. E. F. in France. The Dohertys' song is called "The Old Town Pump."

American artists have said that the enthusiasm of theatrical managers and agents of the U. S. died away from the volunteer entertainers at the front when there ceased to be a front. The entertainers took a chance on their lives along with the soldiers. They were volunteers abroad when the show business was at its flood at home. Patriotism is fine, here and elsewhere, when it's not a rainbow. There are still coupons on Liberty bonds and still cutting to be done before they can be cashed, but they are cashed for face value? Many volunteers for the A. E. F. and they weren't jazz dancers or German acrobats posing as Swiss. The managers and agents could remember these little things. When knows when a theatrical history of the war may be written?

Then again an ensemble number was "The Green Grass Grew All Around" song as sung by a small time act in the States for years. Bob Anderson, the comedy hit of the performance, combines the styles of Sam Mayo and Percy Knight in his single moments. In the "Another Little Drink" bit, done by a quartet, Anderson did Charlie Howard's "drunk," repeatedly walking across the stage, each time with a larger liquor container, concluding with a beer barrel. It was the biggest laugh of the evening.

Morley Plunkett did the song hit of "Shuffle Along" ("H-m-m-m-m"), called on the program "Nobody's Darling." It was badly sung by Morley, but got over. Someone else had a new version of Bert Williams' "I Love Nobody"; another had the "Turkey in the Straw" melody; a monologist (Ben Allen) had much of Julian Rose's "Levinisky at the Wedding" talk; a two-act dug everything for laughs it old enough (even back to "gizzard" for "blizzard") and a male quartet had the drinking song of "Lady Teazle" (going back to Lillian Russell's days). Ernie Petch, the straight day, had a great deal, had the never getting a great deal, had the "Im a Nut" song belonging to Stuart Barnes, while the two skits of the show centred upon the fellow who kills a man and woman in "the wrong flat," and the Gallagher and Shean finish of the "Battle of Too Soon."

A couple of female impersonators were Jack Kelly and Harry Ashton. The best number was male principals made up like English "dames."

backing up a "flashing girl" (Mr. Kelly) for comedy. It's good enough for Broadway and would be a huge laugh with Bert Savoy at the head of it. Mr. Kelly had an "audience" number he went the limit with, singing to an elderly man (not a plant) on the aisle, sitting on his lap and kissing his bald head.

Other principals were Archie Basson, Jimmy Graham (who did a fair Scotch monolog), Pat Rafferty, Art Sorenson, Hughie Williamson and J. Chales.

No production and no salaries. If not playing to commonwealth there can't be much worry, for the show could break on almost any gross. "Camouflage" should be almost a novelty in this late day for a soldier show, and there is little of the war in it.

MILE OF ARMENTIERES

"The Canadian soldier play of the Lens sector in 1918," the program described this comedy in four acts and six scenes. The acts are listed as "Out on Rest," "In the Line," "Chicory Trench in Front of Hill 70 at Midnight," and the final act the same as the first. "In the Line" is a dug-out scene, not unfamiliar in other shows and sketches and done but little differently in the main. The Chicory Trench act is "A Wining Party," made spectacular through bombing and firing.

The company is of 14 people. The two girls play a waitress and the title role. In the original company these roles were likely taken by female impersonators. Neither of the young women means anything, and the impersonators might be reinstated to better effect. Capt. Fred M. Fisher is presenting the piece in the Canadian cities. He does a very nice bit of playing as the major, although the most legitimate actor who gives a splendid performance is W. A. Fewer as the brigadier general. H. F. Lawrence as Lieut. Edward Brock Green, in command of a squad, would delight the deriders of the American second lieutenants. His performance is undoubtedly his own conception, and most faithful as the swaggering and blundering new officer. (The Canadian army had no second lieutenants.)

The strength of the performance and its outstanding player is Russell A. Young, as Private Herbert Hawkins. His comedy makes the show entertaining for those formerly of the service and those who were not. He affects a heavy tramp make-up, facially, but can't hide his personality under it. The nearest approach he gets to anyone in the States for comparison is Bobby Clark (Clark and McCullough). Russell seems to be a natural low comedian, through his manner as well as his actions, having that idea of comedy that brings laughs. Taking care single-handed of a \$1.50 performance as he does might make it worth while to look him over for a large musical comedy. If a burlesque or unit revue manager can get him Russell will make the grade with ease.

The show is of the familiar type looked for in a soldier play that carries a plot, in this a light one, uncovering a German spy in the ranks, with a slight love interest involving "Mademoiselle of Armentieres," Jack Slack as Private Jock McTaggart had an exceptionally melodious ballad for a solo.

The show is doing a fair business in Canada, attracting mostly the soldier boys and their sweethearts, with the others not giving the soldier-players much attention. Several little quips and bits of business during the performance brought howls from the ex-service men auditors.

LOLA CONTINUES

(Continued from page 15)
 needs of the members of the company.

A meeting was held between the members of the company, Garrity, Stoddard and an Equity representative, at which it was agreed that after house salaries, necessary operating expenses and newspaper bills had been provided for, the members of the company would get the balance, to be shared on a commonwealth plan. The Shuberts, in making this deal, agreed that the rental of the house would not be deducted from the gross.

The show last week did around \$5,000, and even though it got off to a bad start it is expected that it will do around that figure this week. Should business warrant the attraction staying it will continue from week to week, on the present basis.

Leslie Morosco engaged the company and formed a corporation named the Mostod Company consisting of Clarence Derwint, actor; F. Magnus, wholesale drug dealer, and himself. Financial difficulties began almost at the outset and it became a case of securing advances to carry the venture over into the next week. Morosco retired in Pittsburgh, transferring his interest to H. Bertram Day, who financed the company up to last week, when he declined to accept more obligations.

Cincinnati, April 12.

Attachment proceedings last week almost prevented the "Lola" com-

pany from making the jump from here to Chicago. Rath & Garren, New York agents, who placed Ersgott and Herman and the Four Popularity Girls with the company on a "farming" basis, tied up the scenery and effects of the company on a \$2,200 claim. The claim was bonded and the property released.

BROADWAY STORY

(Continued from page 13)

season of 34 weeks being a month shorter than last year. The difference in gross is marked, the total takings this year being far under the 1919 average of the preceding five years. The 1919's admission reduction to \$1.50 this season figures.

The number of attractions listed to stop at the end of Easter week is steadily climbing, with the last of the month sure to see a radical change in the Broadway list.

Several switches are on tap. "The Mountain Man" will move to the 39th Street Mondar for another week or two, succeeded at the Maxine Elliott by Marjorie Rameau in "The Goldfish." This drama was first called "Up," tried out under the title of "Jenny Jones" and announced early this week as "Her Three Husbands." "The Hairy Ape," playing in the Provincetown Playhouse, will move to the Plymouth. April 24 "The Bronx Express" will be brought to the Astor by the Coburns, "The Blushing Bride" moving over to the 44th Street, which, starting Monday for one week, will offer "Zero," a society benefit show, charging \$5 top. "Montmartre" will switch from the Belmont to the Bayes (roof theatre). The Players Assembly, which has the latter attraction, will at the same time offer "The Night Call" at the Frazee, "The Pigeon" leaving that house after another week.

Three musical attractions arrived this week. "Letty Pepper" re-lighted the Vanderbilt Monday. Eddie Cantor in "Make It Snappy" was a Thursday debut at the Winter Garden, and the commonwealth revue "Funmakers" in "Some Party," led by De Wolf Hopper, will take possession of Jolson's Saturday.

"Back to Methuselah" has two more weeks to go at the Garrick. The Theatre Guild is readying two new productions, "What the Public Wants" and "From Morn' 'Till Night." One will be placed into the Garrick and the other may succeed "He Who Gets Slapped" at the Fulton, providing the latter Guild piece does not stand up after Easter.

"The Green Ring," offered co-operatively at the Neighborhood Playhouse, is a fair draw. "Candida," a revival by the Greenwich Village, is announced by its sponsors to be succeeded by a repertory theatre.

"Just Because" continues at the Earl Carroll, though it was listed to close last Saturday. A change of plan by the management continues it another four weeks, on a guarantee basis.

Last week "The Rose of Stamboul" went into cut rates. The allotment was for the upper part of the house only. With several theatre parties in, the gross went to over \$22,000.

Cut Rates Do the Business

While the number of buys current on Broadway remain the same this week as last, there was a dropping off of the number of attractions offered at cut rates to the amount of four, bring the total down to 26 shows. However, during the early part of the week the advance price agencies were complaining of the effect of Holy Week while in the cut rates there was a flourishing business with Wednesday matinee crowds almost a record one.

There was but one buy renewed and that was for Walker White-side in "The Hindu," which receives an additional four weeks from the agencies. The buy for the Eddie Cantor show "Make It Snappy," which opened at the Winter Garden last night is reported almost a record one and on a par with any of the Jolson buys, the brokers taking almost 500 seats for the first four weeks.

The regular buys running now are "Kiki," Belasco; "The Dover Road," Bjou; "Perfect Foot," Colan; "The Hindu," Comedy; "Captain Applejack," Cort; "Chauve Souris," 49th St.; "Good Morning Dearly," Globe; "To the Ladies," Liberty; "Music Box Revue," Music Box; "Cat and the Canary," National; "Sally," Amsterdam; "Lawful Larceny," Republic; "Hotel Mouse," Shubert, and "Make It Snappy," Winter Garden.

In the cut rates the shows of-

fered were "The Blushing Bride," Astor; "Montmartre," Belmont; "Truth About Blayde," Booth; "Tangerine," Casino; "Rose of Stamboul," Century; "Just Because," Carroll; "The Demi-Virgin," Eltinge; "The Czarina," Empire; "The Nest," 48th St.; "The Pigeon," Frazee; "Candida," Greenwich Village; "Six Cylinder Love," Harris; "National Anthem," Miller's; "Rubicon," Hudson; "The Law Breaker," Klaw; "To the Ladies," Liberty; "Buildog Drummond," Knickerbocker; "Thank You," Longacre; "The French Doll," Lyceum; "For Goodness Sake," Lyric; "The Mountaintain Man," Elliott; "Up the Ladder," Playhouse; "First Fifty Years," Princess; "The Blue Kitten," Selwyn; "The Hotel Mouse," Shubert, and "Shuffle Along," 63d Street.

ACTORS LEAVING

(Continued from page 13)

pany Cormican decided to engage players from both Equity and the Actors' Fidelity League, with no idea of barring any capable player who applied. He stated several of the actors alleged to have been ordered out of the cast by Equity sought the engagement, knowing it to be an open shop company. They stated it was absolutely necessary they work.

The season at New Britain will open with "The Tailor Made Man," requiring 27 speaking parts. Because of that, the difficulty arose over casting, but the replacements were made Tuesday. Cormican has taken a lease on the Lyceum for two and a half years. His stock offerings there have been successful, and the house has built up a substantial subscription list.

Brinsley Shaw will be stage manager of the Cormican players. Others in the cast are Wilson Reynolds, Lynn Stirling, Rexford Kendrick, Horace James, Patrick Barrett, Mrs. Francis Sterling Clark, Edna Archer Crawford, Kathryn Meredith.

RUSSIAN BENEFIT

(Continued from page 15)

the affair sold for as high as \$180, with the average for the lower floor \$50 and the lowest rate \$10.

Persons who attended were "nicked" in no less than six different ways. Ed Wynn, in a Russian-looking ulster and a phoney shotgun, opened carriage doors and commanded contributions. He did it so well even the policeman on hand to keep order laughed all the way. Al Jolson, dressed like a native Cossack, was on the door, and he had no mercy, either. Lillian and Dorothy Gish and Martha Lorber sold programs. One guest is known to have paid \$800 for his program. Lenore Ulric, Doris Keane and Laurette Taylor (all in costume), as ushers, finished their duties with wads of greenbacks. Marlynn Miller sold expensive flowers, and Sam Bernard, in the coat room, also cleaned up. Leon Errol and Walter Catlett, dressed in their "Komiski" costumes, were "water boys," and between them gathered in \$700.

Balleff introduced the theatrical aids before the show. Wynn came in from the curb to "meet the house." He promptly declared his show ("The Perfect Fool") "is the best show in town." Jolson, whose New York run in "Bombo" ended Saturday, countered with "my show was the best in town." Errol and Catlett trumped the pair by claiming "Sally" to be "the best show in the world."

The "Chauve-Souris" company, with Balleff, serenaded Jolson at Jolson's theatre Saturday night, the Russians singing farewell from the front of the house. They hurried from the 49th Street just before the final curtain on "Bombo" fell.

BOOKING COMBINE

(Continued from page 15)

the Shuberts. These managers are waiting to be shown the advantage of joining the booking and pooling agreement designed by Erlanger and the Shuberts.

The agreements have several years to go, and in addition those managers have first choice in placing their own attractions in their own theatres, without limitation in length of run. With new houses considered to have an edge on the older theatres, they are not particularly interested in the pooling proposition. The three-way booking combination of Harris, the Selwyns and Arthur Hopkins formed last season, has never been abandoned, and possibly will attain importance and growth in the event the booking combination does not absorb it.

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.)

It is gratifying to learn from the fashion pages that my Easter outfit is the proper thing, after all. I was apprehensive lest the severely tailored aspect of my costume—it is patterned on simple lines of concrete and steel—might be considered too masculine. Even though I had a man's job and employed male methods in my work when I was up, I never affected masculine attire, but preferred to relieve my plain clothes with dashes of frills and furbelows typically feminine. So it is quite comforting to know that the tendency is towards one-piece gowns made more clinging. That puts me right in style. Nothing could cling better than my one-piece Annette Kellerman concrete stylish stout. And for that reason it might be considered a trifle extreme by fastidious dressers who at the same time must admire how perfectly it defines the tapering line between the waist and the hips, something required of all gowns strictly up to the moment. Smart modistes might criticize my garment because of the rough material and its simple plainness, for there are no elaborations in the form of braid or embroidery. Apparel such as mine is worn by both men and women. No distinction is made as to the gender of the wearer in designing the garb, for it is built on the same pattern, composed of the same material and is always the same shape and color for either man or woman. It is a strictly man-tailored garment.

When the conversation drifts to embarrassing moments they tell a story of a recent incident in the city room of "The Tribune." It was 2 a. m. and the night city editor had gone home, leaving Ward Morehouse, one of the rewrite men, in charge of the desk. Morehouse, besides being a southerner and therefore trigger-quick when it comes to defending his dignity, is short, slight and juvenile in appearance.

Entered Percy Hammond, the imposing dramatic critic of the paper. He looked about the deserted room and his eyes fastened upon a small figure buried behind a newspaper in the city editor's chair. He strode majestically to that sector and, as he flung a quarter upon the desk, commanded:

"Here, boy, slip out and get me a box of cigarettes."

Morehouse removed the paper, straightened up in the chair and glared at the speaker.

"I'd be very glad to oblige you, Mr. Hammond," he said, "only I am in charge of the desk and can't leave. However, I will summon a boy for you."

William Pinkerton, the detective, wrote me that if the germ sleuths didn't find out soon what is the matter and get me out of the hospital he was going to detail one of his Hawkshaws to the case and get some action. Mr. Pinkerton also ventured the opinion that three years of good behavior like mine entitled me to a parole.

While acting as host to Norma Talmadge and Ethel Levey and their husbands in his new home at Palm Beach, my dear old boss, Percy G. Williams, took time from his social activities to send me my annual consignment of choice Florida fruit. He writes me that at a tea recently one woman, to show her individuality, actually requested tea, and that everyone present burst out "laffin'."

The world's daily paper, "The London Daily Courant," was issued 220 years ago, and by a woman, Elizabeth Mallet. History doesn't say, but I suspect from her that she must have been a dramatic critic.

Negro was sentenced to a 40-year term for robbing taxicab drivers, announces a newspaper item. Surely justice is blind. A man so gifted should have a monument erected in his honor.

"Would Make Baby a New Esophagus," says a headline. Whatever an esophagus may be, I'll wager baby would much rather have a rag doll.

Joe Moran, who builds ships for a living and theatres for a pastime, exercises great ingenuity in selecting presents and finding occasions to send more. If there is no holiday or birthday handy he consults the calendar and discovers it is the anniversary of the discovery of corned beef and cabbage or some similar momentous event. Shortly afterwards an orderly wobbles into my room underneath the burden of a box usually of a size and shape resembling those frequently seen going through the back door of a hospital, but never observed entering the front portals. The contents are always a surprise. On my birthday, a couple of weeks ago, came a blue silk quilt and pillow, hand embroidered in large pink roses, with a little note inscribed: "If you must be under cover, let it be a nice cover."

J. J. Maloney and E. J. Lauder, of the Keith offices, and Fred Schanberger, manager of the Baltimore houses, had the surprise of their lives when visiting me one day recently. A nun who had been 40 years in the convent entered the room with Variety in her hand. "Here's the paper I borrowed from you, Miss Revell," she said. "Has this week's come yet?" The sister explained to the gentlemen she had been a regular reader of Variety since I had been in the hospital.

B. S. Moss remembered I was fond of lilacs and commissioned McKimney, the florist, to commandeer the first ones of the season and send them to me. And what a joyous treat they were, too. Mr. Moss and I had a great visit the other day. Busy man that he is, he left his desk for three hours to chat with me at the hospital. Yet the story writers persist in picturing New York and New Yorkers as cold and cruel, too preoccupied chasing dollars to have any time or sympathy for those in trouble and affliction. One object of his call was to thank me for my feeble efforts in behalf of the Jewish Children's War Relief, which movement he was one of the prime movers of the theatrical division.

I am frequently asked why I occupy a room on the north side of the hospital instead of one with southern exposure. Sun worshiper that I am, I have traded Old Sol for Old Glory, for the flag atop the Fourteenth street armory, which I can see from my bed and concerning which I have already told you, is a great inspiration to me. Some days when I feel all up in the air about something, this flag, responding to the variability of the wind, seems to wave to me and say: "Hang on, Nellie. See, I'm all up in the air, too, but I have never been defeated." Another advantage of my room location is at night I can watch the lights of the Metropolitan tower flash the time. It might seem to the casual reader that the passing of time would have a depressing effect on one so long confined as I, but the reverse is true. Instead of bringing realization of the long period of internment, each flash of light conveys the happy thought that I am just 15 minutes nearer to that City of Desire, Welldom.

In the small country town where I come from when a tradesman's wife bows to us we assume her husband is looking for our patronage. I received some beautiful flowers from Mrs. Frank Campbell, the wife of the popular undertaker. So, as Margot Aquith was wont to say, I

NEWS OF THE DAILIES

Preliminary plans for a theatre and studio building to cost \$1,200,000 have been filed with the New York building department. The structure is to be 12 stories in height, having its main entrance on West 66th street.

As a result of the divorce granted him in Detroit, Oliver Morosco faces an inquiry to whether he was a resident of Wayne County (Detroit) for the two years called for in the Michigan divorce laws. Judge Dingeman is directing the investigation.

Billie Burke encountered legal difficulties in Chicago when she rented a 22-room apartment during the two weeks she was to stay there. A difference over the rent caused a controversy between Miss Burke and Mrs. T. F. Brown, whose apartment she occupied. The actress has been traveling on the road, accompanied by her daughter and a retinue of servants including five maids, a governess, butler and chauffeurs. Transportation is by means of Rolls-Royce and Minerva machines.

A benefit performance for Rose Coghlan will be given Sunday evening, April 24, at the Apollo, New York.

"Get Together," at the Hippodrome, New York, closes April 22.

No matinee performances of "Taboo" were given this week at the Sam H. Harris theatre, New York, due to it being Holy Week.

Louise Groody returned to "Good Morning Dearie" at the Globe, New York, this week, having recovered from her recent illness. Madeline Van handled the Groody role during her absence.

The title of the new Marjorie Rambeau starring vehicle has been changed from "Jenny Jones" to "Her Three Husbands."

Louis Calvert is to direct "What the Public Wants," a new Theatre Guild production.

Audrey Munson has announced her engagement to marry Joseph J. Stevenson of Ann Arbor, Mich.

John McCormack was too ill to appear Sunday evening at the Hippodrome, New York. It was the first time in 11 years that the tenor was forced to cancel an engagement due to illness. An attack of tonsillitis caused the cancellation.

Capt. Adrian C. Anson, the old-time ball player and vaudeville actor, was stricken last week in Chicago and removed to St. Luke's Hospital, where he was operated on for glandular trouble.

"The Shadow," a drama by Eden Philpotts, will be produced by Marc Klaw, Inc., with Helen MacKellar heading the cast.

Merlock, Inc., a new producing firm, has placed "And, Very Nice, Too," a musical piece by Raymond W. Peck and Percy Wenrich, in rehearsal.

"The Flapper," an American drama by Eugene Walter, has been accepted for production by Harry Clay Blaney. The producer is negotiating with Peggy Hopkins for the leading role.

The picture rights to "Six Cylinder Love" have not been disposed of by the author, William Anthony McGuire.

Gilbert Miller has accepted for Charles Frohman, Inc., a new comedy by Arthur Richman entitled "The Awful Truth." The piece will be given a preliminary showing in San Francisco with Ruth Chatterton in the leading role.

A special performance will be given of the Barnum & Bailey Circus at Madison Square Garden Monday morning for the orphaned and cripple children.

"The Pigeon," at the Frazee, New York, closes April 22.

"Molly Darling," a musical piece by Otto Harbach and Rudolph Friml, opens April 24 in Cleveland. The piece is slated for a Chicago run.

Lee Kugel has accepted for production a comedy by Annie Nathan Meyer entitled "The Advertising of Kate." The piece will be brought into New York in about four weeks.

Samuel Aronofsky was arrested in front of the Metropolitan opera house, New York, Monday night by a Federal agent charged with violating a Federal statute against speculating. Aronofsky contended that he sold a ticket to the opera at a loss to a man who was waiting in line, as his wife did not wish to witness the performance. He was released from custody under \$1,000 bail.

Helen Neary McClosky, a picture actress, was convicted Tuesday in Special Sessions, New York, of driving an automobile while under the influence of liquor. She was paroled

CABARETS

Lester Bryant has entered a new field. The lesser and manager of the Playhouse, Chicago, is now running "The Plantation Cafe" in the Wrigley building, where he has an entire entourage of colored entertainers and help. A \$2 covert charge is fixed.

A new graft or grift has sprung up along the country roads for drivers of cars who tarry on their way. Small bands of holdup men or boys are constantly on the watch for these parties as twilight descends. Each community appears to have one or more bands, although they may not be local to the neighborhood. As a car stops and after a few minutes, especially if the car has doused its lights or moved up a side path, one of the gang attaches a phoney badge to his coat lapel. He approaches the car. If finding conditions as suspected, the man in the car is threatened with arrest, but finds his "captor" agreeable to a settlement to avoid publicity through exposure. Though "conditions" are not as anticipated, the holdup person, as a rule with confederates around, makes the assertion something was wrong inside the car, usually receiving money for silence.

It's best for motorists at night around New York not to hold to any lonely spot on the road too long, unless making repairs, for the gang is apt to get them whether the lights are on or off. Local authorities frown upon this illicit practice, feeling it reflects upon them, since the occupants of the car believe they are talking to bona fide officers, but so far, through the isolation of the occurrences, none of the gangs has been detected in their holdup acts.

The stopping of cars at night along unfrequented roads of upper New York and the lonely highways of Westchester and Long Island has grown until one may see in the warmer weather from five to ten cars often within a distance of a mile on a dark stretch.

Paul L. Specht's orchestra has engaged Albert L. Mouquin as special arranger to supervise their phonograph work. Mouquin was formerly of the Irving Berlin, Inc., arranging staff. Vincent Lopez, director of the Hotel Pennsylvania

orchestra, was the first musician to engage a special arranger, J. Bode-walt Lampe of the Remick music house acting in the capacity of coach and arranger.

Paul L. Specht, now alternating between the Pavilion Royal and the Little Club on week-ends and due to open permanently at the first named roadhouse shortly, contributes his list of the 15 most popular dance selections: "Just a Little Love Song," "Angel Child," "The Sheik," "Gin Gin Ginny Shore," "Boo Hoo Hoo," "April Showers," "Stealing," "Sal-O-May," "Persianna," "Little Red Schoolhouse," "Marie," "Three o'Clock in the Morning" (most popular current waltz), "Ka-Lu-A," "Song of India" and "Stumbling" (the latter brand new but coming along at a surprising pace.)

Jules Levy and Joe Gold, formerly of the Roseland orchestra, are heading the band at the Audubon-Roseland branch.

Shanley's opened formally last Saturday with its new dance hall policy patterned after Roseland. The California Ramblers supply the music for the Broadway wing, which is devoted to the dance clearance. The 43d street aerie still retains its kitchen and restaurant policy.

Fred Burton is now heading the orchestra at Shanley's Pelham Tree Inn.

Two of the concert hall wine rooms gags have sprung up in the New York cabarets within the last few weeks. They are the old tricks used in the bygone days to stimulate business. The revival at this time is for the same reason. Business in the greater part of the dining dance places has been shot to pieces during the last month. This has led the managers to encourage the girls working in the shows to remain after their performances and "sit in" on parties, the girls being assured that they will get a commission on the amount of the check. In one of the places where they have a number of girls "hanging around" on the promise that they will get a chance in the revue they are utilizing.

(Continued on page 23)

SPORTS

Jules Formel, of New York and Saratoga Springs, who was the only gambler to serve a term in State's prison as a result of the gambling investigation in Saratoga Springs during the summer of 1920, has made application through his attorneys, Hall and Lannon, of Saratoga, to Supreme Court Justice Edward G. Angell, of Glens Falls, to have two indictments dismissed. These are all of the indictments that remain from the extraordinary grand jury.

Formel was indicted on three bills for being a common gambler, maintaining a gambling house in Broadway, Saratoga Springs, and a charge of conspiracy, it being alleged he conspired with District Attorney Charles B. Andrus, City Judge Michael E. McTygue and Police Superintendent Edward T. Carroll to permit gambling at the famous summer resort.

The majority of the defendants pleaded guilty and escaped with a fine. The only man to stand trial was Formel, who was defended by Attorney Fallon, of New York, famed as counsel for Jules "Nicky"

in custody of her counsel until arraigned for sentence April 21.

The name of the new Marjorie Rambeau starring vehicle has been changed from "Her Three Husbands" to "The Goldfish." The piece opens at the Maxine Elliott, New York, Monday.

A diamond ring, the property of Georgette Cohan, was stolen from her dressing room in the Gaiety, New York, Saturday of last week.

The members of the Players' Club vetoed the proposal this week to move the club's quarters from Gramercy Park to an uptown location.

William Leonard has rejoined "The National Anthem" at the Henry Miller theatre, New York, and is simultaneously appearing in "Monte Carlo" at the Belmont.

Arnstein in the \$5,000,000 bond case. After two juries failed to agree on a verdict against Formel, he was convicted on the third trial and sentenced to Clinton prison in March, 1921. He served nine months and was discharged on parole Jan. 20 of this year. After Formel's conviction District Attorney Andrus was put on trial charged with neglect of duty, but the jury acquitted him after deliberating three minutes.

Following this defeat Wyman S. Bascom, district attorney of Washington county, who served as special deputy attorney general in the Spa probe, having been appointed by former Governor Smith, announced Attorney General Charles D. Newton was satisfied that no further convictions could be obtained and consented that the remaining indictments be dismissed. This action was taken on all of the defendants except Formel, and now an effort is being made to clear him.

"Red" Mack, the lightweight boxer of Albany, N. Y., who has been cutting a wide swath in the roped arena up-State, pulled down the biggest purse since he has been in the ring for his bout with Johnny Sheppard, English lightweight champion, at the Collar City A. C. at Troy, N. Y., last week. Mack received \$400 for his "end" and the Capital City fighter was so elated over receiving some "real money" for his night's work that he is said to have outfitted his father and two sisters for the Easter parade Sunday. Mack decisively defeated Sheppard, being awarded the judges' verdict over the king of John Bull's lightweights.

Matchmaker Moe Myers, of the Collar City A. C., Troy, N. Y., postponed the boxing show scheduled for Monday night when Vince Coffey, the Kingston fighter who recently made a creditable showing

(Continued on page 23)

MOROSCO GETS CENTURY FOR RESIDENT STOCK CO.

Will Produce New Plays "With Broadway Stars"—May Take Casino, Too

San Francisco, April 12.

Oliver Morosco has taken over the Century here and will open it July 9 as a new production house, presenting new plays with stars brought from New York and supported by a resident stock company. The prices will be from 10 cents to \$1. The deal was consummated after Morosco had spent several days in town with his second wife, the former Selma Paley, to whom he was married in Santa Ana, Cal., last week.

Morosco will be associated in the lease of the Century with Charles Brown and Herbert Harris, the present lessees. The house will be renamed the Morosco. Harry Bailey, the present manager, is to be retained, while Max Paley, a brother of Mrs. Morosco, is to be business manager.

Frank C. Egan, of the Egan Little theatre in Los Angeles, is to remain in San Francisco as Morosco's personal representative. Morosco stated last week that the opening play would be "Abie's Irish Rose," by Anna Nichols, now running in Los Angeles, where the producer says it will remain for eight or nine months.

The producer says that practically all of the plays to be presented will be new and will afterward be taken to New York with the same stars. Morosco declared he is negotiating for a second theatre in which will be produced musical comedies. He refused to name the theatre for which he is bargaining, but it is pretty generally believed it is the Casino which has been controlled by Loew through Ackerman & Harris and which since the closing of Will King has been dark. This house seats 3,000 and is regarded as well suited for the purpose Morosco desires.

Morosco left here Monday to return to Los Angeles and will then depart for New York to begin engaging the company.

During his honeymoon here Morosco gained a lot of publicity out of the statement credited to Circuit Judge Harry J. Dingeman of Detroit that he intended to order an investigation of Morosco's claim that he was a resident of that city at the time he secured his divorce. "Such an investigation is ridiculous," said the producer, when shown the despatch. "I was a resident of Detroit for more than two years and if the necessity arises I can easily prove the fact."

Morosco said he left Detroit several months ago and returned to Los Angeles, where he bought a home.

Morosco announced here last week that he had secured a new play by Thompson Buchanan, author of "Civilian Clothes," which is entitled "The Sporting Thing to Do." He also intends to produce a musical comedy version of "Sis Hopkins."

OPERA OFF \$100,000

San Francisco, April 12. The engagement of the Chicago Grand Opera Co. at the Civic Auditorium has fallen below expectations in the matter of box office returns, the receipts during the present stay being about \$100,000 less than last year. It is believed that too many opera companies here during the past six months, as well as business depression, have been responsible.

The Chicago Grand Opera Co., during its San Francisco season last year, grossed more than \$220,000.

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ADOPTS SIX CHILDREN

San Francisco, April 12. Mrs. Lillian Collins, wife of Tim Collins with the "Greenwich Village Follies," which played the Century, has a mania for adopting children in Frisco. Nine years ago she got the first set and recently she acquired three more. The story of their acquisition was given much publicity in the local papers.

It appears that nine years ago a family named Capello were neighbors of the Collins in Lynbrook, L. I. There were six children. Poverty made it hard for the father, Joseph Capello, to support his youngsters. The Collins agreed to lighten his burden by adopting three of the Capello children. Recently Capello was shot and killed and Mrs. Collins decided to assume legal charge of the remaining three Capello kiddies. The entire six are now installed in the Collins' home in Lynbrook.

TABS BACK IN OAKLAND

San Francisco, April 12. Since the departure of Jack Russell from the Century, Oakland, where he was presenting musical comedy tabloids, business in that house has dropped considerably. A picture policy was inaugurated after Russell left, but it has not been successful.

Russell has been playing on the Loew Circuit houses in Stockton and Sacramento, alternating with the Kelly-Hove Musical Comedy Co. between vaudeville bookings. There is talk of Russell returning to the Century.

MANAGING PARTNERS

San Francisco, April 12. J. H. Wall and Louis McDermott have been named joint house managers of the new Granada here. E. N. Ayer, the former house manager, has been transferred to the Coliseum as manager. Wall was assistant house manager under Ayer, and McDermott was in charge of the publicity.

STOCK FOLK TO WED

San Francisco, April 12. Gladys George, leading woman at the Alcazar, and Ben Erway, juvenile man with the same organization, have announced their engagement. The date of the wedding is not made public. Both have been members of the Alcazar stock for many months.

RIALTO CHANGES HANDS

San Francisco, April 12. The Market Street Realty Co., of which Eugene Roth and others are the officers, has taken over the Rialto, and will book Paramount pictures. The Market Street Realty Co. controls the California, Portola, Imperial and other San Francisco picture houses.

PROSPERS IN HAWAII

San Francisco, April 12. Dick Wilbur and his repertoire company returned here last week from Honolulu on the "Wilhelmina" after playing 22 weeks in the islands. Wilbur reports that business was very good.

\$5,000 AT COLUMBIA

San Francisco, April 12. The Dunbar Opera Co. is playing its third and final week at the Columbia, averaging about \$5,000 on each week. This is the company which disbanded in the South and was taken over and reorganized by the Brandon Brothers, of Phoenix, Ariz.

STOCK PLUS VAUDEVILLE

San Francisco, April 12. The Ed. Redmond Stock Co., presenting musical comedies, is booked to open at the Wigwag April 18. The company will play five days each week in conjunction with feature motion pictures and vaudeville. Bert Levy Circuit is booking the vaudeville.

Salt Lake Tuesday Start

San Francisco, April 12. When the full week policy starts at the Loew vaudeville house in Salt Lake City that city will be a Tuesday opening.

FRISCO ITEMS

San Francisco, April 12. Leon Levy, who has been manager of the Imperial, was transferred last week to the Rialto, the new house acquired by the Market Street Realty Company. He will have full charge of the new theatre. Levy has been identified with the Imperial for a number of years.

Mary Earl, composer of "Beautiful Ohio" and other songs for Shapiro-Bernstein, sang over the radiophone for the San Francisco "Chronicle" last week and received a lot of valuable publicity as a result of the stunt.

Alfred Hertz is to be retained as director of the San Francisco Symphony Orchestra in spite of the fact that he resigned recently.

Managing Director Eugene H. Roth announces that he will stage a big fashion show at the California for the week starting April 23. Eight or ten large downtown stores will participate in the affair and present feminine creations.

Richard Marshall, formerly assistant treasurer in a local theatre, has been appointed publicity agent for the Associated First National Exchange here. He is working out of New York and is under the direction of Ned Holmes, the New York representative.

Monte Carter and his musical comedy aggregation have been engaged to play the split week houses in the valley of the Loew circuit and will open at Fresno April 30. The company will fill in a half week stand at Fresno, San Jose, Stockton and Sacramento during the half weeks that no vaudeville is shown in these Loew houses.

Jack English arrived here last week from Australia on the Marama. Gardner and Revere were passengers from the Antipodes on the Sonoma.

Bakersfield Opens

Los Angeles, April 12. The new Hippodrome at Bakersfield was opened last week by the West Coast Theatres Syndicate. The house will probably have a musical comedy company in a few weeks, but for the present is playing combination bills.

Meyers Returns

San Francisco, April 12. Bert Meyers, who has been identified with the Pantages Theatre in various capacities for the past ten years, has returned to San Francisco to be assistant manager at the local Pantages Theatre.

ORPHEUM

San Francisco, April 12. Headlined by William Seabury and Co. and including Oliver and Olip in a cleverly written skit, the current program, braced by the holdovers, shaped up as a satisfactory entertainment. The Seabury dancing act scored a hit. Attractively mounted and containing diversified dancing, the act proved a capable headliner. The supporting company includes Rose Stone, Edith Capes, Marie Cavanaugh, Marie Quimby and Roxey Clements at the piano.

Oliver and Olip proved the brightest act of the program, securing a steady stream of laughs and several curtains at the finish. Billy B. Van and James J. Corbett easily duplicated last week's hit next to closing. Princess Jue Quon Tai successfully held an important spot for her second week. The capable harmony work and dancing by the sister gives her equal honors with the Princess. Berk and Swan were seen to better advantage in the No. 2 spot this week, but passed along quietly. Sandy Shaw struck popular fancy with character songs and stories. Rinaldo Brothers, with bronze poses and good routine of lifts, opened to appreciation. Norris' Collier held the better part of the audience in the closing position. Josephs.

PANTAGES

San Francisco, April 12. The early portion of the bill disclosed little to arouse the cold audience Sunday afternoon. Arthur Jarrett and Co. in the fourth spot made them sit up and laugh heartily with an excellent comedy sketch containing clever lines and a good idea well presented. Rome and Wagner next to closing found a receptive audience and put their patter and comedy bits over for good laughs and scored heavily with their fine singing. William* Borsini Troupe featured in the billing closed the show. The spectacular balancing on globes and acrobatics secured meritorious applause. The comedy portion of the turn suffered due to Komoko being unable to appear, having sprained his ankle in Seattle. The man from the opening act substituted, Melody Garden, including a quintet of girls with selections on musical instruments

employing an attractive set were pleasing.

Harry Berry and Miss, with slow singing routine and piano and uke work, secured little. The man's acrobatic dance at the finish elicited some getaway applause. Francis and Frank, presenting a good routine of strong jaw and trapeze work, opened the show. Josephs.

HIPPODROME

San Francisco, April 12. Loew's Hip business has been falling off to a marked degree of late. The current bill proved entertaining along the usual small time lines.

Ella La Vail opened on the trapeze with a whirling finish good for applause. Davis and Bradner, neat appearing girls, with jazz and harmony singing, found favor. Frank Ford and Co. in "Betty, Wake Up," put the somnambulist farce over for big laughs. Chic and Tiny Harvey, with Lida Gardner, an elderly woman, joining them from the audience, put over a hit with peppy songs and dances. The Five Musical Peaches, with vocal and musical selections, were enjoyed in the closing spot. Josephs.

GOLDEN GATE

San Francisco, April 12. Capacity attendance prevailed Sunday afternoon, with business reported off in all other houses. Hall and Guilda started an excellent bill, gaining prominence with their nifty dances. The act is handsomely dressed, with the solo and double work gaining favor. Espe and Dutton scored a hit with their diversified routine.

The bill contained several hits, with this combination taking first honors. Rita Gould displayed class with costume changes and silk hangings and provided a good song cycle with Gene Cass at the piano. "Young America," with Benny Sweeney, was the first sketch to be offered in this new house and proved that the acoustics are excellent, every word being audible in the last row of the balcony. The sketch with human heart interest and comedy touches went over big. Shriner and Fitzsimmons scored a hit next to closing. The Four Ortons, who opened the show at the Orpheum a few weeks ago, were a tremendous success here in the closing spot. Josephs.

LITTLE GOOD LIQUOR

(Continued from page 1)

ing over the border from Canada, and some is being smuggled in from the Bahamas, West Indies and other islands off the southern coast. Stuff from the latter places is real good. It is brought here in yachts and small boats, wrapped in burlap and shipped under a different manifest. The transportation, sale and delivery of this booze is effected in a systematic manner.

"Most of the liquor now on sale, however, is of recent manufacture—moonshine, and it's poor stuff, no matter what anybody tells you."

The subject of beer was brought up, and this gave Moe Smith a chance to spread himself. "We find," said Moe, "that a great deal of the beer now on sale in New York City has come from Pennsylvania and other places. It is brewed and shipped in sugar barrels, 120 bottles to the barrel. Wholesale, it brings 37 cents, and retail, 60 cents. There is a lot of talk in the papers and jokes without end in vaudeville about home brew, but there is not much of it in New York City. Many will dispute this statement, but it is based on personal observation day in and day out for a period of more than two years. Bottled beer—with a good kick in it—is the real thing in the big city. Saloon keepers buy this because they think it's 'the goods.'"

"Izzy and I had a funny experience some time ago which shows how the liquor dispensers are taken in on the bottled stuff. We went into a saloon and purchased whisky. After searching the main floor, Einstein started to go down in the cellar, but the proprietor blocked him. The owner begged and pleaded, but to no avail; we pushed him aside and went downstairs. In the cellar we found several barrels of bottled beer. Again the proprietor did the baby act, beseeching us, in a voice choked with tears, not to take any of the beer—the whisky we had was enough. He said he had only bought the beer that morning. Einstein agreed to leave the barrels there, taking a few samples and putting a government label on the stuff left, with the understanding that the owner or his employees were not to touch it in any way until he heard from us. An analysis of the samples showed the beer to have an alcoholic content of only 48 less than the content prohibited by the Volstead Act. After receiving the analysis, we did not, of

course, seize the barrels. But the saloon keeper had bought the consignment for first-class beer, with a strong kick in it."

"Yes," interrupted Einstein, "and people to whom that beer might have been sold would drink it with a great gusto and declare that it was pre-Volstead in quality. Few really know good liquor. The majority swallow the 'good stuff,' bait, hook, line and sinker. This is particularly true if the booze is secured at a high-class place. They think that the very toniness of an establishment guarantees the quality of the liquor sold there. It may have been before prohibition, but it doesn't now. The 'soup and fish' joints do not all sell good liquor by any means. They charge topnotch prices, but they frequently deliver an inferior grade of goods in return therefor."

OBITUARY

(Continued from page 11)

dren, of whom two sons, Percy and Jefferson, and a daughter, Mrs. C. C. Brown, survive.

JESSICA DUNCAN BOWLES

Jessica Duncan Bowles, wife of George Bowles, the manager, died April 5 at Barbizon, France, where the Bowles have been living in the house formerly owned by Miller, the noted artist and painter of "The Angelus." It was in the room from which this painting was conceived Mrs. Bowles passed away. She was 43 years of age, and the daughter of the late Mayor Duncan, of Burlington, Iowa. Mrs. Bowles was professionally known as Jessica Duncan, and at the time of her marriage was a member of the Alice Neilson company.

Her husband for a great many years was identified with the Wagenhals & Kemper enterprises as general manager. He had retired to Westport, Conn., several years ago, but was persuaded to go abroad in the interests of a Griffith picture and has since remained there. Mrs. Bowles was buried at Barbizon.

ADOLPH HESS

Adolph Hess, an equestrian expert with the Ringling-Barnum and Bailey Circus, was found dead in bed at the Amsterdam hotel, New York, Wednesday morning. Heart failure was the given cause. Hess was considered the leading exponent of the training of "liberty horses." He opened at Madison Square Garden with the show three weeks ago, taking the center ring for his specialty as last season. Manuel Herzog, also a liberty horse trainer, will handle the display.

Hess was a German animal trainer formerly with the Busch and Schumann circus. He was also attached to the Hippodrome, Paris, and during the war was interned there. He joined the Ringling outfit last season when wild animal and liberty horse displays were made the features, as this season. He was 51 years of age.

HARRY PEARCE

Harry Pearce, dancer with "Breezy Buddies," playing the Pantages circuit, died April 6, following an operation in a Seattle hospital.

C. EDWIN HARTSHORN

C. Edwin Hartshorn, who had small parts and did a dance in "Maytime" and "Sinbad," died suddenly at his home in Brooklyn April 7. He was 25 years old.

The father of Maudie Smith (Mrs. Will H. Armstrong) died in Chicago April 5. He was 72 years old.

CHARLES L. SMITH

Charles Lincoln Smith (Smith, Riddell and Elliott) died March 17 at the home of his mother, Richmond, Va., after a brief illness. The deceased was 27 years old and known professionally as "Southern Charlie Smith." The two seasons preceding he was a member of Al. C. Fields' minstrels.

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MAE WEST and CO. (2)
"Bits of Musical Comedy" (Songs)
21 Mins.; Two (Special Set)
Colonial

Mae West is a revelation and the surprise of vaudeville in a new act and a good act. Anyone watching Mae West in this turn by Neville Fleson, and who knows Miss West in her stage career to date, will be paralyzed, not so much at the act itself, as at this Mae West, who can do what she is now doing and has done what she did, notwithstanding.

Her Frenchy number in this turn is a bit of vaudeville art, as it was written and as she does it, with the acknowledged able assistance of Harry Richman, who is much more in Mae West's new act than a mere pianist—he is a part of it. And right after that, with still another change of three striking gowns worn by Miss West, she did a "Cry" song, syncopating the added verses as different people of the stage might do the number, making the most out of the three impersonations with a dramatic verse. Mae West doing dramatics! Oh, boy! And they let this girl do shimmy dancing because the house applauded.

In the first number Miss West got laughs. It was about a "beautiful girl," and the singer spoke later of "vamps," the different kinds and how they work. Those were a different kind of laughs from laughs given to a shimmy dancer. A girl who can make people legitimately laugh may remain on the stage just as long as she can make them laugh; a shimmy dancer will have a stage life just as long as the shimmy lasts. It has outlasted itself already. There is no dancing in the present Mae West turn; it's clean as a whistle, and good. It can play anywhere and will entertain everywhere. Besides, its production cost must have been considerable.

The years Mae West wasted!
Sime.

HARRIET MARIOTTE and Co. (3)
"Wish and Wait" (Comedy Skit)
15 Mins.; Three (Special Exterior)
6th Ave.

Edgar Allen Woolf has not delivered anything durable with this sketch seemingly specially written for Miss Mariotte's Florasch personality. As an attempt to create a character it misses the mark and wanders aimlessly to a flat finish, sans punch, sans climax. The preaching of "wish and wait" is radical and iconoclastic if one recalls the adage of "seek and ye shall find." The idea of wishing for your happiness—in this case your absent lover—and waiting for his arrival is not quite practical and therefore misses on the human interest angle.

A juvenile couple and Miss Mariotte's maiden sweetheart of a quarter of a century ago comprise the support. The young girl has been thrown over by the boy she is wild about. Her aunt (Miss Mariotte) tells her to wish and wait and he will return. The boy does in a few minutes. The star then soliloquizes if it only applies to young folks. She decides to wish for the man she loves and who once loved her but went away because of a misunderstanding. Presto! change! he appears.

The vehicle will make rough progress on even the pop house routes as presently constructed.

Abel.

McGOWAN and KNOX
Comedy, Talk, Songs
14 Mins.; One
American

Rise of curtain shows drop in one with motor car painted on it, the door of the car being practical and a girl driver being disclosed through the cut opening. Business of struggling with a stalled car. Man crosses stage in "one" and kidding conversation opens: "I know what's the matter with your car." "What?" "It won't go," etc.

One of the man's gags is "My father drinks, but you could never suspect it. You'd think he was dead." (Lifted bodily from the monolog of the late Charlie Case.) The talk has some reasonably bright points, but the man smothered it by a listless delivery. There is an appreciable pause before he makes the rejoinder that carries the kick, as though he couldn't remember the line. The point is lost.

The woman is much better and in addition has an agreeable voice. They finish with a doggerel on the recurring line, "Mine, A! Mine," rather flat. Need ironing out of kinks in stage pose and ease of address. Awkwardness spoils possibilities of what might be made into a valuable basic idea.

Rush.

FRANK LEFFEL and CO. (3)
"Shooting Through a Woman"
20 Mins.; One and Full Stage (Special)
58th St.

"Shooting Through a Woman," shown some years ago by Leffel, has all of the earmarks in its present construction of a first rate novelty turn for vaudeville, and appears to shape as the logical successor to the widely popular "Sawing a Woman" fusion. In 1906 or thereabouts there was an act called "The Bullet Proof Lady," operated by John De Loris. The present "Shooting Through a Woman" shortly after followed. It resulted in a controversy over priority at the time.

The "Shooting Through a Woman" routine is as follows: Frank Leffel, the marksman, make an explanatory speech telling what he proposes to do. Mile. De Almer, his assistant, is introduced, and Leffel proceeds to hypnotize her. She is placed on a trapeze arrangement, with head and feet in loops, and lifted in a rigid state about five feet above a four-foot table. The table contains a box, in which the woman assistant is in turn lowered, her head and feet protruding from either end.

The table is then placed so the head of the woman faces the audience. Leffel takes up a position about a foot away from the box, shooting through the box three times and in three different places, glass targets placed on the other side of the box being shattered by the rifle fire. The woman is unharmed. Leffel previously had offered the ammunition and gun for inspection.

The woman is next placed on a pedestal and Leffel repeats the shooting operation, this time firing one shot, at a distance of a foot and aiming the gun at the woman's stomach, a glass target located behind the woman being shattered as when she was in the box.

A committee from the audience was invited on the stage prior to the pedestal shooting and the rifle and ammunition freely passed around for inspection.

It's the sort of trick that makes an audience wonder how it's done, leaving the theatre talking about it. The turn has played throughout South America and Europe. With the right publicity it can be whipped into a feature turn.

Bell.

LA SAVO and GILMAN
Dancing
12 Mins.; Full Stage
American

Man and diminutive woman, working out pretentious line of stepping. Man appears first and does a number, girl entering for legmanila at finish. They have another formation. At the end man is off, changing from Tuxedo to silk shirt and sash, while girl goes to dressing table at back and changes to toe dancer's slippers in sight of the audience.

The second portion is toe dancing with the man acting as support of the girl in graceful poses, somewhat in the English manner. Man is off again while girl makes change of dress, getting into soubret frock of black and gold, also in sight of the house. The finish is more poses, with contortive bends and lead into shoulder holds, spins, etc. Neat, light "sight" act. Closed show here, but would be better early and would serve nicely if blended into the right surroundings.

Rush.

JOE and ERNIE VAN
Crossfire and Saxophones
12 Mins.; One
23rd St.

Starts like the conventional two-man combination of laughing dude straight and mugging chump comic—and continues so for some time. The talk is bright, though not all new, and an insurance-examination bit is suggestive of several that have gone before, though not a direct plagiarism of any known to this reviewer. Both personalities are entirely acceptable, and there is no stalling; the repartee comes with a snap. Both exit and the straight returns for a saxophone solo on a deep horn, only fair; he does it with incredible earnestness.

The question might arise as to whether a man can smile with a big, black saxophone end between his lips. His eyes might light up, though.

The comic comes on with a smaller instrument. There is a little more talk and a duet, this number outclassing the single.

The straight man makes an exceptionally impressive appearance, and the whole run is grown-up stuff which, while not brilliant, is acceptable. This is an act worth standardizing for the time.

Leit.

MA-BELLE and Co. (6)
Dancing
16 Mins.; Full Stage (Special)
Drapes)
23rd St.

Closing the show at this house this turn made an admirable showing and won welcome. It bristles with youth and beauty, and no negligible talent. On rise the entire company was disclosed, the principal girl, a boy assistant and four minor girls. It looked cloudy—too much for the money the picture strained the scenery bush-league. Then the dancing started.

Ma-Belle is an accomplished toe-worker who has animation and technique. Toward the finish she does some intricate ankle-work. The boy while thoroughly of the type familiar in male assistants to feminine classical dancers is athletic and a clean clear-cut dancer.

But those four girls! They must have just come out of some uptown school: fresh as four tiger-lilies, sprightly, pretty, rehearsed into harmonious quartet fluency, they were a pleasure and a breath of beauty. Ma-Belle, too, charmed the eye.

Here is a turn which, if someone would spend a few hundred dollars on it for clothes and scenery, could step right into the Palace and charm and hit. The 23rd St. common people looked at it askance at first, but soon got warmed up, and had their hands working on the individual numbers, and rose to six curtains at the close of the act and the show. This is one of the few instances of theatrical merit held back for want of things that can be bought with mere money, while hundreds of acts load themselves with trappings and passementeries and gingerbread and tinsel and will never amount to anything.

Ma-Belle and her company will be found by somebody, possibly Ziegfeld, soon.

Leit.

EDWARD BOYLE and DAUGHTER
Piano and Songs
14 Mins.; One
23rd St.

A man past middle-age entered, wearing blue glasses, and apparently blind. He felt his way to the piano without any unnecessary or unpleasant stumbling and went into "She Sang a Song of Home, Sweet Home," which seemed to fit with the man and the situation. A pretty girl came from the other entrance and joined in the chorus, displaying a juveline, pippy voice. Heavy applause. She made exit and the man played an old-fashioned piano solo with "trick stuff" of the long ago, then arose and found his way off, again not playing up his infirmities. She came on in a pinafore and did an audience kid song, for which she is not fitted, though she is only a kid.

The old gentleman again made the piano and accompanied himself to a whistling solo, which, like the rest, warbled of a forgotten era. The girl made a change to a white frock and sang a letter song at a table, the father coming on for a duet chorus with his deep baritone. The gallery and the balcony showered them with applause.

The turn is typically lyceum, though its sentimental value is not out of place in vaudeville. Such things, when not put on broadly, are wholesome. They help us more fortunate to realize our happy "breaks," and they give a healthy outlet for that natural charity which enriches the giver in the giving. This act can hold second position in the best of the three-a-day theatres.

Leit.

"SPEEDY BITS" (5)
Songs, Dances, Piano
12 Mins.; One (2); Full Stage (10)
American Roof

This turn probably carries a special drop and epyclorama, not in evidence on the Roof. It is the usual small time song and dance arrangement of specialties which qualifies as a revue. A young chap preloves in "one," introducing the four girls as "Music," "Melody," "Jazz," etc., each singing a bit of an introduction.

The act goes to full stage for the specialties, which consist of a double by the boy and a girl, and a dance featuring front, back and "hitch" kicks. A solo by "Jazz" of a pop song revealing decidedly limited vocal powers next, a soft snee buck and wing by the boy, well handled; a popular song sung by two girls one at the piano, and another pop song solo with "crumb rushing" technique by one. An ensemble medley closes.

The act is a fair sample of the three-a-day revue type and will qualify a such.

Con.

FOUR AMERICAN ACES
Casting
13 Mins.; Full Stage
Colonial

The Colonial's program says this is a "sensational casting act." Any manager may safely bill it as "The Most Sensational Aerial Act ever on a stage." In casting work it starts where all others have left off. That is literal. Its first trick is a trick formerly done by other casting turns for a finish. Seldom if ever has an aerial turn in vaudeville gained applause for its opening trick. The applause for this ran into the second trick, receiving as much as when the Four Londons, for instance, concluded their turn with it.

After that comes a series of flies and catches, with the fliers doing half and full twisters to hand catches by the bearers. The four men went through the routine without a miss, doing what would have been previously declared to have been impossible casting maneuvers without missing at least once. For the finish the fly over the bar, so often tried by casting acts and seldom if ever before cleanly done (that is, without the flier at least touching a bar on the way over) was performed here so easily and cleanly that the flier went over the bar at least four inches above it. It merely asserted to what extent these athletes have advanced themselves as a casting act. They are unsurpassed.

Not the least credit must go to the bearers. While the fliers make their doubles and twisters perfectly, timed precisely as to direction and distance, each feat is so difficult they must wholly depend upon the bearers to grasp them by the hands. This the bearers do with a snap. The contact of wrist against wrist is a resounding slap that is a pleasant accompaniment.

The four men dress in tennis suits. It is clean and neat dressing, but somehow doesn't jibe with the superb work of these acrobats. It's questionable, if the old-fashioned tight dressing, perhaps not so finely drawn in the tights as of old, but showing these muscled boys, anyway, in gym suits, wouldn't add to the appearance of an athletic turn of this calibre, for the Four American Aces in the air with the Six American Belfords on the ground (risley), seem to have set a new era for vaudeville acrobatic turns. One ranks with the other in their respective class.

The Four American Aces have been over the Orpheum time in the West. How the Orpheum ever grabbed them before the East got to the act is a matter for the bookers. At the Colonial they were No. 3. The better position this act receives, the most value it will give. The name alone, Four American Aces, is a dandy. Without descriptive billing, making it a sort of mystery turn before showing, this acrobatic turn with advance publicity, is good enough to feature in the intermediate houses. There isn't a man, woman or child who sees it that will not be left full of admiration for the pretty work they do.

The men are Roy Luken, Joseph Kuhne, James McCall and Charles Seymour. Mr. Luken may be one of the bearers. One, he on the right bar (from the front) was the bearer in another casting acts some seasons ago.

Sime.

THREE GILLESPIE GIRLS
Songs
18 Mins.; Full Stage (Special Drape)
58th St.

Three young girls, two singers and a pianist. One of the girls has a contralto and the other a soprano voice, utilized for harmonizing effectively. The girls are blonde (pianist), brunet and auburn respectively, making for contrast. Several attractive costume changes.

Routine includes a comedy number by auburn haired girl, in which she introduces several dialects, all convincingly handled. Pianist good performer of blues and rags.

Turn sure for pop houses, with excellent possibilities for development.

Bell.

LOWEY and LACEY
Songs and Dance
12 Mins.; One
Columbia (April 9)

Man and woman with the conventional songs and dances, the latter the principal asset. Some talk is indulged in. A double number opens the man's solo dance, following some patter after which the girl renders a number with a double song and dance concluding. The girl is pretty, well built and in short skirts makes a pretty picture. It's a good No. 2 specialty, the dancing insuring their safety. They did rather well in that spot at the Columbia.

Wynn.

LYNN and DILSON (1)
"The Awkward Age" (Comedy)
19 Mins.; Full Stage (Special)
23d St.

Eve Lynn and Clyde Dilson are probably from the legitimate. They are offering a fresh idea for a comedy playlet, akin to farce, plus several musical numbers.

Dilson is cast for the role of a 20-year-old youth whose widowed mother in her anxiety to attract a senator, tells the latter that her boy is half that age. Babe Weatherby, as his chums call him, consents to don knickerbockers around the house to please the mater. However, when she thought him asleep he has been doing Broadway and is smitten with Mazie Thistledown (Miss Lynn) of the Winter Garden, whom he has invited to the house. The expected arrival of the senator makes for a perplexing situation; the youth not wishing to allow Mazie to see him dressed like Jackie Coogan and his mother unable to present the senator, whom he confesses having married secretly in Washington the week before.

Special song numbers are cued in, Dilson early lightening the story with a comedy song. When Mazie arrives there is a singing lesson duet, the lyric kidding about what mother doesn't know. Miss Lynn had two songs during a change. Miss Lynn whistled part of both numbers and reached high register notes on the vocal end. Dilson, back in tux, afforded a proposal bit and duet "In the Spotlight." The story is brought to a conclusion when news comes that the senators will not be able to come.

Perhaps the best comedy angle to "The Awkward Age" is a telephone bit that runs through the entire act. At the opening the mother (unbilled) answers the phone, receiving a message that the senator is just leaving Washington in his car. A few minutes later the bell again rings, that time the word being that he is just leaving Baltimore. A few minutes later the phone informs her that he is about to depart from Philadelphia. She says he must have "some car." Jersey City is the last town the old boy calls from. Some time passes before the final message. The phone rings and the boy answers, the message being that the senator won't be up to the house; he has started back to Washington; he forgot his nightshirt. It worked to good purpose and a laughable curtain line.

For a three-person turn "The Awkward Age" is entertaining and it ought to serve for No. 3 on the better bills as it did here. *ibcc.*

HASTINGS and SHELBY
Talk and Songs
15 Mins.; One
H. O. H. (April 10)

Two women in "one" with a routine of well constructed talk and some excellent singing. They work with a table and two porch chairs. Tea is served and they carry a conversation about acquaintances, with a continual panning routine accompanying. It's a "knockers" gathering and they gab about the neighborhood scandal.

One girl arrayed in a sport outfit with a golf stick has a pleasing voice and soloed to a solid hit. Her associate also did well with a number probably titled "Scandal." The harmony is exceptionally well blended. The talk might be improved upon and the routine somewhat shortened, possibly cut to advantage with two or three minutes clipped off.

Their enunciation is perfect, likewise their appearance and with a rather magnetic personality they are genuine entertainers. They earned one of the big hits of the evening at the H. O. H., and with some work should develop into something worth while for the better grade of houses.

Wynn.

AMY BUTLER
Songs
9 Mins.; One
H. O. H. (April 10)

Amy Butler, blonde and arrayed in a becoming dress of high material, offers a repertoire of popular songs, opening with a comedy number, then to a "rag" song; a popular tough lyric and concluding with an Irish medley. She looks rather young, is as shapely as ever and got her number over in good shape without attempting any high notes. Miss Butler can sell a lyric as well as ever and for the small time could hold a spot with ease. She did exceptionally well at the Harlem house, earning a quartet of legitimate bows.

Wynn.

GEO. and MAE LA FEVRE

Dances
10 Mins. One (1); Full Stage (8).
Special Cyclorama and Props.
Broadway.

This turn represents considerable production in the costuming department. The act opens in "one" when the girl, in beautiful opera cloak and masquerade ball attire crosses the stage wearing a masque of brilliants. The man, in fancy ball get-up, follows with similar head-dress. Full stage next, the stage being enveloped in a black cye. The girl is posing at the foot of immense fan of brilliants with a peacock of similar stones in front and figures and vases on either side.

A novelty waltz well and gracefully executed is followed by her solo dance, for which a quick change is made, the same scintillating head-dress effects being followed.

Next the male, in red trousers and cap, does a novelty soft shoe routine, the while manipulating a pair of darning needles. He is back almost instantly in black coat and flannel trousers to join his partner in a flashy fox trot. She has changed to black pantalettes and brilliant and be-featured head-dress. They close the dance with the man supporting the girl on his shoulder for a fast spin, with the pair illumined by an overhead baby spot.

An encore bit was a cakewalk, for which another quick change was made, and the brilliants and rhinestone trimmings to the costumes carried out. It's an interesting turn scenically, and the people are clever dancers in addition. Should be kept busy in the two-a-day houses.

Con.

ROOF GARDEN TRIO

11 Mins.; Full Stage
American Roof.

Woman and two men. One of the latter, as a waiter in buggy evening clothes, handles comedy. Man and woman enter for flirtation dialog, the female affecting a French accent. This is followed by a double song and acrobatic waltz.

The comic travesties the dance, using a dummy for a partner and getting good laughs for his manipulation of the silent partner. The straight man follows with some interesting body balancing atop a large ball, winding up by mounting a chair thereon and doing a hand stand. The comic burlesques the same stuff taking some laughable falls.

The girl, after a change, announces the next trick in dialect. The comic follows with a hand stand using a bottle and chair atop a table, finally discarding the chair and remaining upright by one finger support in the neck of the bottle.

The other pair in artist's garb double another dance which the waiter, using his dummy partner, burlesques for the finish. It's an interesting three - a - day opener. Spotted three on the Roof. Con.

"HARDLY ABLE" (3)

Comedy Sketch
10 Mins.; Three (Special Drop)
H. O. H. (April 10)

A comedy sketch with three people, one a rather capable character man essaying the role of an old man, white chin piece, etc. The scene is a hotel lobby, the girl representing the telegraph operator. Some cross-fire patter is indulged in between the two when enters a juvenile. A double song between he and girl follows with a chorus dance. It earned a good hand. He gives the old gent some liquid youth restorer. More talk and the young couple retire while he offers a solo. It went over in great shape and earned an encore chorus. They return, announcing their marriage. The talk is aged and should be replaced. With this character portrayal there is room for some modern patter.

The trio are all talented to a degree, but the talk is far beneath their standard. With that section remedied they should connect.

Wynn.

RUSSELL and LILLIAN

Songs and Dances
8 Mins.; One
H. O. H. (April 10)

Man and woman (colored), the former doing comedy. Opening with a double song and dance they go through the conventional solo routines, the girl getting some results from an eccentric effort. She has a fair idea of comedy. The enunciation is away off and no one could make sense of the lyrics. The dancing of the couple, both the solo work and the double finish, carried them through and registered them as candidates for an early position on the smaller circuits.

Wynn.

WARDELL and LA COSTA (3).

Songs and Dances.
15 Mins., One and Two (Special drops).
H. O. H.

Girl and two boys, the latter apparently brothers and possibly twins, both making up identically the same. Opening before a drop depicting a race course, the girl begins a song, which is interrupted by one of the men in a manner to introduce the other. The girl next offers a song in spotlight, and did well. Another drop is exhibited behind which is a bed, the two men doubling in a song, wearing pajamas. This was superfluous and worthless as offered. The drop is narrow and not sufficiently large for houses with a proscenium of the Harlem depth.

The girl next has a bridal costume, decidedly becoming, aided by the two men in comedy skirt costumes. A trio number with some fairly good comedy "business" makes up this "bit." A quick change to short skirts brings the girl on to introduce the finale, the men wearing minstrel costumes. The dancing finale insured their safety. The girl is clever, looks good, is well formed, and can handle a number to satisfaction. The dancing is the main asset, aside from her ability.

A slight reconstruction in routine, the elimination of the boy's double and the abolition of the cloth drop wouldn't hurt. They will satisfy the smaller theatre audiences, but with the possibilities apparent might aim to better things.

Wynn.

THE TAN ARAKIS. (3).

Equilibrists.
10 Mins.; Full Stage.
58th St.

Two men and a woman (Japs) in a balancing turn that has the women performing gymnastic feats atop a 20-foot ladder, the latter supported on the soles of the feet of one of the men. The other man acts as an assistant with little to do other than watching for possible mishaps. There is a trapeze on one side of the ladder. The woman's work on this is excellent, adding a particular thrill to a turn that appears to be risky.

The fact of the man balancing the ladder taking up a position downstage near the footlights, would appear to make it dangerous for the audience in the event of the ladder falling. It would be just as effective further upstage.

An excellent silent turn suitable for any type of house.

Bell.

SUMMERS DUO

Gymnasts
6 Mins.; Full Stage (Special set)
Greeley Sq.

A rather pretentious golden-colored drop, backed by a cyclorama of similar color and material and backgrounded for the finale with an attractive purple cloth, gives this specialty an air of class seldom accompanying specialties of its kind. A man and woman comprise the team, the latter doing the heavy work suspended from a trapeze from which she goes through a routine in unison with the male partner, later showing some feats of unusual strength, gracefully done, in twirling him with one hand while suspended head downward. A teeth twist makes up the feature feat, while the man whirls around on a miniature metal revolving ladder. The woman is pretty, attractive, and has a marvellous physique for her sex.

It's a classy turn and capable of big-time attention.

Wynn.

RAY and HELEN WALZER

Songs and Dances
14 Mins.; One
City

Man and woman in songs, dances and talk. Open with brief conversational exchange, double song following. Man sings pop numbers while woman changes costume. Double raggy number and double stepping bit for finish. Both are good eccentric dancers, with voices of pleasing calibre.

Regulation No. 2 turn for pop houses. They did well at City.

Bell.

FORIS and WEST

Acrobats
10 Mins.; Full Stage (8); One (2)
American Roof.

Two men in an interesting hand-to-hand lifts. Comedy is obtained by the efforts of each to retain possession of a cigar that each seizes and smokes in turn. The turn goes into "one" for a slow lift to a hand-to-hand.

The trick is preceded by considerable stalling for comedy. Satisfactory small time opener or closer.

Con.

MAZIE LUNETTE

Aerial
10 Mins.; Two (Special Drops)
Hamilton

A special drop with an oval aperture reveals the acrobat in short ballet skirt on the bar for aerial gymnastics. The girl discards the skirt showing under-dressing of white tights for some excellent and novel bends and stunts on the rope.

A running comment of talk accompanies her efforts, which include all the standards and one or two new creations. For a finish she announces a "dive" which she accomplishes after the drop is taken up. A body spin with the rope wrapped around her torso is the closing trick.

Miss Lunette is probably half of the former Lunette Sisters' act, a standard aerial turn of a decade ago.

Con.

MATTHEWS and MURDOCK.

Songs and Dances.
8 Mins., One.
H. O. H. (April 10).

Boy and girl, the latter's voice, general stage appearance and wardrobe the sole assets. They open with a double number, working behind a hand spot secluded in a feather fan. In a black beaded dress the young lady offered a solo and gave the turn a flying start, but the man's number, a popular composition, didn't aid any. Changing to a rose colored gown, the girl aided him in another double which received little or no return, although the closing double number went over nicely, the dance finale earning some applause. The combination didn't show much promise on the Harlem showing, although they were well placed and afforded every opportunity to get over.

At best a No. 2 for the smaller theatres.

Wynn.

THE SHELDONS

Balancing Act
7 Mins.; Full Stage
Columbia (April 9)

Man and woman, the latter particularly fascinating and an accomplished top-notcher, offering a well chosen routine of hand-to-hand and head-to-head feats, the while twirling hoops and juggling balls. Well dressed and without any of the conventional stalling they offer only the best of their bag of tricks and, while the attendance was decidedly small, they evoked periodical applause after each act.

The closing stunt, the girl doing a one-hand alance to the man's head, is especially good. Her figure and general appearance is a decided asset. They earned three bows, something unusual for an opener. It's an act that could open any big time bill.

Wynn.

"A PERFECT DAY" (3)

Comedy Sketch
14 Mins.; Full Stage
H. O. H.

Two men and a girl presenting a domestic comedy skit, the complications arising through the introduction of a "prop" baby, which the husband claims was given him by a strange woman in the presence of his stenographer. Opening with the everyday quarrel in which the wife's brother helps as a comedy feeder, they go through a maze of talk; finally adjusting things at the finale. It lacks a "kick," although the situations brought some laughs. Rather talky and simply resurrects an old theme in a slightly new manner.

The trio are capable of a better farce and should get one.

Wynn.

RASTELLI (4)

Juggler
18 Mins.; Full Stage
Kilburn Empire, London

London, March 30.
Billed as "The World's Greatest Juggler," a young man calling himself Rastelli is making his English debut. It is understood he claims to be an Italian and carries three assistants, two men and a woman, who contribute little to the entertainment.

The young man's work is clever and quite original. He juggles sticks and balls with his head, hands and feet and winds up with a Risley stunt, spinning a huge star on one foot, twirling a wreath with the other foot, juggling his sticks with his hands while a huge pedestal globe revolves. His work throughout is excellent, but the act is without showmanship and needs routine to bring out its force. When this is done the turn can be advertised properly and should score in America.

Jola.

\$12,000,000 STOCKS

(Continued from page 5)

pled with Studebaker, Mex. Petroleum, Stromberg and the other giddy ascensionists.

They paid no more heed to numerous market rumors such as, for instance, the enthusiastic tip from one of the information bureaus which predicted a brisk advance in Famous. This tip was not without its own humor. An information service called "Coming Events," which furnishes data for many commission house customers, solemnly asserted that the advance in Famous Players was in part on the "beneficial influence" of Will H. Hays as head of the new producers and distributors' organization. This was before the Wednesday dip. The same concern figured that the Hollywood scandals had brought about a wave of short selling, but that this influence had been overcome and the advance was likely to continue.

Orpheum's New Top

Orpheum was within a fraction of 21 late last week, apparently upon the resumption of support from the inside group. This was a new top since the break caused by the suspension of dividends last year. Confidence in the stock is understood to be based on assurances of economical policies in company management, specifically in the curtailment of the payroll and in officers' salaries. The board was scheduled to meet in Chicago yesterday (Thursday), when some of these reforms were slated to be put in effect.

This was the first meeting following the annual meeting and it was generally accepted in good faith that whatever disagreement between company interests may have existed had been ironed out. The Wall Street theory in both Orpheum and Loew is that both have met reverses in a constructive way and that all the bad news is not out and discounted.

Goldwyn turned quiet. Turnovers of 20,000 gave way to daily business averaging 3,500 shares, with prices pegged at 6 1/2 or thereabouts. Apparently price movements are still being held in check, although trade authorities still incline to the view that an upward movement is in prospect.

It was estimated that during the week from Thursday, April 6, to Wednesday, April 12, both inclusive, amusement stocks changed hands to the market value of \$12,000,000, a new high mark for six business sessions. Out of this the vastly greater part was made up of dealings in Famous Players, almost exactly half of whose outstanding common stock was involved in the trading—102,000 shares, as compared with the 214,000 outstanding. The highest previous weekly turnover in this issue was around 75,000 shares.

Checked at 84

It is presumed that this startling manifestation of activity in the film leader represents in large part the aggressive operations of the bull pool, but the outstanding feature of the period was the advance of quotations to 84 an dthe swift reaction from that top which came on Wednesday. During the first two hours of Wednesday's trading the price got down from 82 1/2 at the opening to 81 flat. Subsequently, it recovered most of the decline, but the halting of the advance at the old barrier of 84 seemed significant to many followers of the ticker.

During the two hours in which Famous Players reacted the rest of the market was sensationally strong. At least half the stocks in the list touched new tops in that brief period and it seemed odd that an issue backed by a pool strong enough to run it up from 46 last July to 85 this spring could not sustain a gain when the public was falling over its own feet in the rush to get aboard the band wagon. Famous Players went through most of its climb while the rest of the list was reactionary. It was forced up in the face of a surrounding weakness and the odd circumstance is that it now is going contrarywise—declining, while the rest of the market is going ahead by leaps and bounds.

The stock market, indeed, is advancing under public buying to a degree that is said to worry conservative interests. The professional trader is said to be nervous lest the speculative public take the market away from him in a duplication of the 1919-1920 fireworks display and subsequent explosion. The basic commercial situation is generally accepted as promising a rosy future, but if it is over-discounted by a speculative stampede the future betterment of fundamen-

mental business probably would be injured by a violent reaction.

Evils of Long Upswing

This week's heavy transactions in Famous Players might mean a great many things, but the best analysis that has come to hand is that speculative following is timid about the stock above 85, owing to the fact that it has been advancing almost continuously for ten months and in that it has not been tested by a really severe reaction. There have been momentary setbacks like that of last month when the price dipped from 85 to 77 1/2, but there has never been a wholesome decline such as would test out the stability of holders or the faith of banking interests in the company.

It is an axiom of the Street that a long climb develops many weaknesses, irrespective of the intrinsic worth of a stock. Blocks are pledged for loans, partisans overbuy in moments of optimism, etc., and when the setback comes holdings are jettisoned. If a stock suffers drastic adjustment from time to time these evils do not accumulate.

The further the current market moves upward the more eminent becomes the prospect of a general reckoning, and the whole question of Famous Players' future is bound up in the ability or disposition of the bull pool in the issue to meet that situation.

The week's transactions in Famous Players preferred were interesting. It moved continuously ahead of the common, touching 98 at one time, within one point of its high for all time. It seems to be apparent that the outstanding supply of senior stock has been pretty well bought up by strong interests determined to hold it for redemption, and company efforts to make bargain purchases in the open market will be surrounded with difficulties.

The summary of transactions April 5 to 12 inclusive is as follows:

STOCK EXCHANGE

Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Pl. L.	6,200	80 1/2	79 1/2	79 1/2	— 1/2
Do. pf.	300	94 1/4	94	94	— 1/4
Loew, Inc.	1,700	15 1/2	15	15	— 1/2
Orpheum	1,100	19	18 1/2	18 1/2	— 1/2
Boston sold 725 Orpheum at 20 1/2@20 1/2.					
Friday—					
Fam. Pl. L.	25,000	82	79 1/2	82	+2 1/2
Do. pf.	100	95	94 1/4	95	+ 1/4
Loew, Inc.	1,200	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	7,200	20 1/2	18 1/2	20 1/2	+ 1/2
Boston sold 3,000 Orpheum at 19 1/2@20 1/2.					
Chicago sold 250 at 19 1/2@20 1/2.					
Saturday—					
Fam. Pl. L.	13,800	82	81 1/2	82	+ 1/2
Do. pf.	800	96	94 1/4	96	+ 1/2
Loew, Inc.	1,600	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	1,600	20 1/2	19 1/2	19 1/2	— 1/2
Boston sold 600 Orpheum at 19 1/2@20 1/2.					
Fam. Pl. L.	11,000	84	82 1/2	84	+ 1/2
Do. pf.	2,000	96 1/2	96	96	+ 1/2
Loew, Inc.	1,600	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	1,000	19 1/2	18 1/2	19 1/2	+ 1/2
Boston sold 100 Orpheum at 19 1/2.					
Sunday—					
Fam. Pl. L.	9,200	82 1/2	81	81 1/2	— 1/2
Do. pf.	300	96 1/2	96	96 1/2	+ 1/2
Loew, Inc.	1,200	15 1/2	14 1/2	15 1/2	+ 1/2
Orpheum	1,000	19 1/2	18 1/2	19 1/2	+ 1/2

THE CURB

Thursday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn	5,000	6 1/2	6	6 1/2	— 1/2
Friday—					
Goldwyn	5,700	6 1/2	6	6 1/2	+ 1/2
Saturday—					
Goldwyn	2,100	6 1/2	6	6 1/2	+ 1/2
Sunday—					
Goldwyn	3,200	7	6 1/2	7	+ 1/2
Tuesday—					
Goldwyn	1,200	6 1/2	6	6 1/2	+ 1/2
Wednesday—					
Goldwyn	2,100	7	6 1/2	7	+ 1/2

Miss Elsie Greenwood, the proprietor of one of the best known and most successful dancing schools in Newark, N. J., was arrested last week in Irvington, a suburb, and again in Newark, at the instigation of the Children's Aid Society. She has been cited to appear at court in the two cities next week. Miss Greenwood was charged with violating the State law, which forbids the appearance of children in entertainments for profit. In connection with the film, "School Days," Miss Greenwood presented her pupils in a sketch at the Newark theatre, which proved so popular that it was repeated at an Irvington theatre and again in the Roseville section of Newark. Meanwhile, this week at Proctor's, children from the Palmer School are appearing, while at Loew's State others from the Lippel School are presenting an act. It is rumored that both these schools have been promised immunity by the Children's Aid Society on the ground their acts were contracted before the society sent out its warning on the subject (reported in Variety recently). Miss Greenwood contends that the Children's Aid Society has no right to grant immunity to any one, and that the law should either be enforced against all alike, or allowed to remain a dead letter as it has heretofore.

Loew's State, New York, next week will play Paul L. Specht's Serenaders as opposition to White-man's orchestra at the Palace.

POLLY MORAN SEES PALACE

(And Says It in Rhyme)

By POLLY MORAN ("SHERIFF NELL")

Me and Jimmie went to see the Palace show last night,
And when the show was over I thought I'd like to write
A criticism of it, and so I went to Sime,
And he said, "I'll let you do it if you write it up in rhyme."
Now I don't know much 'bout rhyming, but everybody's wise
'o what an awful cinch it is to sit and criticize,
So just to show up Ibee and Wynn and Con and Sime
And Rush and Skig and Bell and Lait, I'll do the thing in rhyme.
Bennie Roberts led the band—some baton shakin' kid,
'Member, Ben, at the Bushwick, what a great two-act we did?
Thought I'd meet you again at the Palace, but my agent only shoots
Them Binghamtons and Scrantons and sometimes telephone booths.
Mantell's Manikins opened in "Le Petit Cabaret."
They wowed them here on number one—try to do it in Easton, P. A.
Those little figures remind me of some movie stars I've seen,
One facial expression—and wooden in the bean.
Louie Reed and Allie Tucker played the fiddle upside down,
Both rigged up as yokels fresh from a one-horse town.
Jessie Brown and Effie Weston sure are full of pep;
The act just shrieks of class and style, and how those girls can step.
They're there with face and figure—a couple of nifty Molls,
But when it comes to classy shapes—have you caught a glimpse of Poll's?
John T. Murray and Vivian Oakland, two musical comedy hits,
Entertained a little while with musical comedy bits.
Jimmie said, "Miss Oakland's beautiful," so to him I turned
And said, "Run along; it's intermission as far as you're concerned."
And then came Gertrude Hoffman—my h't goes off to you;
You are truly wonderful in everything you do—
Your dancing girls are just as sweet and cute as they can be.
Say, Gert, don't that little one with curls remind you of me?
In the opening scene when that box came down you handed me a laugh;
I thought you were going to pull that stunt of sawing a woman in half.
But what an act—what dancing—what clothes—it was a treat;
When it comes to staging acts I'll say you can't be beat,
And now it's intermission and, standing in the rear,
Are all the ten percenters to see their acts appear.
The publishers are all in line—Paul Whiteman drew them in,
And when a song of theirs was played—Oh, boy, how they did grin.
Opening intermission, Harry Conley grabbed that spot;
It might be hard for others, but the applause that that boy got
Must have made him happy—his act is just a peach.
Well, the answer is he gooled them and had to make a speech.
The scene was truly rural—he was a country jay;
She was a country maiden, fresh from Freeman's, you might say;
Gene Green told some stories, some old and others new,
And sang some songs with long gray beards—but gee, I do that, too;
I'll tell the world you're clever, and that spot they have you fill
With just a little something new you'd panic any bill.
Now everybody's happy—here comes the great big noise,
Paul Whiteman and his orchestra—you just can't beat those boys.
Encore after encore—we couldn't get enough,
For when it comes to harmony, he's the king-pin of that stuff.
Bert and Betty Wheeler closed that big colossal bill,
Some tough spot, as we all know, and pretty hard to fill;
But how those kids went over; their act they sure did sell;
If I went on at half-past five 'twould be good night, Sheriff Nell.
Some day I'll play the Palace—some day when I'm gray and old
I'll do a rheumatism buck and wing to "Silver Threads Among the Gold."
I'll do a sword dance with my crutches—they can't put me on the shelf;
I'll sing a song about Mother and dedicate it to myself.
In the meantime it's Sablosky, Hazelton and Union Hill,
And maybe when the Gus Sun sets I'll make the Palace bill.

SELLS-FLOTO CIRCUS

Chicago, April 12.

Sells-Floto Circus, the second largest circus, whether enclosed or under the big top, is at the Coliseum for 16 days, starting last Saturday night. Just as the Ringling Brothers effected a consolidation, the Sells-Floto outfit (Muggivan & Ballard) did also, annexing the title of "Buffalo Bill's Wild West," in addition to its own name.

Much better and bigger is the show this year than last year. Everything about the big amphitheatre appeared to be going along in businesslike fashion, kinks were negligible, and there was the necessary speed and precision.

Replacing Henry Gentry as general manager of the outfit is Zack Terrell, who has associated with him as equestrian director William Wells, Ballet Master George L. Myers, Musical Director Don Montgomery and Assistant Musical Director and Conductor B. T. Carsey.

The opening of the circus is one of the most promising seen here in years. Naturally, being in ahead of the Ringling Brothers-Barnum & Bailey outfit, the Sells-Floto aggregation felt they should show something pretentious in the spectacular line. This they have achieved with "A Night in Cairo," which from first sight seems to be one of the best of its kind. Not alone in assemblage is it big, but in detail it gives evidence of a generous expenditure of money. The story is told in terse and impressive fashion. The old story as to how good a circus is being illustrated by the number of elephants used is upheld, for there are 21 bulls in the opening procession.

The costuming is gorgeous. In the ring stock are some of the best animals seen with any sort of an attraction of this kind, and the spectacle they make while promenading around the arena is most impressive. The show easily makes good its established reputation in this particular.

"A Night in Cairo" is an allegory, telling the story of an old Egyptian hero who battles valiantly, and finally dies of his wounds. His adopted son, also a great warrior, is chosen military ruler of Egypt. He takes the royal guards to Cairo to celebrate the arrival of the Queen and her royal consort. They arrive

with rich gifts for the new chief, and she sings an Egyptian love song to the new idol, with whose appearance she has been impressed.

Then along comes an outlaw son of the desert, on his way to the slave market to dispose of a rare beauty called "The Lotus Blossom." Hearing of the reception being held, the outlaw decides to present the beauty to the ruler. The latter falls for the lovely slave girl and offers the outlaw a sack of gold for her. This he refuses, and after considerable bartering accepts three bags of gold. The girl, wishing to make a favorable impression on her new master, dances for him. At the end of the dance he realizes the great love which has come to him, and places her on the throne. The Queen and her entourage then depart in search of the "Pot of Gold" at the "End of the Rainbow."

The spectacle is enacted in six scenes, with the opening disclosing 12 Oriental dancing girls, followed by the new ruler and his guard. The second scene shows the entry of the King's servant, who tells the ruler of the approach of the Queen and her royal consort. The third scene brings on the Queen and the procession then starts its march around the arena. The Queen during the march sings her love song, everything becomes quiet with the procession stopping and all the horses lying down on the turf. The next scene discloses a carnival of pleasure with the dancing girls cavorting around the various rings in Oriental fashion. For the fifth scene the bandit makes his entrance with "The Lotus Blossom," and the bartering goes on for the sale of the girl. Then comes the sixth and final scene with the girl dancing, the ruler becoming infatuated and placing her on the throne. The grand procession then resumes and all start on their exit march from the arena.

A feature of the procession is a bevy of comely girls. It is not one, two, or a dozen beauties, but a multitude of them, and from their appearance the "Ziegfeld" of the circus world must have chosen them. The spectacle runs 25 minutes.

The program is excellent. It is not complicated and the patrons have no difficulty in learning who is appearing in each of the three

rings or platforms. It is arranged with each display numbered. The program carries the name of each act in each of the three rings and on the two platforms, and also gives a brief description of the style of the act.

The Five Leamy Sisters, working alone aloft of the center ring on aerial bars, with an electrical display, opened the show. The girls go through a routine of feats on their aerial apparatus and conclude with a beautiful illuminated display. One of the girls sits atop the apparatus on a bicycle, while two of the girls are swung around in a wide circle by the propelling of the bicycle while they are clinging to aerial swings.

The second display brought on the elephants, 17 in all working on the two platforms and three rings. Five women work the groups. The jungle giants were directed by Irene Montgomery, Millie Almsworth, Ethel Hamilton, Mme. Serrati and Stella Rowland. They do everything imaginable, from the old stretcher carrying stunt to dancing on pedestals, shimmying and swinging their directors around in merry-go-round fashion.

The third display is a congress of ring, web and contortion artists, with Belle McMahon, Margaret Mason, Victoria Hamilton, Hendrick Sisters and Mlle. Lorette working above the first ring. Newton and Nelson occupy the next platform, and the Great Shubert works a swinging trapeze over the center ring. The next platform holds the Nelson Duo and Major Don Ward and the third ring has H. Cotter, Ethel Marine and R. La Rue. All proceedings were stopped and attention called to the work of the Great Shubert, a contortion trapezist, who does a giant swing while his legs are wrapped around his neck. Shubert has been with every circus at the opening here for the last eight years, but this is the first season that his performance has been recognized by the feature position.

Display No. 4 brought on the dogs, monkeys and ponies. In this assemblage were recognized a number of animal acts which have been seen hereabout in vaudeville. In this group were Leo Hamilton's dogs and ponies, Mlle. Almsworth's dogs and monkeys, Victor Bedini's dogs, ponies and a bucking mule, Stella Rowland worked a group of dogs and monkeys and James Williams submitted his dogs and ponies.

Contortionists and strength turns held forth in the fifth display, working on the ground and apparatus throughout. The Malloens' Belle McMahon and De Rue, Leon and Mitzi, the Four Roeders and the Great Shubert and woman partner participated. Two announcements are made in this display calling attention to a woman in the Roeder act who carries 2,000 pounds of human freight, and the other to the feats of Leon and Mitzi which were sensational.

The sixth number is the equestrian display. They showed every bare back stunt that could be accomplished. This occupies the three rings and is presented by the Hobson Family, Dazie Hodgini, who does juggling in addition to riding and George and Fred Derrick. Hodgini is honored with an announcement on the juggling and tumbling feats executed.

The clowns monopolize the next display with their big hurrah. They assemble the oddest group of contrivances, and placards and get through their portion of the program in great style.

Display No. 8, is statue posing, with horses and white wigged women in use. Eighteen women were used and a number of horses and dogs.

While display No. 9 was going on display No. 10 was being given on the Hippodrome Track, to occupy the time consumed in waits between the poses. Mme. Bedini, heads a group of equestriennes in this display. She does so rightfully, despite the fact that there are some wonderful male and female riders in this group. But the ease and grace with which she handles "Jack Morgan" and "Charcoal" her two high school steppers in their cantering about the arena establishes her in a class by herself. The horses execute a score of dancing steps with perfect ease and grace and at the same time keep in step with the music. At strutting "Charcoal" is a bear. This feature was a big applause getter.

Number 10 display being a score of wire walkers. The Three Luckey Sisters draw down the feature honors when one of the girls does a cakewalk specialty on the tight wire. The next display, No. 11, brings forth Mlle. Earl, the prima donna of the "White Tops" who rides around the arena mounted on a white charger and singing a ballad.

Aerial gymnasts and perch workers hold display No. 12, with Beatrice Sweeney, late of vaudeville where she was known as "The Wonder Girl," getting the special announcement. Her "teeth" feats deserve of the featuring. She held the audience spellbound. Others are Eddie Ward, Irene Montgomery, Ethel Marine, The Malloens, and Roscoe Goodwin.

Then comes the big feature of the show. The Hanneford Family, with Poodles the pet of the white tops featured. Poodles received a tremendous ovation when he stepped out of the motor car at the center rig and more than justified it with

his daring riding, acrobatic feats, dancing and comedy. The show hinges on him.

Following this feature come a score of feminine "strong jaw" workers. They swing on animal contrivances with their teeth as their only support and present a beautiful picture when in their finale they swing about in butterfly costumes with all of the colored spots trained on them. It is an inspiring sight. In this display are The Wards, Mlle. Lorette, The Sweeney Girls, Three Luckey Sisters, Minnie Fisher, The Hamilton Girls and Stella Rowland.

Display No. 15 reveals a score of gymnastic, acrobatic and equilibristic feats. Special attention is directed to the Nine Nelson's, seven girls, a man and child. They do tumbling, with one girl outshining the rest with a row of 30 flip flops on a high table as her achievement. The Eight Hal-Yong's do the sensational and thrilling slide for life by the queue and a score of other strength and endurance feats. The Five Monroe Japs show jiu Jitsu defense against attack with one girl in the act throwing off the four men as they attack singly and en masse with weapons. Others in this display are the Four Roeders with tumbling feats, and the Eight Bedouin Arabs.

Berta Beeson, the "Julian Eltinge of the wire," has the next scene to himself and proved one of the hits of the evening with his dances upon a slender thread of tight wire. Beeson is the Bird Millman of this outfit and justified the spot and featuring.

The next display brings on the Indians who go through bare back riding, war dances and reservation sports. Of course indoors they do not shine, but when the show takes to the top they will improve.

The clowns in their second appearance of the evening tear things wide open with comedy, acrobatics and musical eccentricities. They have a clown band which seems unbeatable for discord. The scene was called "The Fool's Reunion." Arthur Barell achieves top honors among this group of funsters.

Holding the next to closing spot are the return acts in the uppermost height of the Coliseum. This section was contributed by the Flying Wards, 14 in number and the Five Famous Nelsons. The work of the double combination consisted of high flying and casting with double throws in mid air.

Closing the show is the traditional circus "night cap," the hippodrome racing. There are Jockey races, cow girl races, ponies ridden by monkeys the Roman standing and chariot races.

As framed now the show looks like a sure winner. It is not burdened with any visible excess and should be a money getter. It is the best the Sells-Floto aggregation has brought forth.

As it is routed now it will steal a march on the Ringling Brothers outfit by appearing first during the season at Indianapolis, Philadelphia, Washington, Pittsburgh and Boston. Loop.

PALACE

Freak weather—the thermometer hovered around 72 at 8 p. m., after doing some nifty lotty acrobatics and topping 80 in the afternoon, a record breaker for April 10, and the beginning of Holy Week, combined to put a crimp in the Palace attendance Monday night. It wasn't so good, the boxes being the only noticeable sections below normal, but it might have been worse—much worse. More than likely the return of Paul Whiteman's orchestra was mainly responsible for the fall-off not being greater. The White-man harmonists were next to closing and held up the show for a minute or so. Mr. Whiteman explaining after one ineffectual effort at speech-making that the band could not stay longer, as they were due across the street (Palais Royal). Whiteman's instrumentalists did 22 minutes Monday night, somewhat less than their usual quota. They could have stretched it as much longer as they desired. After hearing all of the others the top notch impression of Whiteman's bunch remains as it was. They're still leading the jazz league. The trombonist has a new stunt, the use of a phonograph horn, which while amplifying the trombone's tone, still keeps it soft.

A bit too much dancing in the first half, with Brown and Weston, third, and Gertrude Hoffman's ballet closing that section. Max Hoffman, Jr., is now in his mother's act, young Hoffman and his vaudeville partner doing a classical dance number and handling splendidly. A little shimmy dance with a supple pair of legs and a flair for acrobatics and rolling splits captured the individual applause returns of the Hoffmann act.

Jessie Brown and Effie Weston, with Tom Tucker at the piano, did very well third, with single and double dances. Mr. Tucker filled in nicely with explanatory songalongs while the girls made their numerous costume changes. The dancing in the Brown and Weston turn, and that of the Hoffmann act contained too much of a similar nature to have the two so close together.

Opening the second half, Harry J. Conley, assisted by Naomi Ray, sent it off to a wallop. The Conley turn is marked with a fine sense of pro-

duction values, moves easily and entertains every moment it occupies the stage. In addition to ability as a character comic, Mr. Conley has a singing voice above the average. Miss Ray is strong on appearance, raising the sketch to high level on sight values. The scenic stuff at the finish tells a complete story pantomimically, that gets in the sure fire class.

Some alleged humorist sometime, somewhere sprung a gag about eliminating the last act in a show, said humorist's idea being not to have a last act. Well they are doing just that at the Palace this week. Although the "Flying Fontaines" were programmed to close, they did not appear at either show Monday, the general impression around the Palace being that the "Fontaines" were a harmless little program fiction, calculated to keep the crowd from walking, while the next to closing act was on. Bert and Betty Wheeler had the task of closing and got away with it with flying colors. The comedy team seemed to realize they had their work cut out for them, but just took things easy, doing their act and letting it go at that. They held 'em almost intact, until nearly the finish. The fact of the programmed closing turn which wasn't undoubtedly helped. A much better idea than the screen plea for the audience to remain in, used hitherto.

The Le Petit Cabaret, Mantell's Manikins, opened with a likable puppet entertainment. The turn uses a stage on a stage, with a mannikin orchestra, and a vaudeville show on the stage. The Mantells earned a couple of bows at the finish.

Reed and Tucker, a two-man comedy violin turn were second and went over despite the small house in while they were on, the Palace filling very slowly Monday. One of the team uses a muted instrument for most of his numbers, getting a sweet whimsical tone from his fiddle. The other specializes in trick bow manipulation. The team mixed in a number of laughs, their music shaping as a standard comedy musical turn, on their Palace showing, with enough to send them through anywhere.

Murray and Oakland were fourth with a repertoire of songs, talk and recitations. A Spanish burlesque at the finish and a recitation titled "Hell" stood out in a likable routine.

Gene Green, second after intermission held down the spot with a collection of negro character stories and a rep of pop songs. No news weekly or topics Monday night, the show running overtime, without them. Bell.

RIVERSIDE

The panic was on for fair here Monday night. What with Holy Week on one side, Erev Paissach on the other, and July weather all over, a less fortuitous combination of circumstances could scarcely be compiled for neighborhood vaudeville.

Harry Breen, the famous Yiddish Catholic, and Ethel Levey, the more famous Christian Jewess, not to mention Leo Donnelly and Joe McFarlan on the Irish side, and the Hebrew Billy Sharp and his almost-altogether revue, made it as attractive as possible in the circumstances for those who might be reluctant to seek amusement because of creed.

And the main floor was about a third filled at that. It was an unusually apathetic little gathering, too, as most small assemblies in theatres are. The boy in Wells, Virginia and West's turn, Miss Levey, and Breen, were the only ones to receive important clatter, except Sharp, who got recognition on his own specialty dances.

One of the cleverest dogs ever exhibited opened the show, presented by Paul Seydel. When Seydel perfected his little fox terrier he completed his contribution to vaudeville, and that takes in his violin playing. The dog did paw-stands that were marvelous, from triple somersaults and may be quadruples. McFarlan and Johnny Pale depicted, with fair harmony and no appreciation.

S. Jay Kauman's "Tis and 'Tisn" served as a fullstage vehicle for the effervescent Leo Donnelly and a very presentable and talented girl named Millicent Hanley. Miss Hanley has features, ability, a figure, and charm. But she committed two vaudeville misdemeanors—she wore a dress that was impossible for comedy, being stiff with brocade and too sombre, and she got temperamental and walked off at the finish in a huff.

Whether the spontaneous Donnelly was "riding her" through the act, as he did, in earnest or for premeditated comedy purposes, could not be detected, for that boy can clown so subtly it looks on the level, or so serious and get his stuff over as humor. At any rate, Miss Hanley, as soon as the curtain fell, made a straight beeline for the nearest exit and remained off. The few who were in front took it as a snub, some thinking it was because Donnelly had "called" her and, some thinking it was because the house was mild with its laughs and applause, as it was for every talking turn in the show.

The act is good vaudeville, with more behind it than the regular run of "sketches." Its laughs are intrinsic, and there are plenty of mirths, some of which are deep and two-edged, and sound like Kaufman, and some of which are flippant and

ly, and sound like Donnelly. He is one of the most amiable comics we have, and one of the surest.

James J. Morton did his grave monolog of bygone yesterdays, one of the original nut acts. He was remembered. Sharp's revue seemed drab. He has made some changes since showing early this season, not for the better. His dancing at the end lets it in and lets it out.

Wells, Virginia and West drew a reception, and the boy got them. Virginia is still singing "Oh, What's the Use," which used to be a good lyric, and it wouldn't harm her to apply it. She is an excellent dancer still, and it is easy to see where the boy gets his genius that way. He reminds one of George M. Cohan at the same stage, in ways and glistening promise as well as precocious individuality and the goods.

Miss Levey held the stage for 33 minutes. She sang "Little Love Song," "Coal Black Mammy," and "Blue Bird," and interpolated impersonations of types and satires on Spanish, English and French artists. America's classic soubrette is still all that she ever was and, in many ways, more. She has a wailing orchestra in her inspired throat, a dynamo in either eye, and everything from poetry to castanets in her brilliant, eloquent hands. She dances as individually and as sweetly as she did years ago, and her kick and her sway have lost no youth. Miss Levey was greeted as a star and acquitted herself as a star.

Harry Breen had hard going following her. But he made a flying entrance and went hacking at it. A titter, then a giggle, then a laugh, then a ruffaw, and then the wows as he got to the "Oh, ma!" portion of his hearty, intimate, human, routine, the only "nut" alive who gets under the skin. He cleaned. Larimer and Hudson came up to close, the stage set with bicycles and an attractive girl singing, but with all that it was cold—the house was emptying, and it didn't take long to empty that house.

STATE

The State has acquired the atmosphere of a continental music hall with its cosmopolitan audiences, which invariably include women smokers who lounge comfortably in the large logs and box chairs. The smoking custom among women in Broadway theatres appears on the increase. It is a nightly occurrence to witness female smokers among the logs and balcony patrons of the State. The custom is not encouraged by the theatre managers. It is making inroads on a recent occasion a woman produced a cigarette in a neighborhood vaudeville house. A man in an adjacent seat called a usher who requested the young woman to desist. The Broadway houses are not taking such steps with the smoking custom.

A rather well laid out bill at the State the first half ran smoothly and entertainingly, starting off with a bang and keeping up a good average gait until the final curtain. Spoor and Parsons started the vaudeville following "The Emerald Isle," a well handled overture by the orchestra. The dancing couple captured one of the applause hits of the evening. Opening with a neat Colonial number the dancing is brought forth in rapid order and displays ability. Several curtains were taken by this opener, which proved one of the brightest turns of the evening. Dillon and Milton, with a refined vocal and piano vehicle, presided No. 2. This couple employ several published numbers with special lyrics. Their selection displays discretion with the general layout of the act along the proper lines. Although not a riotous turn the couple shared in the returns of the evening.

Having the opportunity to disclose the first comedy of the bill Ben Marks and Dolly Wilson, No. 3, produced laughs. Marks is a fast working comedian with several worthwhile tricks. In Miss Wilson he has a capable partner, who can sing and dance when called upon. She displays exceptional dancing ability, considering her plumpness. Stoddy laughs and a howl for the burlesque finish greeted this couple. Middleton and Spelmeyer, with their western sketch, held the attention. A sketch is a rarity in the big house. The first half selection met requirements. The act has seen much service but appeared new to a large portion of the Tuesday night audience. A sketch of this order can be fitted into a State bill now and then to advantage.

Marston and Manley, man and woman, revived the comedy next to closing. The male member handles the bulk of the work, his partner appearing but now and then. His style of work appealed the manner of putting over the chatter catching on easily. Making his talk reach all parts of the house the comedian of this combination gathered the proper returns. "Twinkling Frolics," a flash act with two girls and three boys, closed the show. The act contains no outstanding features, with the two young women displaying the best possibilities. The prima donna discloses a voice, with the smaller girl capably handling a comedy number and Frisco dance impersonation. The act is purely of the small time order, not up to the standard of big acts used at the State.

Hart.

BROADWAY

The seven-act vaudeville bill got away at 8.58 Monday night to less than half a houseful of the hard-boiled. This house houses more vaudeville structure in town. They are par boiled.

Act after act walked on and off to the accompaniment of yawns and desultory laughter and applause with hardly any of the latter at the finish, until Patricia stepped out in the next to shut spot and illustrated that no matter how hard the eggs are boiled the proper temperature will make them digestible. She had to sing nearly her entire repertoire with the applause continuing until the cards of Geo. and Mae LaFevre (New Acts) were flashed on the annunciators. The dancers closed the vaudeville portion, followed by the revived "Male and Female" picture.

Lawton, a corking juggler, opened with a clever assortment of tricks, bouncing them off his knees and toes, and catching them in the crook of his elbow, back of neck and between cheek and shoulder blade, was as smooth as an oyster. Using a snare drum mounted on legs, Lawton bounced balls off the surface, doing the train imitation and finishing with a life and drum corps. He monologed throughout but can shelve the talk on his next trip to Broadway. It expired without a struggle.

Combe and Nevins, a pair of male singers of popular songs, were the next victims. One of the team sticks to the piano. A comedy solo song that has been done to death was not excused in the repertoire by the hokum parody injected. They parleyed the usual routine of near and far releases, and finished under blankets as far as this bunch were concerned.

Malia Bart and Co. in their excellent acrobatic novelty full stage turn got next to nothing with the comedy pantomime opening. The ground tumbling, however, caught on, and the individual tumbling was applauded.

Wilson Bros., with a lot of sure-fire hoke for three-day consumption, were the next hitters. The stout men got some laughs and drew applause with their vocalizing but were excused without much protest at the close.

"Marry Me," a musical comedienne featuring Guy Voyer, got a little more attention, chiefly through the presence of four girls. They like to peep at the Broadway. No noise records were shattered, however, throughout the turn, and the comedy dialog and situations were greeted with respectful attention.

Patricia was the next and the only turn on the bill that tipped the lobby loungers off that the program was not composed of straight pictures.

It was the first of the season's balmy summer's evenings, but the goodly crowd was elsewhere.

Con.

JEFFERSON

The Jefferson went after business the first half with an array of eight standard acts, which drew satisfactory attendance Monday evening, considering it was Holy Week, with a hot spell thrown in for good measure. The Keith house had the edge on the other theatres in the 44th street neighborhood, light attendance prevailing all along the downtown thoroughfare.

The Kitamura Japs opened the show. The two boys capably work up their balancing and contortion work and gave the show early momentum. Eddie Greenlee and Thad Drayton, two colored boys, stopped the show in the 2 spot. The dancing took the audience by storm, with the constant applause necessitating a short speed. They secured a remarkable demonstration for so early in the bill. The foreign chatter drew a few laughs from the cosmopolitan audience, with the dancing a sure knockout.

Assigned the sketch position, No. 3, Frank and Ethel Hall developed laughs with a brightly written vehicle containing original dialog. The vehicle containing original dialog. The comedy situations are worked up in clever style, with the handling of the material well up to the mark. The Halla possess a man and woman sketch that can pass muster anywhere. Stella Mayhew, sharing the feature honors of the bill with Lewis and Dody, appeared No. 4. Miss Mayhew offered three numbers, chatter on the side. The numbers, all sounding of the restricted variety, secured returns, with the somewhat motley assemblage greeting the chatter with laughs. The single appeared to meet the requirements of the downtowners, who were awake from the first act to the last.

Marie Kavanaugh and Paul Everett in a flashing dancing turn held forth No. 5. The Kavanaugh and Everett act is enhanced by the work of two girl dancers and a male pianist. The co-workers help to place the turn in the hit column, the work of the principals hitting a good average. The act is dressed tidily, with the general layout well up to the standard. The dancing turn made away for Harry Leonard and Jessie Willard, a man and woman comedy team, with the woman member, handling the bulk of comedy. The employing a grotesque makeup. The turn did not warrant the late position, notwithstanding the compara-

tively satisfactory returns. No. 2 would have been the proper position for the couple, but due to the number of men on the bill and conflict in the dance line it was impossible to place them in the early position. As the show was run the two comedy acts of the bill came together by having Lewis and Dody, next to closing, following the Leonard and Willard act. The two-man team landed a strong comedy punch. The burlesque ventriloquist bit failed to gain the returns credited their other work. The special comedy number warranted the use of several verses, with the audience hungry for more. A more fitting two-man comedy team could not have been selected for the spot.

Kay, Hamlin and Kay closed the show. The boys present a fast casting and trampoline routine. The casting work is of the highest order, the majority of feats standing out conspicuously. The trio eliminated the opening in "one" at the Jefferson and confined their efforts to six minutes, crowding an abundance of crackerjack work into that time.

Hart.

AMERICAN

Nine acts and "The Miracle Man" as the feature are plenty bargain for the American admission scale of half a dollar, top the first half. And it was a first-rate small-time show, with several features that classify as better than that grade. As a flash feature there was "Dancing Shoes," five men and a girl, and for comedy leavening Friend and Downing filled the bill. In addition the surrounding show was highly satisfactory, with good comedy values, plenty of variety and abundant clean specialty material.

Lockhart and Laddie, comedy acrobats, started proceedings at a fast pace. There was a let-down next in McGowan and Knox (New Acts), but Gibson and Price picked up the speed in No. 3. Gibson is a fine, smooth juggler and has a captivating style of audience kidding in the manner of Will Rogers. "This is more than talent," he observed, manipulating the three balls—"it's courage." There was an uninterrupted line of the same patter. A comedy girl assistant is a pleasing adjunct to the turn, working on her own in the late part with several quick sketches while the man juggles hats and Indian clubs. She makes one pretty change of costume and graces the stage at all times.

Mason and Gwynn had the first go at numbers and did extremely well. This pair have a clean-cut, entertaining specialty act. They make a bustling entrance, go into amusing give-and-take of talk, and the girl goes into a number, switching from singing for the second verse to a curious vibrant humming melody something of a cross between an imitation of a saxophone and a "cello. The man is back with a banjo for a capital bit of blues, with the girl whistling and he singing, and for the finish the woman does a striking vocal imitation of a muted jazz cornet with all the musical eccentricities of that instrument in playing dance music.

"Dancing Shoes" is a lively number. Not one of the numbers seems to occupy more than two minutes, and the quick change of formations and costumes makes for extreme speed. They do every possible combination of five dancing men and all singing and dancing woman. All can dance in solo, pairs, trios up to six, and the girl has a pleasing and graceful style of stepping. They closed intermission, by long odds the best half bill the American has had in many a day.

Reed and Blake appear to be regulars. They gave a hand on their entrance. The ventriloquist burlesque at the opening gets them off well, and their simple routine of talk, songs and dances, even to a sentimental ballad near the finish, was well liked. The finish is rather a rough bit of comedy business of two Frenchmen quarrelling and one of them losing his tooth-brush moustache as the other slaps him across the face. Knockabout that is not particularly clever, but it got the audience. A song goes with the business, a lively number that gets them away nicely, even if they did jockey for applause.

Thomas P. Jackson is now supported by a woman—Jean Russell—and the former sketch, "Once a Thief," is changed to "The New Stenographer." Transferring the character of the applicant for a job from man to woman gives opportunity for a new surprise twist at the finish. The girl asks for work, admitting that she has just served a prison term for theft from her former employer. The boss tests her with a proposition to steal a business rival's secret, and when she refuses he gives her the job. That's the way it was before, only with a man. Now, after the job is fixed, the woman turns the tables by announcing that she is a private detective hired by the boss' wife to watch his luncheon trips with stenographers, and she warns him, because his dealings with the supposed down-and-outer proved he was a good fellow. The curtain line is the boss saying, "I've had my lesson from this on I'll go straight." A good laugh and a capital surprise comedy finish.

Friend and Downing, with Hebbrew talk freshened up, are rich in guffaws. The parodies are a wallop, as ever, particularly the final one on

"Yoo Hoo," with a play on "Coo Coo." La Savo and Gilmore (New Acts).

"The Miracle Man" is worth sitting through again, even to the screen weary. It revives faith that picture production can be made worthy and dignified.

Rush.

HAMILTON

A well assembled nicely balanced bill at the Hamilton coaxed out about three-quarters of a house full of the neighbors. The house got a break from the weather man, it being considerably cooler than early in the week.

The show built up nicely, each act getting individual recognition. The Seebacks, with a new set for their bag punching novelty, opened strongly. Harriet Seeback had the woman buzzing about her symmetrical figure and all around good looks, while Harry Seeback took care of the male interest with intricate and clever bag punching. It's one of the most interesting openers in vaudeville.

E. J. Moore was under the gun with a novel assortment of magic and talk, softening it up for Al Moore and his U. S. Jazz Band in gob unles. This aggregation is one of the sole survivors of the "sailor" acts that flooded vaudeville during the war. A corking eccentric dancer and a comedy pianist in clown make-up who mugs heavily and wears comedy hats, take it out of the straight music classification. Moore, leads and sings at a popular song which means nothing but probably pleases some publisher. The band went heavily here.

Claude and Marion followed and mopped up. The versatile comedienne caught on strongly here and had them jumping through with her rough delivery. Claude is an excellent foil. It's a sure-fire laugh getter and delivered.

Elizabeth Brice walked on to a reception and closed to heavy returns with her new song cycle by Neville Fleeson. Miss Brice sings but one popular number, "Mammy's Lullaby," which doesn't detract. The "Whistle" number, used for the finish, appealed to the house and made a good closer.

Emile Lea closed the first half and copped the artistic honors, eased up. This girl has everything, dances like a dancer and sings like a prima. Gil Squires, her good-looking, clean-cut male dancing opposite, is one of the best loose hoofers in hoofville and makes an ideal partner. The closing dance, consisting of each alternating in kicking over the other's head, was first done by Tom Dingle and Patsy Delaney. Miss Lea later worked with Dingle in the same number. They raved about her and her act up here.

After intermission Kharum, the pianist, did his stuff and hung up unusual responses for a straight pianist. Kharum recently closed with a road show and after four weeks in vaudeville will return to London, where he recently scored so strongly that the Turkish Ambassador, deceived by Kharum's Turkish attire, sought him out back stage to congratulate him. Kharum being tipped off, took it on the lamm through the front of the house.

Bert Baker and Co. in "Prevarication" closed to howls after a tame start. Baker's playlet is actor-proof and handled in an experienced, capable manner that doesn't miss an opportunity for a chuckle or an explosion. Pearl Stevens, Charles Raymond and Paddy Baker gave excellent support.

Hawthorne and Cook were next to shut, replacing Healy and Cross, who were ill and left the bill Tuesday night. The "nutting" of the pair got over and they encored several times with the musical instruments. Some of the gags are as old as Gilligan's, but they laughed at them at this hang out.

Mazie Lunette (New Acts) closed and held them fairly well.

Con.

58TH ST.

Pleasing small time show the first half, seven acts, with a nice blend of variety. Tuesday the house was considerably below capacity, Holy Week having quite an effect on attendance.

The Tan Arakis, a Jap balancing turn (New Acts) opened, getting the show off with a thrill. Orren and Drew were second, the man scoring with imitations of barnyard fowl, musical instruments, dogs, etc. He is a good imitator and through an easy presence and comedy understanding makes the oft done imitations entertaining. Three Gillespie Girls (New Acts) third, and McManus and McNulty fourth. The two Macs have changed their make-ups to the extent of eliminating the tramp beards. The routine has also been strengthened. The pair deal in tied and true hoke, but it is all well handled, everything they offered going over.

The Green Family next, with a likeable mixture of dancing, singing, juggling and instrumental work. The family tied the show in a knot Tuesday night, the house going unanimously for the whole routine. Booby Randall, next to closing with songs and a monolog arrangement that split evenly between talk about a girl and war stuff, all handed for solid comedy returns. "Shooting Through a Woman" (New Acts) closed. The feature picture was "The Prodigal Judge." Bell.

COLONIAL

The Colonial had it all set for a special week and 11 acts to stand off the excavating in front of the theatre that does not permit cars to approach the doors, but the breaks Monday were against the array. The weather caught but a light attendance and with the first heat the house was languid.

The 11 acts made a dandy vaudeville show, with something of everything in it and not much dancing. Several of the turns were new to the house, adding extra interest, while a couple or more were new to the city. The bill started early and ran speedily, closing shortly after 11, although Joe Howard threatened to prolong encores toward the finish. Howard and Clark did 24 minutes, starting at 10.25.

The novelty of the program was "The Show-Off," a George Kelly written comedy, while the surprise of the evening and season was Mae West (New Acts) in a get-overable turn. Another new act, Four American Aces, acrobats (New Acts) in the No. 3 spot got as much as anyone, considering their position, which was too early on this bill for the strength of their aerial work.

"The Show-Off" is of the mother-in-law and son-in-law under one roof. The title, the show-off, applying to the son-in-law tells the remainder of this little bit of human nature story. Nothing more delicious could be set upon the vaudeville stage for pure enjoyment than the perpetual scrapping between the two-at-laws. Fred Sumner is featured as the son and is the role all the way, but the splendid playing of Bertine Robinson as the mother-in-law could not be possibly overlooked by anyone. Miss Robinson is doing the elderly role in a manner to suggest the question as to where she has been hiding for years. An earlier review of this playlet in Variety mentioned it could stand elaboration into a legit comedy. It could and it should. Vaudeville may be pleased if he sticks to vaudeville, but why. He's Broadway all over in whatever he does.

Joe Howard appears to be now in vaudeville as a side line. The Howard drug store is the pride of 8th avenue. It sells soda and perhaps everything. What a pity old Doc Steiner can't issue prescriptions. But Doc got the nickname because he never showed up at the office and was never docked. Howard and Clark on the stage are just as popular. (Can the audience know about that drug store?) It seemed there would be more songs while the stock of Evelyn Clark's gowns held out. She was ever changing. But it finally ended when Joe sang a song he said was new, but he should claim it was old along with the rest. It sounded like an East Indian chant, however, that sounds, "Dreaming" and the rest—wow! Each one. And then Joe broke away, probably to go over to the drugery and count up. The chances are Howard and Clark for next season don't want a route that calls for any stand outside a radius of 15 miles from 58th street and 8th avenue.

The program was changed about for the Monday night's running. Bailey and Cowan moved up to the first half, but it was unfortunate in a way, since it caused them to follow Cooper and Ricardo. There is something of similarity in the two turns through a bridal display in each and pop music. Bailey and Cowan have a new act in part, the setting and scene of presentation. Remainder is the former Cowan's singing and Bailey's banjo work with Estelle Davis remaining as the young woman. The trio worked hard, especially Cowan and put it over at the finish but it was no easy task and cast no discredit upon them.

The Cooper-Ricardo turn is also new, written by Joe Young, and named "What's in the Grip." The title comes from Max Cooper carrying a grip and Irene Ricardo inquiring often, with a Yiddish accent, "What in the Grip?" She is attired as a policewoman. It's the opening section and made funny by the girl. It might be extended. As a female Yiddisher of the not unfamiliar type of nowadays, Miss Ricardo should advance. The rest of the act is of songs and other things with Mr. Cooper singing a ballad. It makes an acceptable new act for this team that is unevenly balanced.

Roy and Arthur opened, followed by Harry and Grace Ellsworth who won through dancing. Their dancing ability should place them in a vaudeville production where they would stand out to better effect and perhaps not be called upon to do much else, although Miss Ellsworth is not a bad blues singer.

Opening the second part was Edwin George in about the same talk and comedy juggling, he doing extremely well. Next to closing were Seed and Austin doing all of the former Austin and Moore turn, with Seed's own comedy extra. He was formerly in a small time girl act and before that in burlesque. The double hip-up and flop this team does was done by Austin and Moore but Seed has one other bit of business also done by Tom Smith, that is where he takes a sitting

(Continued on page 30)

BILLS NEXT WEEK (APRIL 17)

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

Paul Whiteman Co

Moss & Frye

Edith Levey

Ona Munson Co

Wood & Wyde Co

Willie Rolia

Reilly & Cowan

Keith's Riverside

Juliet

Harry Cooper

Morgan Dancers

Daisy Nellis

Ludell & Gibson

Weaver & Weaver

Willie Hale

(Two to fill)

Keith's Royal

Courtney Sis Co

John B Hymer Co

Jean Granesse

Sully & Houghton

Caita Bros

Walters & Walters

Kafka & Stanley

3 Lees

(One to fill)

Keith's Colonial

Mildred Harris Co

Wiley & Hartman

Rice & Warner

Tyrell & Mack

B & B Conrad

Barrett & Cunneen

Boiger Bros

Healy & Cross

(One to fill)

Keith's Alhambra

Thank You Doctor

Clara Howard

Herschel Henlers

Rolfe's Rev

U S Jazz Band

(Others to fill)

3d half (20-23)

Orren & Drew

4 Aces

(Others to fill)

Proctor's 58th St.

Hawthorne & Cook

Mr & Mrs G Wilde

(Others to fill)

2d half

White Sis

Ren Smith

*Tot Hammer Co

(Others to fill)

Proctor's 5th Ave.

2d half (13-16)

Darling & Timberg

Chas Ahearn Tr

Greenlee & Drayton

Wm Ebb

Bobby Randall

Claire & Wood

Barrett & Cunneen

(One to fill)

1st half (17-19)

Williams & Wolfus

Joe Darcey

Ruby Royce

Choy Ling Foo Tr

(Others to fill)

2d half (20-23)

Century Girls

LeVine & Walters

Sargent & Marvin

Rudell & Dunigan

Belle Montrose

"Stars Records"

Proctor's 23d St.

2d half (13-16)

Crafts & Haley

Berlio Girls

Orren & Drew

Spencer Ch'iers Co

Lucy Bruch

ALBANY

Proctor's

Al Carp

Mack & Holly

White Black & U

Dolly Kay

Brooks & Brown

(One to fill)

2d half

Froalini

Schwartz & Cliff'd

Franklin Adrell Co

Swift & Kelly

Sultan

ALLEN TOWN, PA.

Orpheum

Gardner's Maniacs

Macford Stanley

Pierce & Goff

Jones & Jones

Brown's Girls

2d half

Holly & Lee

Howard & Lewis

(Three to fill)

AMSTERDAM, N.Y.

Rialto

Great Johnson

Barrett & Farnum

Choy Ling Rogers

Joe Beers

Century Girls

2d half

LeVine & Walters

Sargent & Marvin

Rudell & Dunigan

Belle Montrose

"Stars Records"

Proctor's 23d St.

2d half (13-16)

Crafts & Haley

Berlio Girls

Orren & Drew

Spencer Ch'iers Co

Lucy Bruch

ATLANTA

Lyric

(Birmingham split)

1st half

Sherwin Kelly

M Lippard Co

Jones & Elliott

Joe Whitehead

Loeb's Clark & D

BALTIMORE

Maryland

Bevan & Flint

Jim McWilliams

Hurt Baker Co

Ona Munson Co

May Wirth Co

The Stanleys

Herbert Brooks

Holmes & LeVere

BATON ROUGE

Columbia

(Shreveport split)

1st half

Earl & Sunshine

Warth & Willing

Jarvis & Harrison

Francis & Kennedy

Leo & Cranston

BIRMINGHAM

Lyric

(Atlanta split)

1st half

Reynolds & White

Miller & Capman

Linton Bros Rev

Jack Little

Noel Lester

BOSTON

B. F. Keith's

Artistic Treat

DuFor Boys

Ida M Chadwick

Joe Browning

Thos E Wine

Rae Eleanor Ball

Daphne Pollard

Jack Wilsoe Cno

Ted Lorraine Co

(Three to fill)

HARRISBURG

Majestic

Gertrude Barnes

Mullen & Francis

"Comebacks"

Thos E Wine

Rae Eleanor Ball

Daphne Pollard

Jack Wilsoe Cno

Ted Lorraine Co

(Three to fill)

HAMILTON, OAN.

Lyric

Yokes & Don

Janet of France

W & J Mandell

R & B Wheeler

Doctor Harmon

HARRISBURG

Majestic

Gertrude Barnes

Mullen & Francis

"Comebacks"

Thos E Wine

Rae Eleanor Ball

Daphne Pollard

Jack Wilsoe Cno

Ted Lorraine Co

(Three to fill)

NEW ORLEANS

Palace

(Mobile split)

1st half

Frances Reader 3

S Tompkins Co

R & J Creighton

Manuel Romaine 3

Dalton & Craig

NORFOLK

Academy

(Richmond split)

1st half

Reddington & Gt

Murdoch & Ken'dy

Doris Duncan

Herman Timberg

(One to fill)

PHILADELPHIA

B. F. Keith's

Kat & Wiley

Walter C Kelly

Burt & Rosedale

Gus Edwards Rev

Sandy McGregor

Flannigan & M's'n

Marion & Harris

Danndell & Deyo

Dennis Sis

Keystone

Wilson Aubrey 3

Paramo

Nancy Boyer Co

Williams & Taylor

Dere's Operalogue

Wm. Penn

Barbette

Kat & Wiley

Walter C Kelly

Burt & Rosedale

Gus Edwards Rev

Sandy McGregor

Flannigan & M's'n

Marion & Harris

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Keystone

Wilson Aubrey 3

Paramo

Nancy Boyer Co

Williams & Taylor

Dere's Operalogue

Wm. Penn

Barbette

Kat & Wiley

Walter C Kelly

Burt & Rosedale

Gus Edwards Rev

OAKLAND, CAL.

Orpheum
(Sunday opening)
Buckridge & Casey
Bepo & Dutton
R & E Dean
Sandy Shaw
Rita Gould
"Young America"
Rinaldi Bros

Orpheum
(Sunday opening)
Marx Bros
Gellis Troupe
Mason & Shaw
Jimmy Savo
Ward Bros
Pollard
Garcinetti Bros

ST. PAUL

Orpheum
(Sunday opening)
Vera Gordon Co
Joe Kelley
Morse Waldron
Kino
Lang & Vernon
Merle's Cockatoos
Zelaya

SAN FRANCISCO
Golden Gate
(Sunday opening)
Modern Cocktail
Miller & Mack
Gilbert Wells
Daniels & Walters
Norris Animals
Cortez Sis

Orpheum
(Sunday opening)

BOB NELSON

With McIntyre and Heath
APOLLO THEATRE, CHICAGO, ILL.
THANKS TO MESSRS. GILBERT
HERBIE HEWSON still at Piano

PORTLAND, ORE.

Orpheum
(Sunday opening)
Melvins
Jenny Milton
Travers & Douglas
Jimmy Lucas
Rogers & Allen
Fenton & Fields
Doris Humphreys

SACRAMENTO
(17-19)
(Same bill plays)
Fresno 20-23
Adelaide & Hughes
Mehling & Myers
3 Haley Sis
Chabot & Tortoni
Sealo
McCormick & W
Weston's Models

ST. LOUIS
Orpheum
Harry Watson Co
Fred Lindsay
D D H
Claude Golden
3 Regals
Jack Ingalls
Ben Welch Co
Bryan & Broderick

Josephine Victor

Silver Duval & K
Lynn & Smythe
Dainty Marie
Alexander Patti
Bert Howard
Wm. Seabury Co
Ford & Cullingham

SEATTLE
Orpheum
Dave Scholer
Minaret Monarchs
Fred Hughes
Dezo Retter
Doyle & Cavanaugh
Ned Norworth
Kluting's Animals

SIoux CITY
Orpheum
(Sunday opening)
Luster Bros
Keegan & O'Rourke
Valente Bros
Higgins & Bates
(Two to fill)

SACRAMENTO

Orpheum
(17-19)
(Same bill plays)
Fresno 20-23
Adelaide & Hughes
Mehling & Myers
3 Haley Sis
Chabot & Tortoni
Sealo
McCormick & W
Weston's Models

ST. LOUIS
Orpheum
Harry Watson Co
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D D H
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3 Regals
Jack Ingalls
Ben Welch Co
Bryan & Broderick

SEATTLE

Orpheum
Dave Scholer
Minaret Monarchs
Fred Hughes
Dezo Retter
Doyle & Cavanaugh
Ned Norworth
Kluting's Animals

SIoux CITY
Orpheum
(Sunday opening)
Luster Bros
Keegan & O'Rourke
Valente Bros
Higgins & Bates
(Two to fill)

ST. LOUIS

Orpheum
Harry Watson Co
Fred Lindsay
D D H
Claude Golden
3 Regals
Jack Ingalls
Ben Welch Co
Bryan & Broderick

Orpheum
Harry Watson Co
Fred Lindsay
D D H
Claude Golden
3 Regals
Jack Ingalls
Ben Welch Co
Bryan & Broderick

Winnipeg

Orpheum
Sheila Terry Co
Wellington Cross
Janis & Chaplow
Rubin & Hall
Frank Wilson
Gilfoyle & Lang
Crane Wilbur Co

NEW YORK CITY

State
Baggett & Sheldon
Doris & Lyon Sis
Grace Hayes
Barry & Layton
Rawles & Von K
Van & Vernon
Specht's Orchestra
24 half
Bines & Grill
Furman & Brown
Nevis & Gordon
Riano N'th'ne & W
Specht's Orchestra
(Two to fill)

American
1 Raymond
Lee & Van Dyke
Rogers & Page

Werner Amoros

State
Baggett & Sheldon
Doris & Lyon Sis
Grace Hayes
Barry & Layton
Rawles & Von K
Van & Vernon
Specht's Orchestra
24 half
Bines & Grill
Furman & Brown
Nevis & Gordon
Riano N'th'ne & W
Specht's Orchestra
(Two to fill)

DR. M. HERBST

DENTIST
XRAY DIAGNOSIS
1482 BROADWAY, Suite 408, Cor. 43d St.
NEW YORK

LITTLE PIPPIFAX

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Rifino N'th'ne & W

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Lillian Pippifax

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

HARRY

LANG and VERNON
"Who Is Your Boss"
Orpheum Circuit
Direction: LEO FITZGERALD

JEANNE

LANG and VERNON
"Who Is Your Boss"
Orpheum Circuit
Direction: LEO FITZGERALD

Middleton & S

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

(One to fill)

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

BROOKLYN

Metropolitan
Roof Garden 3
Red & Blake
Harry Mason Co
Jennings & Mozier
Ernest Evans
24 half
3 Raymonds
Mason & Gwynne
Middleton & S
Wilkins & Wilkins
B Marshall 6

Fulton
Gibson & Price
Creole Cocktail
Marston & Manly
LaSova Gilmore
(One to fill)

24 half
Delaney St.
Kane Morey & M
Ellen & Milton
Mason & Gwynne
"Honeycomb Inn"
Frank Terry

Lillian Pippifax

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Boland & Knight

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Illian Stelle Co

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

The Poster Girl

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Allen & Moore

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

March & Williams

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

OKLAHOMA CITY

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

"Rubeville"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Jack George

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

Orpheum
Lillian Pippifax
Boland & Knight
Gosier & Luby
Amoros & Jeannett
"Step Lively"

AT PROCTOR'S 5th AVE.; NEW YORK; NOW (APRIL 13-16)

PAT
BARRETT
 AND
 NORA
CUNNEEN

IN THEIR ORIGINAL COMEDY DISCOVERY

'LOOKING FOR FUN'

34th CONSECUTIVE WEEK ON THE B. F. KEITH CIRCUIT

Thanks to ROSE & CURTIS

AT B. F. KEITH'S COLONIAL, NEW YORK, NEXT WEEK (APRIL 17)

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BOSTON

By LEN LIBBEY

Keith's

One of the strangest bills of the entire season, with one of the strangest audiences of the season, noted Monday evening. Judging by the standard set by the house since last fall in the presentation of entertainment the bill this week was way below par.

Mildred Harris is the name draw,

and it could be seen by the type of the audience she was responsible for the presence there of many of the patrons. The house did not seem to have the ability to judge entertainment, and gave encores to acts that would have flopped on other occasions. The house was fairly well filled at the night show, and the local Keith house has a reputation of "no paper."

Perez and Marguerite, with the man doing all the work and the woman acting only as his assistant

and taking no part in the actual juggling work, opened the show. The man uses routine stunts entirely until the finish, when he comes from full stage into "one," and closes with the cup and saucer trick which closed strong.

Milliecent Mower, a singer, in second position, worked but 10 minutes and stuck to classical selections entirely. It was evident that she relied on her voice range for applause and went over big.

Ames and Winthrop were next. This pair have changed their act since they appeared here before, but still stuck to the burlesque idea closely. This act did not register as strongly as their previous one, and it appeared as though there was too little foundation to it. They got in their best work with the closing number, which is similar to the "tin-type" stuff they had in their old act.

Toto, the clown, was one of the strongest acts as developed when the show ran along. He made his conventional opening in the toy automobile, and then swung into his routine. With his boudoir number he got the best results. His "Salome" dance did not go over as well as the previous stuff, but he registered sufficiently to bring the house down for an exceptionally strong close.

Bob La Salle was so surprised with the reception that he got with his act that at the conclusion he thanked the audience and said that the applause was so profuse he wondered if any of those out front had paid. Bob did not know, perhaps, that his opinion was shared by other close followers of vaudeville who happened to be present.

The Mildred Harris act ran smoothly, although showing at all times that it was anything but exceptionally written, staged, or played sketch. In the film shown just before the curtain rose on this act Miss Harris called the attention of the house to the fact that she was green as far as the speaking stage was concerned. While her display of clothes at the close of her turn found response with the women in the house, the act, taken as a whole, is a disappointment.

Thelma and Marjorie White had the house going strong from the start. Following an act that was dull they were in just the proper position for the pep and exuberance

that they displayed, and were called upon several times for encores. The two girls worked very hard and were one of the few acts on the bill that really seemed to be of big time caliber.

The show is closed by Doc Baker in "Flashes," a revue type of act that is rather reminiscent of the sort of act that the Shuberts have been going in for lately.

Majestic (Shubert)

Easy to blame the slim house on Holy Week, but an excuse for the sad show itself was hard to find. The anvil chorus started in the lobby at intermission, the general tenor of the conversation being to the effect that it looked as if the Shuberts were doing their best to induce the public to observe the whole of Holy Week.

After intermission brought to light the condensed version of "The Rose Girl," which has been boiled down until it became lumpy and which is traveling under the name of "Some Girl." The walkout started convincingly early, although a part of it may have been due to the fact that the original production had played itself out across the street at the Shuberts' Wilbur earlier in the season.

Supporting the tab is a sketch drawn from the tab cast, an aerial opening act billed as "The Flying Russell and Co.," W. E. Ritchie in a bicycle act that flopped cold, the Misses McKinnon and Will Oakland. The two McKinnon girls, who might well be twins, use their resemblance cleverly through being billed as a single, apparently making lightning changes, but closing as a double. Oakland worked per-

functorily in comparison with his previous Boston appearances.

The show is really a Louis Simon unit as it stands, and how long it will continue to be allowed to stand is questionable. Simon closes the first half in a farce sketch, using Florence Earle, Herbert Light, Eleanor Bennett and Joe Miller (not the compiler). This number swings on the double entendre of burlesque vintage involving the honeymoon couple and the mistaking of a man with a hang-over as the new servant, the present version making him a chauffeur. He finally agrees to take the job (a supposed proposal "until she can get another man to fill his place.")

Immediately after intermission Simon bobs up again, this time with Shep Camp, the tab carrying a 24 finale, using a burlesque duel in "one" between the two full stage "Rose Girl" sets. Why it does not go better is an open question, as, according to all the traditions of Shubert revues, it should have gone across. The fact remains that it did not stir a ripple with the exception of Nina Olivette's acrobatic dancing, which won the best hand. As a unit the Louis Simon layout will not survive next season's competition, although the "Rose Girl" tab, with a decent show leading up to it, would seem to be worth while speeding up and retaining.

WANTED

Vaudeville and Novelty Acts of all kinds; break your jump between Washington and Atlanta; nothing too large; two days or week, according to act.

Write H. SOMERVILLE, Isis Theatre, Greensboro, N. C.

HARRY

HAZEL

FIDDLER and PERRY

BITS OF ANYTHING

Direction: ERNIE YOUNG AGENCY

Thanks to B. F. Keith (Western) and W. V. M. A. Circuits for Season's Work.

Instead of Writing This Myself

I might have hired one of the men who can pile up adjectives like a circus poster, but I would rather tell the DOLLY DUMPLIN' story through a series of weekly advertisements in my own way and have it believed. DOLLY DUMPLIN' is six years young; and a full-grown "hit" wherever she has played. Watch for the second installment of my story next week.

Harry Fitzgerald, Representative

THIS WEEK (APRIL 10)—B. F. KEITH'S HAMILTON, NEW YORK

"SOMETHING NEW"

E. J. MOORE

Direction HARRY WEBER

"TIS NOT IN MORTALS TO COMMAND SUCCESS, BUT I'LL DO MORE—DESERVE IT."
—ADDISON

WALTER C. KELLY

"The Virginia Judge"

NOW TOURING THE KEITH CIRCUIT

TWENTY YEARS A FEATURE ATTRACTION IN THE BEST THEATRES AND MUSIC HALLS OF
THE ENGLISH SPEAKING WORLD

FIVE SEASONS AT THE PALACE THEATRE, LONDON

THREE SEASONS AT SHUBERT'S WINTER GARDEN, NEW YORK

CRITICISMS THAT COUNT

"Walter C. Kelly, 'The Virginia Judge,' is an aristocrat of vaudeville, and in the new Shubert show he shines like a good deed in a naughty world."

Percy Hammond, CHICAGO "TRIBUNE."

"Without disparagement to other artists in his line, it is only fair to say that Kelly is king of his clan."

Sime, "VARIETY."

"We would gladly ship a gross of our comedians across the seas in return for one more Kelly."

H. G. Hibbert, LONDON "MUSIC HALL REVIEW."

"As refreshing as the unctuous humor of Peter Finley Dunne or the broad comedy of George Ade."

Ashton Stevens, CHICAGO "EXAMINER."

"Then came Walter C. Kelly with his inimitable 'Virginia Judge,' the audience rocked with laughter as of yore. He should never change his act. I hope to hear him in 1950."

Archie Bell, CLEVELAND "NEWS."

"Seldom has an Empire audience abandoned itself to such riotous laughter. He lived fully up to the great reputation which preceded him."

"DAILY MAIL," JOHANNESBURG, SOUTH AFRICA.

"The management is to be congratulated for bringing this artist to Melbourne. He has raised monology to the dignity of art."

"ARGUS," MELBOURNE, AUSTRALIA.

BOOKING DIRECT FOR SEASON 1922-1923

P. S.—MR. KELLY'S PHONOGRAPHIC RECORDS ARE NOW ON SALE BY ALL VICTOR DEALERS
THROUGHOUT THE WORLD

ALL COMMUNICATIONS—FRIARS' CLUB, NEW YORK CITY

AT B. F. KEITH'S HAMILTON, NEW YORK; NEXT WEEK (APRIL 18)

W M . E B S

in "ANOTHER NEW NOVELTY"

Direction ROSALIE STEWART

CABARET

(Continued from page 18)

ing the girls to boost the "cover charge" gross. The plan under which the scheme is worked is to have the girls wander about the place and wherever there is a table holding male guests who have no women with them, the girls are formally introduced and they sit in for a drink and perhaps one dance. This adds \$1.50 cover charge for each girl to the check. Of this there is a kickback of 75 cents to the girls. If a girl manages to make ten tables in a night she rolls up \$7.50 for her night's work. That is better than working the show itself as the majority of places have cut the salaries of revue choristers since the slump.

The bootleggers appear determined to kill their traffic or trade, whatever it may be called. They seem to be working on the theory it must be gotten while it is in sight and are missing no way to eke out more money through "cutting" or diluting any whiskey falling into their hands. This cut whiskey, along with the hootch and the still stuff, will eventually drive everyone off whiskey unless they are inviting a hospital visit if not worse. Three doctors, drinkers themselves, have made the personal observation within the past month that if whiskey drinkers continue to drink the stuff they call whiskey now being sold in New York, they will not live five years, said one. The other two agreed upon three years. It looks coming Prohibition's best friends, for unless beer and wines are allowed, there will be none but the confirmed whiskey drinkers using that beverage in a very short while. Besides the poison in it the price is also prohibitive.

The Canadian whiskey now coming into New York, though carrying the "Commission" label, is no better than the other. It's cut in Canada before leaving there. Canada has

as much bad Scotch and rye as this country. Last week a Canadian printer was tried for printing forged copies of the Commission label. His defense was someone who said he represented the Commission, brought the plates to him and ordered they be printed. He had printed 40,000 before arrested. The printer was acquitted.

Whiskey from everywhere, when imported into New York, is being cut or diluted if intended for bootlegging traffic. It is done on the boats coming from the south, on the cars coming across the Canadian border, in New York and elsewhere. It's one chance in 25 nowadays anyone buying whiskey for \$100 a case, more, and seldom less, is getting any value at all. A bottle of bootleg whiskey nowadays should be called what cigars were named years ago, "Another nail in your coffin."

"The House That Jack Built," Chicago's newest suburban roadhouse, is scheduled to open around May 15. Harry Walker, the New York agent, is assembling and staging a new revue that will open there.

The plan mapped by Adjutant-General J. Leslie Kincaid and announced Saturday, in which he offered the equipment of the New York National Guard to Ralph A. Day, Prohibition Enforcement Director, to carry on a military campaign as a means of checking rum smugglers along the Canadian border, is interpreted by up-State Democratic leaders as a movement to swing the entire dry vote of the State over to Gov. Nathan L. Miller, who seems to be about ready to take a renomination on the Republican ticket, although playing a "draft me" game. The Governor to date has not declared himself for a renomination, but close friends of the Executive say he is again ready to mount his political horse and ride forth and take his chances with the people.

While Governor Miller declared he was not consulted by the Adjutant-General on the offer, and was entirely ignorant of any details regarding the plan, it is believed in Albany the Executive will give his whole-hearted support to the movement, for he has repeatedly declared for strict enforcement of the prohibition laws, even having the Mullan-Gage State Dry Act written on the statute books during last year. Democratic politicians here term the Kincaid offer as "clever teamwork" between the Adjutant-General and the Governor.

According to Director Day, the operations of bootleggers on the Canadian border had become so bold that military measures were

required to cope with the situation.

"There has developed a force of organized smugglers protected by thugs, gunmen and ex-convicts, whose fields of operations are New York harbor and the Canadian border," Mr. Day declared. "A few days ago no agent of the prohibition department could safely approach any place where the smugglers were operating. No matter how zealous agents may be in their duties, they cannot be expected to walk into certain death."

"The gunman's slogan is, 'Shoot on sight,' and we have had examples of this in the last few weeks," he added. (No shooting affrays between rum-runners and Federal agents have been reported by newspapers in this section, however).

According to Mr. Day, there has been "a general rush of gunmen" toward the border.

"Criminals in high-powered motorcars are running the roads at night, defying the patrol which the prohibition department has been maintaining," he said. "If the citizens of the State have been taught to believe that enforcement of law and order is a theory, they may shortly look to the border of the State for the refutation of this idea. A machine gun can command respect where all other methods fail."

General Kincaid's plan covers the sixty-five miles of border line between the St. Lawrence river and Rouse's Point, with its five improved highways, two now being improved, and 30 dirt roads which cross the border.

Six automobiles were seized, 12 men arrested and held for alleged violation of the Volstead prohibition enforcement act and over 700 quarts of contraband liquors were seized as the result of a drive by enforcement agents against bootleggers on the Canadian border last week, a checking up of the week's activities at Malone revealed. The force of agents on the line were augmented during the week by men from the Capital District dry headquarters at Albany and the New York office. The raids were staged under the direction of William A. Stanley, who was recently reinstated as a prohibition agent.

Rouse's Point, the nearest American village to Canada, enjoyed a holiday (it was a funeral for some) recently, when more than 4,000 bottles of liquor were destroyed there by customs men under the direction of United States Marshal Daniel F. Breitenstein, of Utica. Each bottle, of which there were about 2,000 of Canadian beer (Indian Pale and White Horse ale) and 2,000 of whiskey and other liquors, was smashed on a dump, not one bottle remaining unbroken, as hundreds of people in the North country looked on in dismay. All the booze was seized by the customs officials as it was smuggled over the border. The collection was over a period of several months. One who played a big part in the destruction of the seized liquor was Ralph E. Hackmeister, who is credited with being the champion hootch sleuth on the border. Hackmeister leads all other federal agents in the number of captures of booze runners and is considered the most daring in the Rouse's Point squad.

Rather than accept a transfer from the Capital District prohibition headquarters at Albany, where he has been stationed since he became a dry enforcement agent, to the Buffalo offices, Louis G. Gleason, of Troy, resigned as a booze sleuth this week after a year and a half of service. Gleason notified Henry J.

Waldbillig, chief in charge of the Albany office, March 20, that if he had to go to Buffalo as ordered by the department in the recent reorganization of district forces, he would resign. His credentials as a dry agent were taken up by Mr. Waldbillig last week. Last month, when Ralph S. Voss was relieved as head of the Capital District dry forces and was succeeded by Mr. Waldbillig, orders were received to send Gleason to Buffalo. The orders were binding, and Gleason withdrew rather than take the transfer.

Permission to erect a theatre on a site partly in a residential and partly in a business section was granted to a local Bronx theatre proprietor through the modification

of the city ordinance by the Board of Appeals last week. The only stipulation pointed out to the prospective builder in order to conform with the decision is that the residential side of the house following its completion must refrain from having entrances or exits and minus all advertisements pertaining to the theatre.

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This Week (April 10)—Rialto, Chicago

Direction: JOHN BENTLEY

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"A Butterfly Wife"

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Direction: HARRY SPINGOLD

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NEW ORLEANS

By O. M. SAMUEL

Vaudeville in its progression must take into account the psychology of effect in greater proportion than presently is the case, for many performances are being disparaged through deleterious elements, avoidable in the main, that detract from the composite impression. In warm weather dressing should hold a summary aspect, and the varied effects necessary for the best mental appeal should be sought. It was hot at Loew's Sunday, and most of the acts combined to make it hotter, insisting the typhoons remain inert and dressing for the most part in heavy garments. A blackface act was all buttoned up with heavy gloves, causing those in front to perspire in the thought they must be sweating gobs. The heating up process, in combination, sent a steady stream to the doors and buried an entertainment that little deserved the fate it received.

Rose and Dell were first to be treated in negligible manner. The opening in "one" is unnecessary, and an opening act that opens in "one" always makes it harder for itself after getting in full stage. The pair did not retrieve the lost affection.

Lee Mason affected cool dressing herself, but her pianist kept wiping his forehead throughout. Her matter was light and airy and the score achieved healthy.

Calvin and O'Connor are among the hundreds who have followed the dramatic opening used by a blackface turn several years ago in employing one themselves, but it doesn't mean anything. Their other matter held some color and the bright stuff got something. The boys would have done better if be-

garbed in Shantung silk suits, straw lids, etc.

"The Poster Girl" lost much through a slow opening, but did fairly well later. A bit taken from a girl act of several seasons ago, but it makes an interlude in its way.

Royal Pekinese Troupe that has no business on the small time was the top by many miles and closed resoundingly.

Popular provender for the populace epitomized the first half fare at the Palace and most of the seats were occupied notwithstanding it is Holy Week.

Aeroplane Girls made an imposing opener with two buzzing machines for an aerial background, the iron jaw twirl conclusively rousing them to ecstatic enthusiasm.

Evangeline and Kathleen Murray made the most of themselves and the matter in hand, milking judiciously at the end, but with such finesse it did not cloy.

Chisholm and Breen sped along smoothly in one of those soft shaded elderdown skittles, the homilies dropping in limpid manner and awakening sympathetic interest commingled with the esprit of kindness. Nevis and Gohl posed to viewing a darb straight with the aplomb of George Lemaire who brought the raillery to a niche overflowing with merriment. Polished off in spots the turn could sassay into the brightest of big time parlors. The boys wowed them here.

Paramount Four proved not so felicitous as a quartet closing several weeks ago. The young men were not strong enough for the position. Perhaps their leaning to the conventional militated against their reception.

Concise, succinct vaudeville at the Orpheum this week, bridging the span between auditor and artist in amity and friendliness that fairly glowed in the bond established. Marmeln Sisters and Aileen Stanley co-headliners, contributing dually. Michon Brothers, local citizens royally glad-handed before and aft, grew dearer to the nativity through one startling feat that would make any act a swift, stalling routine beguiling to behold.

Jack George Duo preceded charily until George got to the colored parson section, which could be elaborated and adhered to in toto. Everything else is superfluous.

Hartly and Patterson in "One Night," by J. Arnold and Kenneth Keith, were submerged through the inefficacy of the playlet, which is redundant, lacks comprehensiveness and ultimately entangles itself in a mass of inconsequential hurdy gurdy. The pair possess talent and might do something with a vehicle. Aileen Stanley, grown apace, was the outstanding hit. Marmeln Sisters sold to the last ounce, dancing remarkably while disclosing a series of interludes as original as they were artistic. Pressler and Klass extracted their portion in accepted demeanor, the clowning of Pressler inducing sly, furtive chuckles. The couple fanned the flame of approval at the end into a blaze of applause.

Tarzan held them solid, but overdid some of the work, which retarded in part, but as a closer the turn has few peers.

This Is Preparation Period

WHEN VAUDEVILLE ROUTES FOR NEXT SEASON ARE UNDER CONSIDERATION—

WHEN PRODUCTIONS ARE PLANNED AND CAST—

WHEN BURLESQUE IS ORGANIZING—

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NOW AT MADISON SQUARE GARDEN, NEW YORK, WITH THE RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS

MUSIC MEN

The Witmark press agent calls attention to a novelty release on the current Columbia disks of a Witmark publication, recorded by Al Jolson. The reverse consists of a dance arrangement of the same song.

Herman Schenck and Edward Smalle, formerly with Harry Von Tilzer, have connected with Berlin, Inc.

Harry Tenney, formerly with Berlin, is now on the Remick professional staff.

Violinsky has started publishing for himself under the name of the Princeton Music Co.

Billy James, songwriter and music publisher, has signed with the Rose Valley Music Co. of Philadelphia as an autograph recorder, with his first releases next month.

Song pluggers are finding semi-pro baseball a new field in which to exploit their wares. Organized major league baseball does not countenance any such impromptu entertainment—the audience oftentimes questioning the truth of the word "entertainment"—but semi-pro teams even welcome it as a publicity medium and are meeting the music publishers half way.

Gene Lord has signed as an exclusive Okeh artist.

The Composers' and Lyric Writers' Protective League last Friday at its second annual meeting elected new officers. Victor Herbert, the retiring president, was unanimously elected honorary president. Geoffrey O'Hara was elected president; Irving Caesar, vice-president; Earl MacBoyle, secretary; Louis A. Hirsch, treasurer (re-elected). The new members elected to the Board of Directors were Gustave Kerker, Otto Motzan, Edward Moran and Jack Mahoney. Joe Rosey, the round jewelry merchant-songwriter, was unanimously elected sergeant-at-arms.

Edna Gladstone has resigned from the Jack Mills professional staff, where she also held the post of advertising manager.

Bryan Foy, formerly one of Eddie Foy's septet, is developing his knack as a typewriter wallower. First starting as a songwriter, Foy is now out on the Fox west coast lot turning out comedy scripts. Ballard Macdonald, another songsmith, who has collaborated to some extent with Foy, is also doing scenario work.

Henry Welling and Mary Switsky have joined the professional staff of S. C. Caine, Inc.

Vincent Lopez has made his first recording for the Okeh records. He will be a featured artist.

The Tama Music Pub. Co., the Shubert publishing unit that markets the Shubert imported musical productions, has joined the T. P. A. The Tama is invading the popular field with its first number.

Aileen Stanley and Robert N. Buttenuth have no redress against the Jerome H. Remick Co., according to Justice Platzek's decision in the former's royalty suit arising from the song, "Emaline." It is a complicated tangle, starting with the purchase by Miss Stanley and her piano player, Buttenuth, of George A. Little's rights in the song for \$500. Little and Jimmie McHugh wrote the number, originally published by George A. Friedman, Inc. Remick took the song over from Friedman. Miss Stanley and Buttenuth did not receive the royalties promptly and sued to recover.

Justice Platzek decided that Friedman was the party responsible. Friedman's money is tied up because of another claimant, Mrs. Little-Noss, a sister of George A. Little. Mrs. Noss originally invested \$5,000 in the Friedman company and is of the opinion she is entitled to part of the "Emaline" proceeds.

Jimmie McHugh, the other co-author of the song, is not suing, merely waiting for Friedman to settle with him when the money is released.

SHOW REVIEWS

(Continued from page 23)

posture. The act did nicely in a hard spot.

The Colonial held about half a house downstairs, nicely spread. *Sime.*

5TH AVE.

Festival Week at the Fifth Avenue currently did not accomplish much at the box office, judging from Monday night's attendance. It may have been Holy Week or the lazy spring weather that kept them out, although the weather probably accounted mostly for the apathetic, lethargic ennui that obsessed the audience that evening. They came to sit back and refused to exercise the palms to any great extent.

The Three Falcons, the first regular act, qualifies as a standard big time opener. Three presentable young men of the college boy type, two dressed straight in ducks and V-neck sweaters, and the comic in goggles and Eton get-up. All their stuff is performed on the flying rings, the comic clicking strongest with his monkey climbs on the supporting upright bars. He has a knack of making each stunt appear simple, although quite the opposite, the house, however, recognizing their difficulty. The Denno Sisters, Thibault and Cody, a mixed quartet, with a fast stepping routine twice. They deliver a neat line of legman, the two women doubling and each of the men performing a solo. A neat ensemble waltz clog with a pinwheel effect led up to their encore of an impression of a drum roll. Marriet Mariotte and Co. (New Acts).

Andrew Mack, fortified by excellent stage presence acquired by years of experience in romantic Irish plays, proved unexciting vaudeville material. His stories are weak with an unnecessary harping on the Irish versus English theme. It seems that since Ireland has been liberated by the British Empire that line of chatter has become passe. Other Irish "singles" have recognized this and eliminated all and any such references. A "Finnegan's Ball" ditty could stand lyric improvement. Mack got the most by acting a mother song and playing it up to an American flag getaway.

William Le Maire-Hayes and Co. have discarded the "barber" skit and are doing the act they tried out for a while in the winter of 1918-1919. It's the old blackface turn with the two no-account sailor characters. Hayes feeds the lanky Le Maire perfectly for the cross-gagging after they make their entrance to a thunder and lightning effect in a hybrid craft. It is a motor boat with a single sail which operates on land. After the cross-fire a woman enters and wants to engage one of the men to kill her husband. Le Maire decides the job can't be done for less than "five bucks." She says the best she can do is \$10,000. However, before she exits the big "boy" pinches her watch, which brings a copper back on their trail.

Willie Solar, with his mugging, peculiar cough and animal chatter tied up the show after topping it off with a difficult hock dance. Frawley and Louise peddled the hoke abundantly to good returns, although Billy Frawley unnecessarily burdens himself with material that could stand improvement. He is a juvenile comic of the fly type who should acquire a line of airy persiflage more apt to strike the proletarian hot off the bat. As it is, his manner of selling it accounts mostly for the returns. Edna Louise is a charming blonde opposite, doing noble straight to Frawley's banter.

The Lightner Girls—Newton Allen

ander Company" production, headlining the show, took all honors. This is one of the few survivors of the girl act production craze of last year, and has lost none of its kick since last seen locally. The act has been touring the Orpheum, and still is good for once around in the east. Winnie Lightner, as ever, mops up individually. The Gosman Sisters and Ramona stood out with their solo stepping. Alexander and Harry Jones, the two men in the act, also scoring individually. And oh, what a plug Winnie Lightner delivers for Alexander's newest, "It's a Wonderful World After All." It would have stopped the show if Winnie had not breezed off and the other members entered to proceed with the action.

Reddington and Grant, standard trampoline performers, closed. *Abel.*

CLEVELAND

By J. WILSON ROY

HANNA.—Thurston. Next, "Just Married."

OHIO.—Darl. Next, "Nice People."

COLONIAL.—Barney Gerard's New Show.

EMPIRE.—"Monte Carlo Girls."

RISCILLA.—"Million Dollar Dolls." Mystic Spencer, and pictures.

MILES.—Ishakawa Bros., Foster and Ray, Hazel Dickey and Co., Violet Carlson, La Toy's Dogs, and pictures.

GORDON SQUARE.—Wheeler and Mack, Curry and Lynn, Arnethe Bros., and pictures.

FILMS.—Allen, "French Teels"; Stillman, "A Doll's House"; Park and Mall, "Habit"; State, "The Green Temptation"; Liberty, "Her Husband's Trademark"; Circle, "Woman's Place"; Standard, "The Dangerous Little Demon"; Alhambra, "Fool's Paradise"; Lorain-Fulton, "The Scarab Ring"; Capitol, "The Iron Trail."

Keith's Hipp

Current bill well balanced and gets over to good results. Headliner is the Santos-Hayes revue, which registers throughout. Bobbie Tremaine, Will Higgin and Saul Marshall put in some good dancing, while the principals render a good account of themselves with jokes and jibes. Support is capable and the act is snappy, well staged and costumed.

Oklahoma Bob Albright breezes through with songs, jokes and imitations, and Harry and Emma Sharrock put over a speedy telepathy number with telling effect. Mae and Rose Wilton, two talented youngsters, please with songs, piano and violin playing, and Harry Holman lands a winner with his comedy skit, "Hard Boiled Hampton." Samaroff and Sonia open with a lively dancing act, then acrobatics and some well trained dogs, and the Six Hasans close with clever whirlwind tumbling.

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Direction LEW GOLDER

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Rehearsals Start April 24th, Show Opens May 1st

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WALDRON'S CASINO, BOSTON

AT B. F. KEITH'S, INDIANAPOLIS, THIS WEEK (APRIL 10)

PATRICE AND SULLIVAN

in "AN INTERLUDE OF MELODY"

Direction PAUL DURAND Office

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FOLIES BERGERE PARIS



UNDER THE DIRECTION OF PAYSON GRAHAM

L'INTRANSIGEANT, Feb. 15, 1922.

"....And the triumph of this performance. Nina Payne, who is, we have said so here already, one of the most extraordinary artists of our time, who impersonates the modern dance, disjointed, jerky, nervous, always seeming to mock itself."

—Rene Bizet.

L'AVENIR, Feb. 14, 1922.

"....The great success went to Miss Nina Payne. Some weeks ago when she appeared on the stage of the Olympia our collaborateur Jean Navalo wrote here of her merits. Amidst a procession of birds she represents the 'Ibis.' In her Egyptian attitudes she evokes the strange bird. She succeeds in giving the vision of its legs fragile and stiff, of its melancholy beak. It is sculptural, religious and comical at the same time. Miss Nina Payne dances with the Jazz-Band also and this choreography is of a marvellous and maddening modernism. She swoons away in hearing the wild music, bends back and puts her foot on the shoulder of the Violinist, makes all sorts of movements before the menace of the trombone and the musicians carry her away stretched out on their hands. Much rhythm, inventiveness, irony and wit. That is Miss Nina Payne."

—Noziere.

INTERNATIONALE, Feb. 15, 1922.

"....The interpretation is fine. Miss Nina Payne had a veritable triumph."—Rene Rejnaud.

LA RAMPE.

"We must give a place apart to Miss Nina Payne, an extraordinary dancer for whom alone it is worth going to the Folies Bergere. Her several appearances brought her an enormous success which becomes a triumph after her number with the Jazz-Band."—Ad-Lib.

LES BONN SOIRS.

"....Then comes Miss Nina Payne, American Fairy of this cosmopolitan performance. Her face is candid and mischievous at the same time. She smiles, hieratic and slender, her hands alone speak, her intelligent hands which inscribe into us precise poems. Moaning Ophelia, accompanying her steps that belong to a very ancient art, and yet are altogether modern. Little disjointed doll with mechanical gestures, the spring of which is a soul, who has reminded me of some verses of Apollinaire, a great French poet, who would so have liked to have admired you. This will not say much to you alas, but I know of no greater praise."—Pierre Varenna.

CARLOGRAMME, Feb. 15, 1922.

"The Cubist and Dadaist dances of the American Miss Nina Payne, and the intelligent plastic of Bengalla, forms the two big hits of the performance."—H. M.

OLYMPIA

L'INTRANSIGEANT, Nov. 21, 1921.

"....First of all the American dancer, Miss Nina Payne, sister comedienne of Elsie Janis, who dances with her Jazz-Band. It is the modern dance, caricatural, acrobatic, but along lines always harmonious. Miss Payne is a great artist who reveals to us an entirely new art."

—Rene Bizet.

PARIS MIDI, Dec. 21, 1921.

"Miss Nina Payne, the American dancer. We have seen many and many dancers during the past years, all varieties of serious dancing, of burlesque dancing and of acrobatic dancing have been presented to us brilliantly. Go to see Miss Payne, for she resembles no one else. Tall and slender like Ida Rubinstein, of whom at times she seems to wish to parody, some of her attitudes from turn to turn white and black Harlequin with reminiscences of the Russian Ballet, then Hindoo dancer dancing the cake-walk, then the delicate dainty figure with a neat profile detached from a precious cameo, futurist woman with an odd medley colored costume. Miss Payne is marvellously clever in making the best of her slenderness and of the suppleness of her body which is closely nearing dislocation and gets purposely angular and disjuncting broadly styles her long silhouette."—Gustave Frejaville.

LA RAMPE, Dec. 10, 1921.

"Monsieur Paul Franck once more deserves praise for continuing the series of his sensational revelations and he presents us the most extraordinary, interesting and original of dancers in Miss Nina Payne. We had thought it a difficult thing to show anything new in the art of terpsichora. Miss Nina Payne proves this the contrary. Her number which is perhaps to the dance what cubism is to painting has, however, the great merit to belong to the domain of art. Her poses, attitudes and steps, however daring or exaggerated they may seem to us, are none the less graceful and harmonious. There is not the least gesture that has not some reason to be, not a motion of her body that is not classic or derived from the classic. In her different appearance (or apparitions) she was the object of enthusiastic ovations from the part of the public, which although not prepared, was able at once to appreciate what this number meant in the way of work and research, and above all its artistic presentation."

LE SECLE, Feb. 17, 1922.

"Miss Nina Payne that the Olympia revealed to us recently, in this Revue, has transferred her choreographic number just as it was. Her 1870-

dan dance found its place quite naturally in the procession of plumes where Miss Payne represents the Ibis plume. Her Cubist and Dadaist dances, 'The Woman of Tomorrow,' accompanied by the Jazz-Band 'Ad-Lib,' forms, before the curtain, a brilliant and original introduction, which is warmly welcomed."—Gustave Frejaville.

LE CHAPOUILLLET.

"....After Elsie Janis, Miss Nina Payne reveals to us the American Music Hall. It seems that irony is never absent from her dance, that dance of a burlesque and unforeseen grace. Nina Payne understands how to give to the most noble movements that satirical and caricature-like character that gives them value and make precise her intentions and ideas. She manages to keep the public breathless. She exalts not academic dances like a ballerina, she does not communicate to her spectators her inner emotion as an adept of Isadora Duncan, but she indulges in a superior

game and she offers herself as a spectacle. An absolute lack of seriousness joined to a rare professional conscientiousness and an edifying honesty in work is the distinct sign of the most precise linear art of Miss Nina Payne. Nina Payne is a true artist because she has banished from her art all artificiality and all 'artistic effect.' What a joy to see a dancer who does not profess to be an aesthetician and who gives back to the dance its ancient prestige, and at the same time endowing it with modern elements. Miss Payne animates and vivifies the stage. Her resources are varied, her vital energy so overflowing, her judgment so sure, her power of intuition so plentiful that she cannot be bothered with the partnership or the ruling of the group of pets, musicians and painters which form the vanguard of the French theatre for stages. I hope one will let Miss Payne remain herself. In suggesting to her a new conception of the dance one might draw profit from her inherent talent and her acquired science, but one would corrupt her personality and originality."—Waldemar George.

LE JOURNAL.

"Among the artists we must mention over all Miss Nina Payne, whose arms and hands mimic with most astonishing exactitude and with remarkable suppleness the Egyptian gestures, and who shows with the jazz band as much agility with her legs as she had shown with her hands in the dance of the 'Ibis.'"—G. de Pawlowski.

COMMEDIA.

"....Miss Nina Payne was the revelation of this revue. Pretty, graceful, clever, skilful, she possesses a very rare intelligence of gesture. She understands to perfection how to bring out the value of her 'real' talent or ability."

—Max Vitarbo.

LA PRESSE, Feb. 14, 1922.

"....But among the interpreters the revelation is Miss Nina Payne in one of those scenes of 'Folies Stillees' that are the fad where extreme Cubism and clown-like (neurosthenia) is combined. She expresses with wonderful ability, at the same time angular and willowy, with a radiant joy that uplifts this new art."

—Jana Catulle Mendel.

JOURNAL AMUSANT, Feb. 25, 1922.

"We must give the first palm to the dancer Miss Nina Payne, whose extreme modernism, made of plastic invention, observation and irony, is altogether delightful."—George London.

PARIS MUSIC HALL.

"....Miss Nina Payne has also (le diable au corps). Her dance of the 'Ibis Bird,' hieratic, then clown-like and dadaist, are a revelation. One must also add that she has wit to the tips of her toes."—Michevo.

FANTASIO.

"The beautiful Miss Nina Payne executes in this revue most curious and wonderful dances of the Cubist and Dadaist style."

—Us Cochen de Payant.

L'OEUVRE.

"....Then there is Miss Nina Payne, an American dancer, who is so talented, so clever an artist that she manages to give to Cubism an interest and grace."

PETIT JOURNAL, Feb. 15, 1922.

"....And then comes Miss Nina Payne, who by the intelligence of her arms, by her gifts of contortionism and of mimicry composes a kind of choreographic geometry unknown till now, and overpoweringly surprising."—Edouard Baudou.

LE FIGARO, Feb. 15, 1922.

"Miss Nina Payne draws hieratic gestures revived from the Egyptian antiquity and, more supple than a reed, presents us some cubist and dadaist dances, enough to disconcert Terpsichore."

—Jacques Patin.

OLYMPIA

LES BONN SOIRS.

"....Nina Payne, her supple and long figure, her curly bobbed hair, her steel-blue eyes, her smiling mouth attracts at once the attention and keeps it. She dances with a rhythm at times slow, at times jerky, and evokes primitive ages when it does not predict the future ages. Her Harlequin tights with black and white mouldings encase her dainty bosom and her slight hips. Who does she remind us of? Ida Rubinstein? Elsie Janis? Or perhaps Jeanne Avril, whose lightning legs 'tine the air with whizzing in an eddy of ruffled silk? Nina Payne combines all these women certainly, and many others; but she is above all Nina Payne."—Pierre Varenna.

FEUILLES LIBRES.

"The occasion is too rare to meet a woman who does not disintegrate the face of her work behind the veil of thick synchronism. Miss Nina Payne is the clear and dazzling fairy of the modern dance. Tall, slender, swinging in her gait, harmoniously balanced, Miss Nina Payne really looks as if she did not come from anywhere. An unexpected scene, an amusing costume and adequate music gives the illusion. Miss Nina Payne has the composure, or had taste, to neglect nothing to displease us. She surrounds herself with an equipment that would be compromising to any other. To define this artist? It is the two extremes that meet—an alliance of yellow and blue which give a ringing green. The equilibrium which results from the science and fantasy of Miss Nina Payne is only this explicable. Nina Payne has penetrated the rhythm (secret or hidden), and feeling of her epoch has given it a precise form by the virtue (or means) of a luminous intuition."—Marcel Raval.

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NEW YORK, APRIL 10

Direction FRANK EVANS, Inc.

KANSAS CITY

By WILL R. HUGHES

SHUBERT.—Leo Detrichstein in "The Great Lover."
GRAND.—Drama Players Stock, in "Under Cover."
GAYETY.—"Bon Ton Girls."

FILMS.—"Pay Day" and "The Seventh Day," Liberty; "Beyond the Rainbow," Main Street; "Love Charm," Globe; "Dangerous Little Demon," Loew's; "Silent Years."

An almost unceasing rain last week has put a decided crimp in the box office receipts. "The Unloved Wife" was at the Shubert, and in spite of the extra sensational advertising failed to draw for the night performance. The daily matinees, advertised for women only and with the best seats selling for 50 cents, were better than the nights at a dollar top. This show, according to the program, is presented by the Unity Play Co., of which, it is understood, George Gatts is the principal owner. The advertising of women only at the mats, and no children under 16 admitted, was practically ruined after the Monday papers appeared, as they stated that there was nothing to the piece to warrant such measures and that "There was no reason for the management to be so mysterious about barring playgoers of the masculine sex from the afternoon performances."

At the Grand the Drama Players presented "Wedding Bells," with Wilmer Walter as "Reginald Carter" and Theodora Warfield as "Rosalie." Both play and players received strong notices. Among the vaudeville and burlesque houses the Mainstreet again stood out against all comers. Business at this house continues to hold up remarkably, although not nearly as big as before the holidays. The regular Orpheum is complaining of the falling business and the "three in one" policy at the Gayety has proved a flier.

Leo Detrichstein, in "The Great Lover," is the current attraction at the Shubert, and prospects are good for a paying week's business. Mr. Detrichstein was at the same house early in the season and made a most favorable impression with his business building up towards the close of the week, and it is the pre-

diction that he will draw stronger this time.

Following Mr. Detrichstein at the Shubert, the house will get Otis Skinner in "Blood and Sand," Elsie Janis and "Mr. Pim Passes By."

Riccardo Martin, of the Chicago Grand Opera Co., who had been advertised to appear here with the Kansas City Grand Opera Co., has notified the management of his inability to appear, owing to the extension of the Chicago engagement. Tom Burk, the New York star, has been secured to take Martin's place. The week of opera by the local organization will begin May 22. Four operas will be presented.

The four Marx Brothers, headliners at the Orpheum this week, were here several weeks ago and heavily featured at the Mainstreet. This is the first act to repeat here from the junior house to the big Orpheum, although several acts have been at the Mainstreet that worked first at the parent house.

The Harry Carroll act, which comes to the Orpheum week of April 16, is laying off here having jumped direct from Montreal.

"Deacon" Jones, doorman at the Orpheum and one of the best known on the entire circuit, has been seriously ill for the past week, but expects to be back on the job in a short time.

The "Bon-Ton Girls," at the Gayety this week, will close the house for the season. This closing is three weeks earlier than last year, and although business has held up better here than in many of the Columbia towns it is gradually growing worse and the announcement for the close was not much of a surprise.

Mrs. Goldie Adams, 26 years old, who resides on the Kansas side, shot herself in the shoulder while in the rest room of the Globe Tuesday. She left a note saying, "I have no reason for killing myself other than I'm just tired of living." It is thought she will recover.

The old Orpheum theatre building at Ninth and May streets, which was the third Orpheum house of the present circuit, is to be razed to make way for a large loft building. The house had been occupied by Orpheum vaudeville from 1893 until 1915, when the new house was opened. The old house has been unoccupied for the last seven years, and there is a suit now pending against the Orpheum company for \$176,000 damages, it being charged the house has been ransacked by thieves and most of the equipment stolen. This loss is blamed on the fact that the Orpheum company did not keep a watchman there. The manager of the Clark Estate company, which owns the building, asserts that the Orpheum company had taken a ten-year lease on the building in 1911, and after spending some \$50,000 had only occupied it three years. Prior to its lease to the Orpheum company in 1898 the house was run for a few years as a combination house by Hudson & Judah, and was known as the Ninth Street theatre. With the exception of the old Gillas theatre, in the north end, it is the oldest house in Kansas City.

The contest between the two evening papers with their radio con-

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tests continues nightly much to the satisfaction of the dealers in wireless apparatus, who are far behind in their orders. Acts from the picture houses playing independent vaudeville, local artists and musicians from the different theatres are used for the entertainments. Monday night Matt A. Foster, Republican candidate for Mayor, made his final appeal to the voters by radio from the "Star's" studio, and the next evening both the "Star" and "Post" broadcast the election returns. Receiving sets were installed in a number of the theatres and the returns received as fast as they were issued from headquarters.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Allan Pollock in "A Bill of Divorcement." Next week, "The Circle."

PRINCESS—Julian Eltinge, Wm. and Hoo Mandell, Thos. F. Swift and Mary Kelly, Kenney and Hollis, the Ramsdells and Deyo, Three Weber Girls, Officer Vokes and Don, the Halkings.

ORPHEUM—Orpheum Players in "The White Sister."

GAYETY—Season closed with "Greenwich Village Follies." Picture policy hereafter. Same management.

IMPERIAL—Dancing Kennedys, Frances Dougherty, Holmes and Holliston, Flo and Ollie Walters, George Yeoman and Lizzie, Jock Wyatt and Scotch Lads and Lassies.

CAPITOL—Capitol Opera Co. in Easter music; Betty Compson in "The Law and the Woman."

LOEW'S—Waldron and Winslow, Collins and Pillard, Dave Thursby, Eadie and Ramsden, De Lyons Duo.

ALLEN—Allen Concert Co., "The Cabinet of Dr. Caligari."

A notable announcement was made in exchange circles this week when it was ascertained that the Toronto office of the Pathe Company, known here as the Specialty Film Import Co., would absorb the local offices. L. Ernest Oulmet, manager of the Montreal firm, announced that the merger had been officially put through. It is understood that Mr. Oulmet has formed the Laval Photoplays Company and will leave at the end of the month for Los Angeles, where he will make several pictures. Madame Florence Lionals, a Montreal girl, will be starred in the new productions.

Advance men of the Barnum & Bailey circus are in the city looking for a suitable location. The circus is booked here in July.

The Gayety (Columbia Wheel) has discontinued burlesque and will



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carry through the summer with a picture policy. It is the intention of the Gayety to run first-run features and establish itself as the premier picture house in the east end of the city. Manager B. M. Garfield will continue to preside over the destinies of the house.

While plans for His Majesty's theatre are not yet completed, it is reported that a summer stock company will occupy the house until next fall.

Legitimate attractions are apparently not wanted in Montreal. Jane Cowl in "Smilin' Through" did terrible business and "A Bill of Divorcement" not much better, despite lengthy "boosts" from all the local dramatic critics.

A warrant was issued for the arrest of Dr. Boris Dunev, 193-Bishop street, pianist and teacher of piano, on charges of forgery and of uttering forged documents. Dr. Dunev formerly rented a studio on Sherbrook street west, near Guy street. Action was taken by J. S. Black, of this city, through his counsel, Henry Weinfield, the allegations arising from transactions he undertook with Dr. Dunev in connection with the sale of pianos and musical instruments.

Low Payton denied that he has left the office of Lee Kraus nor that he has any intention of leaving Kraus and agenting on his own. Payton and Kraus have been associated since the first of the season and their relations have been amicable at all times.

The Times Square Business Men's Association will hold a meeting Monday night to discuss ways and means of protecting the White-

Light district from those trying to have the electrical display signs eliminated. The meeting will take place at Keen's Chop House.

Hillside Park, Newark, N. J., will open next Sunday. The admission has been cut to 15 cents.

With the opening of Palisade Park, N. J., tomorrow, April 15, Sol Turk of the Loew office has been delegated to book the out-door attractions, consisting of four vaudeville acts, full week.

Eleanor Young, sister of Margaret Young, will not accompany the character singer hereafter, having taken over the Lucille Cold Cream establishment, which she will exploit in the profession.

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STRAWS

that show which way the comedy wind is blowing. Drisko and Earl bought the first four issues of JAMES MADISON'S WEEKLY SERVICE for \$5, and liked them so well that they subscribed for three months. Walters and Walters bought the first five issues for \$5, and then paid me \$50 for a year's subscription.

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IN A

"BIG SURPRISE"

While at the Palace, Chicago (April 3)

"A trio followed billing themselves as Ross Wyse and Company. Quite a few seasons back this same three made the course of the small time, and now they have set themselves on the big time. All acts are usually treated royally at the Palace, but the way Ross Wyse and Company went, it seemed as though they were being shown favoritism, which was prompted by the live wire package of humanity, calling himself Tony, the neat appearing, pleasant Ross Wyse, who allows Tony much opportunity to show to advantage his ability in song, talk and dance, with a sprinkling of acrobatics and comedy, and Miss Ross, who adds her charming looks, voice and general assistance throughout. The act as it showed, before its special set in one, received the medal of big time audiences' demands, and approval."—LOOP, VARIETY.

While at Palace, Chicago

"Ross Wyse and Company stirred 'em up with some hand equilibristic stunts that were actually hair-raising. The act opened with the woman in song and she is then joined by Tony, a little mite of a fellow, who can do some mighty powerful tricks. This act closed to tremendous applause and were forced to offer several encores."—WEEK OF APRIL 3.

While at Palace, Chicago

"Ross Wyse and Company, consisting of woman, man and a little man midget, came on next. The man and woman were exceptionally clever, and the midget was a riot. He is a wonderful acrobat, and sings, talks and dances as well, and performed some surprisingly good hand balancing. This act is fast, well dressed, special scenery, and of big time caliber."—WEEK OF APRIL 3.

While at Pantages, Denver

"Tony" is smaller than half a pint, is billed as the surprise of the Ross Wyse and Company act, and is as talented and accomplished a midget as ever stopped a show. His versatility seems unlimited, his personality magnetic and his manner convincing. After singing, dancing and turning an acrobatic flip, he concludes the performance with a head spin and a solo. Before the week is over he probably will kick a field goal from the 65-yard line with the bases full."

While at Shea's, Buffalo

"Ross Wyse and Company, introducing the celebrated Australian midget, TONY, present a sensation. TONY is a marvelous gymnast, and the act had yesterday's audiences applauding and demanding a recall. The man working with the midget in his stunts, and the woman singing and assisting, proved dependable entertainers."

SOON

TO

ANNOUNCE

PLANS FOR THE SEASON OF 1922-23

RECEIVING

OFFERS FROM EVERYBODY, EVERYWHERE

Direction WM. JACOBS

While at Proctor's, Schenectady VOD-VIL By CANDID

BILL: Eddie Foy, Ross Wyse and Co., Willie Solar, Mable Burke, Dippy Diers and Flo Bennett. "BEST LAUGH: ROSS WYSE AND CO. BEST VOICE: Girl at Piano with Mabel Burke. Ross Wyse and Co. close the bill with an act that scores heavily. At the first show last night it was a riot. The act closes with two stunts in balancing never before seen here, and they stopped the show. It has high entertainment value."

While at Pantages, Frisco

"Ross Wyse and Company corralled the comedy honors without any difficulty. The versatile TONY featured with this act performed like a veteran artist. His comedy ability is displayed in talk and business with his partners. Alternately doing straight and coupled with clever acrobatics and well contrived lifts and balancing, assisted by Wyse, he went for a knockout."—Joseph, VARIETY.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand and Liberty, "Pay Day" and "Polly of Follies"; Regent and Blackstone, "Travelin' On"; Savoy, "Footfalls"; State, "Way Down East" (2d week); Lyceum, "Heart Specialist"; Olympic, "Find the Woman"; Cameraphone, "French Heels"; Minerva, Dempsey fight pictures (2d week); Duquesne, "Luxury"; Aldine, "Man from Downing Street."

Elsie Ferguson drew close to capacity attendance Monday in "The Varying Shore" at the Nixon, despite humid weather. Looks like another big week in a successful season for

this house. Russian Grand Opera next.

Mrs. Mamie Barth, local dancing instructor, who a few seasons ago was a star with "Wine, Woman and Song," is leading the local contingent which will attend the Imperial Conference of Dancing Masters in London.

The Alvin is once again dark, the second time in three weeks. It has been a stormy season for this house, the only good weeks having been recorded with expensive Shubert productions and one or two others. "Dog Love," return, next.

Bongiovanni's Garden is open again, the largest road house in this district. The entertainment at his Nixon Cafe is being furnished by Emilie Fitzgerald and Hughes and Moore. Black's, which went into bankruptcy as a refined restaurant and which came out of it after changing its name and policy, is now called the Pala Royal, the former title having been Devil's Cave.

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Its present dance orchestra is to be supplanted by Art Giles.

The Duquesne is utilizing more advertising space than other large picture houses, and, in imitation of programs in metropolin theaters, is offering a seven-act entertainment, four parts of which are pictures; two, orchestral selections, and the feature, a local soprano, Anita King.

The Duquesne Garden, the only indoor ice-skating rink here, which has been operating under the trusteeship of a couple of banks, closes Saturday and the following day a couple of amusement parks open their seasons.

Mary Jane Green, who gave her occupation as an "actress of New York," was one of several persons arrested in a raid on a local hotel.

Billie Bailus has joined George Jaffe's stock burlesque troupe at the Academy, to be the chief soubrette.

Thomas Wood Stevens, director of the Carnegie Tech drama school, is in charge of the Virginia Historical Pageant, which will open in Richmond May 22. Several of his students will appear in the cast.

PORTLAND, ORE.

BAKER—Baker stock in "The Hottentot."

LYRIC—Lyric Musical Comedy Co.

PICTURES—Liberty, "The Green Temptation"; Columbia, "Forever"; Rivoli, "Woman, Wake Up"; Blue Mouse, "Birth of a Nation"; Majestic, "Man to Man"; People's, "Jan of the Big Snows"; Star, "I Accuse."

Saturday Viola Dana will make the first of a series of personal appearances at Loew's Hippodrome, where Eva Tanguay has been holding forth this week.

The return to Portland of George Jackson, heretofore Vitaphone Exchange manager at Seattle and previously manager of the exchange closed up here more than a year ago, gives rise to the belief that Portland

will again have a Vitaphone distributing station. H. A. Black, formerly of the Salt Lake City office, is in charge of the Seattle territory, and John Ruger, formerly Vitaphone booker here, has been sent to take charge at Salt Lake.

The Young Sisters, formerly active in vaudeville, are being featured by the Disabled American Veterans at a bazaar being held at the armory this week.

In keeping with a plan formed some time ago, C. S. Jensen, operating the important first-run picture houses of Portland, will reduce the admission prices at the Star theater to 10 cents, starting Saturday. The present price is 25, and some of the suburban exhibitors expect the new low scale to cut into their neighborhood receipts. The Star shows less important first-run

pictures as well as some of the important second runs.

Hi Eilers, local music dealer, told the Motion Picture Exhibitors' League of Oregon last week that it was in Portland that the idea of pipe organs for picture theaters was conceived and first tried. Eilers declared the Kimball organ people took away his agency when he installed an organ in the old Majestic, but when a representative saw the possibilities the agency was promptly restored.

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"London Belles" 17 L O Empire Albany.
"Maid of America" 17 Gayety Washington.
"Pace Makers" 17 Lyric Newark.
"Record Breakers" 17 Trocadero Philadelphia.
Reynolds Abe 17-19 Cohen's Newburgh 20-22 Cohen's Poughkeepsie.
Singer Jack 17 Jacques Waterbury 24 Miner's Bronx New York.
"Some Show" 17 Majestic Scranton.
"Step Lively Girls" 17 Hurtig & Seamon's New York.
"Tit for Tat" 17 Gayety Toronto 24 Gayety Buffalo.
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Lester Noel

Lenore Jack

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Ryan Hazel

Reesclard R

Straub Marie

Verobell Madam

Voltaire Harry

Warren W

Wilkes Ruth

Walker Nina M

Wastika & Ustudy

DETROIT, MICH.

By JACOB SMITH

Shubert-Michigan and Garrick dark this week. Former house will remain closed for balance of season, while the Garrick has attraction starting April 30. Bonstelle Stock begins summer engagement early in May with Frank Morgan again playing the male lead.

"Dear Me" at Detroit. Next, "The Tavern."

"The Promenaders" held over at the Shubert-Detroit, with Aleen Bronson as added attraction.

When J. J. Shubert was here the other week he told Dave Nederlander the three best towns for the Shubert vaudeville have been Detroit, Boston and Philadelphia, and that it is likely Shubert shows will

continue to play there until the middle of June. Nederlander is planning to put in several big Shubert shows at his Detroit house for indefinite runs which should keep him open at least until June 1.

The Colonial is building every week with Shubert vaudeville. This week's acts are Francis Renault; Mullen and Corelli; Young and Francis; Swift and Dooley; Three Jeanettes and picture. The Colonial will not close during the summer.

Palace: "Doll Frolics," with McKinley Sisters; Violet and Charles; Hurst and DeVars; Charles and Ina McAvoy; Speaker Lewis; Lloyd Nevada and Co. and feature picture.

Woodward Players will remain throughout the summer at the Majestic. Stock has proven successful and it will become permanent. The success of stock has been far beyond all expectations, which is interesting from this viewpoint—stock is usually the last policy that managers try with houses not making money.

Arnold Johnson and his orchestra from St. Johns' Casino, Miami, has been booked for five weeks in Detroit by Fred St. Johns, who operates a chain of restaurants. This week the orchestra is appearing as an added attraction at the New Capitol theatre and proving a big hit. Johnson formerly played at Reisenweber's and with Whiteman. He has a novel opening for his act. A picture is shown of the orchestra playing a number; in back of the screen is the orchestra playing the same number. The orchestra cannot be seen by the audience. After this number is completed, the screen goes up and there is Johnson and his 12-piece orchestra ready for other numbers.

The policy of pictures, vaudeville and burlesque at the Avenue and Gayety is proving quite popular and business is good at both houses.

At the photoplays: "Wild Honey" at Madison; "Wake Up Woman" at Capitol; "Gypsy Passion" at Washington; "Grand Larceny" at Adams; "Her Husband's Trademark" held over for second week.

There certainly must be a scarcity of big pictures for the first-run theatres. Up to Friday noon John H. Kunsky had not yet selected pictures for his Madison or Capitol theatre for the week starting Sunday. Then he decided on "Wild Honey" for the Madison and "Wake Up Woman" for the Capitol.

Royal A. Baker, Detroit police censor of pictures, has sold a dramatic story, "The Trap," to the Iron-Clamag Amusement Co., which plans to produce it next season.

Baker has written quite a number of dramatic stories and has a number of deals for both pictures and the legitimate.

W. Griffith Mitchell, for three years manager of the Majestic, Kalamazoo, has been transferred by W. S. Butterfield to manage the Majestic and Family in Port Huron. Roy Tillson goes to Kalamazoo.

Art Elliott has been appointed Detroit manager for Robertson-Cole.

C. Eisman, formerly with Famous in Washington, has taken charge of the Detroit office of the American Releasing Corporation, succeeding Ralph Quive, who has resigned.

Howell, Mich., has voted for Sunday movies. This is the third town to vote favorably in the past two months, and in each town the church people conducted a vigorous campaign against Sunday shows.

Margaret Matznauer, mezzo soprano, who was to appear at the Ann Arbor May Festival this year, has written Secretary Charles Sink explaining that inasmuch as the concert fell on the first anniversary of her mother's death that singing in public would be most trying and begged off the engagement.

The Ferry Field will again try dramatic stock, with feature pictures, starting Easter Sunday. Cecil Drummond and Alma Vivian play leads, while Chester Henry Smith is the producer.

Andreas Dippel was in Detroit last week and announced his plan of presenting opera on a subscription basis, similar to the procedure used in financing symphony concerts. A committee is now being formed which will ask for 1,000 subscribers before next season. Mr. Dippel's idea is to divide the country into five circuits in which grand opera would be presented after the style of big-time vaudeville.

VARIETY

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Direction LEO FITZGERALD

INDIANAPOLIS

By VOLNEY B. FOWLER

The Park, Columbia wheel house, has been drawing a crowd before matinee and evening performances with concerts by the orchestra from a balcony in front of the theater.

It was announced Stuart Walker has abandoned the earlier reported plan of operating stock in Louisville and Cincinnati as well as Indianapolis this summer, and will play only in Cincinnati and Indianapolis, the companies to rotate between the cities. The local season will open at the Murat May 2 and at the Cox in Cincinnati a week earlier.

Almost every speaker on the program of the Indiana Indorsers of Photoplays, the club women's organization which voices approval of films it deems proper and remains silent on the bad, expressed opposition to censorship. G. W. Erdmann, special representative of Associated Producers at Cleveland; W. D. McGuire, executive secretary of the National Board of Review; Monte Blue and Eugene O'Brien were out-of-town notables at the convention.

Earl Cox, manager, and Frank G. Reinbusch, owner, of the Irving theater in Irvington, classic suburb of Indianapolis, were discharged in justice of the peace court on charges of operating the theater Sunday when it was agreed no further at-

tempt to open in forbidden hours would be made.

The Terre Haute Film Co. has filed final certificate of dissolution with the Secretary of State.

Sells-Floto circus April 25, direct from Chicago.

City Councilman Walter W. Wise announced last week that he would introduce an ordinance increasing the license fee for photoplay theaters charging over 25 cents admission from \$100 to \$500 a year and prohibiting the sale of a ticket unless a seat was immediately available. He did not get the bill ready in time for the regular meeting last week, but said he would bring it up at the next meeting, next Monday evening.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Mr. Pim Passes By," first half; second half, dark.

FAY'S—Serve-U-4, Bob McLean and Co., Berry and Bonnie, Wanda Ludlow and Co., the Hennings, Yosita Japs; "Man to Man," film.

FAMILY—"Why Change Your Wife?" musical stock.

As a publicity stunt the Family advertises that patrons may duplicate the amount they spend for tickets in travel tickets at 5 cents per ride. The ordinary fare is 7 cents.

Announcement here that the Eastman Kodak Co. is to issue a new stock of par value, exchanging ten shares of the new issue for one of the old, is resulting in an upward turn on the market, although there is little for sale.

Barnum and Bailey and Ringling Bros. Circus is to play Geneva on June 6. The booking agents passed that city, as they have always done in the past, then the Chamber of Commerce set out to convince the management Geneva ought to get the circus. State Boxing Commissioner Frank Dwyer, an old friend of

John Ringling, helped to put the deal through, so the circus comes to Geneva as guests of the chamber.

SYRACUSE, N. Y.

By CHESTER B. BAHN

KEITH'S—Vaudeville. TEMPLE—Vaudeville. BASTABLE—Dark. WIETING—Dark. STRAND—"A Question of Honor." EMPIRE—"The Rosary." ROBBINS-ECKEL—Sunday and Monday, extended engagement of "Foolish Wives"; Tuesday on, "The Little Fool." SAVOY—"Midnight." CRESCENT—"The Golden Gift."

The Syracuse regular theatrical season is "shot." With the Bastable and Wieting closed for the season, the city amusement fans must depend upon vaudeville and pictures unless there are unexpected developments. The Wieting wound up a decidedly poor season Saturday when "Mr. Pim Passes By" closed a three-day run. The business was small; in fact, the company got more in the first three one-night stands than it did the last four performances of the week at the Wieting. The comedy should have appealed to the English classes in the local university and schools, but the advance agent apparently passed up the bet.

Stock talk as far as the Wieting is concerned is dead. The Shuberts angled with Mae Desmond and even set the opening date for April 17, but the deal fell through. Other inquiries had been shoved aside, and, as a result, there's no one to take the house now.

The Bastable, too, will undoubtedly be dark for the entire summer. The burlesque season was too poor to warrant stock burlesque. And the picture houses, with their cut-throat opposition, make new additions to their ranks inadvisable.

The Keith summer policy has not been announced. Manager John Burnes has been at New York headquarters for a conference, and has not as yet returned. Last year the Keith house by dint of hard plugging weathered the poor summer business with vaudeville. The Temple's plans, too, are still up in the air.

The "bones" of "Lassie," the ill-fated musical comedy that went on the rocks here some months ago, were shipped to New York on Monday for interment in a warehouse there. The scenery, costumes, etc., had been left at the Wieting here after the company stranded. Herbert Cushing, husband of Catherine Chisholm Cushing, came here to superintend the shipping of the stuff. A deal to sell to a Canadian outfit fell through, it is said.

Jeffery Lazarus, exploitation man for First National, is in town to put over "The Rosary," playing the Empire. One of his best stunts is a tie-up with the move to find jobs for the unemployed. A special unem-

ployment aid office was opened in the Empire's lobby and applications from the jobless and from employers seeking men were registered. A chapel facade, built as a theatre entrance, was another novelty that attracted unusual attention.

Theatres at Mansfield, over the Pennsy border line from Elmira, have been closed by the health authorities. The rapid spread of scarlet fever was the reason advanced.

The Somerville Players at the Stone, Binghamton, are putting on the good old-fashioned meller, "St. Elmo," this week.

Leo Kennedy and Rhea Diveley will head the stock that moves into the Majestic, Utica, Monday.

Miss Marjorie Baker of Watertown, for some time a stenographer in the law offices of the firm headed by former State Senator George H. Cobb, is slated for a berth with the censorship commission, it is said in Watertown.

William B. Shaul, until recently assistant manager of Keith's here, has been appointed manager of the piano department of Dey Brothers & Co. of this city.

"Mr. Pim Passes By," which played the Wieting last half, gave two performances at Auburn State prison Sunday. The complete performance was given in both the woman's and men's prisons.

Tripping over a trunk on the stage of the Stone opera house while trying to find a pair of over-shoes in the dark, Manager H. M. Addison of the Binghamton house suffered injuries that sent him to bed.

Pulaski is going to have a film house, to be erected at a cost of \$70,000. The Independent Order of Odd Fellows will build the theatre, containing lodge rooms as well.

R. W. Case, of California, has succeeded Phillip Smith as manager of the Oswego (N. Y.) Theatre Co. Mr. Case has been engaged in the movie business in Indianapolis, New Orleans and the west.

The Conway band of Ithaca, directed by Patrick Conway, bandmaster and director of the Robbins-

Eckel theatre orchestra, has been engaged to provide concert programs at the New York State fair here in September.

Wooed by cowboys, athletes, butchers, bakers and candlestick makers to the number of 200 since she announced her search for a "perfect father for her perfect children-to-be," Audrey Munson, world-famous sculptor's model and film star, of this city, will surrender to Cupid early in the summer, according to an announcement by her mother, Mrs. Katherine Munson. The aspirant for Miss Munson's hand, her mother announces, is Joseph J. Stevenson, Ann Arbor, Mich., contractor and world-war aviator. Miss Munson and her mother for some weeks have been living at Mexico, Oswego county, N. Y.

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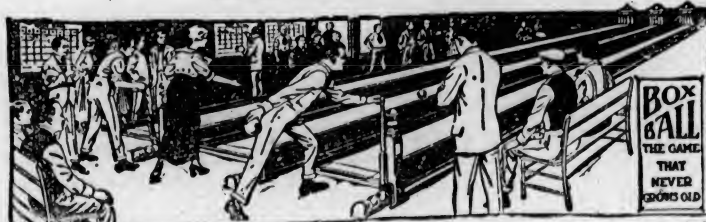
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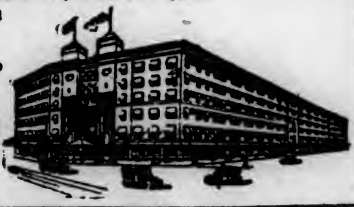
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ing from the big hotels. Many will not arrive until Friday or Saturday, but a number have arranged to remain over through all of next week. As special Easter attractions there will be John McCormack, who is to sing in concert in Keith's Garden Pier Theatre on Easter Sunday night, and the Mask and Wig Club of the University of Pennsylvania, which will give its usual Easter premiere at the Apollo. The Steeplechase Pier, which opened yesterday, will close again after Easter, to reopen on Memorial Day.

BUFFALO

By SYDNEY BURTON

This week finds things theatrical at lowest ebb of year. With both Majestic and Teck dark, town devoid of legitimate attractions. Gayety went back to straight two-day burlesque policy Monday, continuous show idea having failed to get extra draw. Harry Greb, as special attraction, helping put the house back in the running.

"Lightnin'" at Majestic last week, mopped up the town with a gross of about \$18,000. The show holds the season record for the house on its former showing here earlier in the year.

It is rumored the Criterion will

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bringing written and verbal protests against the "barbaric procedure." The Empire management has resorted to similar methods of publicity in the past, and was at one time in the limelight by reason of its sensational advertisements of off-color sex films. The latest stunt drew a lot of undesirable publicity, the chief of police stating that the manager has "given the police much trouble lately."

Word was received here from San Francisco this week that Joseph Kubby and T. D. Shima had been released and the case against them dismissed, on the charge of stealing \$225,000 worth of films from United Artists in Buffalo. The failure to locate important witnesses was given as the reason for the dismissal.

Gus Hill's show, "Bringing Up Father," will play the Majestic the week of April 24. This is the first time a popular price attraction has been booked at the house in several seasons, with the exception of Thurston.

Charles Dillingham will present for the first time at the Majestic Easter week "Out to Win," a new mystery melodrama, with William Faversham. The play is by Roland Pertwee and Dion Calthrop, with the American adaptation by Guy Bolton. The cast includes David Glassford, Conway Wingfield, Herbert Ranson, Montague Rutherford, Edgar Kent, Reginald Carrington, G. G. Thropes, Ashton Tonge, Robert Ayton, Meriam Elliott, Jane Houston, and Adria Hill.

Edwin O. Weinberg, of the Buffalo Strand, has been temporarily transferred to the Syracuse Strand replacing Edgar Weil, who is out as the result of a nervous breakdown. The change is reported to be for one month only.

ST. LOUIS

By GEORGE W. GAMBRILL

Joseph Erber, proprietor of Erber's, East St. Louis; Albert Schaeffer, and James E. Allen, actors, were arrested on warrants charging them with interfering with a state officer in the discharge of his duty, sworn to by J. J. Mullen, a state factory inspector. Mullen declared that when he attempted to learn the identity of two little girls, aged 5 or 6, who appeared at Erber's in a song and dance act on "amateur night," that Erber and the two men, who are professionals, interfered with him. Mullen said that the law forbids the public appearance of children, and that Erber agreed to let no more appear at his theatre. The trio gave bond.

The Theatrical Managers' Association here agreed to close all the theatres of St. Louis from noon till 2 p. m. on Good Friday. Noonday services will be held in the downtown houses closed.

Shows this week:
SHUBERT-JEFFERSON—"The Unloved Wife."
AMERICAN—Billie Burke in "The Intimate Stranger."
ORPHEUM—Mosconi Bros. head the bill.
RIALTO—Junior Orpheum. Lillian Shaw is featured.
COLUMBIA—(Vaudeville). Billy Gerber Revue featured.
GAYETY—(Burlesque). "Tit for Tat."

"The Unloved Wife" opened at the Shubert-Jefferson, and the local critics injected a lot of humor in their reviews of the show. Richard Spamer, of the "Globe-Democrat," stated that the show was "so bad it's good." A "Post-Dispatch" critic said that it was "a tale of mother's frocks, a villain's revenge, and a bride's calloused knees."

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ATLANTIC CITY

"The Charlatan," written by Leonard Praskins and Ernest Pascal, and presented by Adolph Klauber, was given its premiere at the Globe last Thursday with the following cast:
Eric Stark.....Charles Hampden
Byrce.....Lewis Broughton
Yogi-Nanna.....William Podmore
Dhima.....Fania Marinoff
Mason Talbot.....William Ingersoll
Cagliostro.....Frederick Tilden
April Pennington.....Nattie Sunderland
Florence Gilly-Smythe.....Margaret Dale
Herbert Deering.....Purnell Pratt
Dr. Paynter.....Edward Powers
Jane Fallows.....Marion Bertram
Walter Knapp.....Howard Hagsdale

Taking as basic motif the claim of the Charlatan of the piece that he really is the supposed dead Joseph Balsamo, Count Cagliostro, those infamies during the time of the old regime in France have been celebrated in novel and story, "The Charlatan" goes on with complications which give it a highly modern turn. The part of Cagliostro as presented by Frederick Tilden is made tremendously realistic, and in his delineation of a modern district attorney Purnell Pratt brings out the

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best of the part. William Podmore was another figure of importance in the cast.

Woods' theatre, which has been tried out as a center for both legitimate and vaudeville during the past few years, has passed over into a film house. Two weeks ago a syndicate headed by Max Weinman, one of the principal owners of the boardwalk block upon which the Woods is situated, took over the house and started showing big feature pictures selected for their popularity in New York. The active direction of the Woods is in the hands of Mortimer Lewis, already manager of the Bijou, Capitol, and Ventnor theatres, showing pictures.

Young's Million Dollar Pier has opened for the season and is doing a good business. The principal attraction for the spring season on the pier is the Mason-Dixon Five Orchestra, which, under the management of Jim Shields, has made a big hit in many of the cities of the Western Pennsylvania circuit. Net hauls have been resumed on the pier, and work is being rushed on a new battery of big aquariums, which are another regular feature.

Stage folk will form an important section of the coming big Easter parade on the boardwalk, according to the reports of reservations com-

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SYDNEY, AUSTRALIA

PHILADELPHIA

By ARTHUR B. WATERS

Michael Stiefel, of the Stiefel Amusement Co., has entered into an agreement to sell the Roxborough theatre, Roxborough, for \$75,000 to B. Kalish. Until final settlement is made Mr. Kalish is operating the theatre under a temporary lease. Mr. Kalish who is new in the theatre business, has arranged for M. Mayerson, the present manager, to continue.

Plans are nearly completed for a picture brick building, 51 by 125 feet, to be erected at 4317 Walnut street. Solomon Kaplan 929 Chestnut street, who is the architect, is about ready to take bids. The name of the owner has not been disclosed.

A movement similar in scope to the Philadelphia Orchestra and Forum, has been launched here to give this city a dramatic organization of the highest caliber, much on the order of the Theatre Guild and Provincetown Players in New York. The Little theatre, also known as the Delancey and the Philadelphia, located at 18th and Delancey. At the first meeting, an address was made by former solicitor general, James M. Beck. Richard J. Beamish, of the Philadelphia Inquirer, presided, and speeches were made by a number present including H. T. Craven, of the Evening Public Ledger. A committee, consisting of Dr. Lucy Wilson, Samuel Fleisher and Prof. John T. Dolman, the latter

of the University of Pennsylvania, was appointed to further the project.

A lot 62 feet by 118 feet, including a one-story garage at the southwest corner of 40th and Filbert streets, has been sold by the Rittenhouse Trust Co. to J. F. Willard for \$45,000. The purchaser will build a motion picture theatre to be known as the Willard, at a cost of \$150,000.

B. F. Keith's—It hasn't been often this year a sketch has dominated a variety bill, but it comes pretty close to doing so this week. The sketch is "Memories," by Roy Bryant, in which trusty and reliable old Tom Wise is seen to good advantage. Occasionally the act verges on the over-sentimental, but it generally recovers in a good laugh. The only spot on the bill which seriously disputes the leadership of "Memories" is that furnished by Ruth Royce, whose syncopation repertoire fairly runs riot. Ralph Riggs and Katherine Witchie have an act that depends as much on the beautiful staging as on their clever and artistic dancing. Lew Van and Turah Tyson have mere conventional soft-shoe dancing. Douglas Leavitt and Ruth Mary Lockwood have some good patter and some not so good. An extra clever bill.

Shubert Vaudeville—Another of Shubert's revue units, formerly seen here in regular musical form at the Shubert theatre, is at the Chestnut Street opera house this week. It is not all that could be wished, with a number of arid stretches between laughs and some rather tawdry stalling sandwiched in between some that was good. Jane Carroll and

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Helen Eley were the three outstanding girls in the big cast, and the masculine end of the affair was upheld by Harry Hines, a lively fun-maker, by Sam Hearn's rusticisms, and Davey White's eccentric dancing. An Oriental number with Jack Keller seemed to please the crowd. Other numbers were "The Winter Garden Stage Door," "Toyland," "An Osteopath in a Life Insurance Office," and "Cafe de la Palix."

The National Highways Association was host to the largest theatre party of the year here Monday night at a performance of "Tip Top" at the Forrest. Their guests were members of the fashionable Racquet Club here and they occupied the entire lower floor. The Highway Association presented everyone present with a souvenir program of elaborate nature, which included many pictures and cartoons of members of the "Tip Top" cast, the names of all Racquet club members, and of everybody connected with the Forrest theatre, from the general manager to the window washers.

The Exchange Men's Association of Philadelphia has been reorganized and will be known as the Film Board of Trade of Philadelphia. Mr. Hoy, who originated and put into effect the Hoy system in New York, was present and assisted in its organization. The new body will operate here under the same plan as the Film Board of Trade of New York. All officers in the organization will retain their chairs in the new board.

WASHINGTON, D. C.

By HARDIE MEAKIN

Ziegfeld "Follies" with Washington's own Mary Eaton is at the New

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National this week with Sunday night opening. It looked as if all of Washington's theatregoers and a few others beside had turned out last night. There is a splendid advance sale also. This is reported to be closing week of company.

Poli's has again lapsed into darkness, with "East Is West" next week for a return engagement. Appeared before at the Shubert-Garlick.

The Cosmos bill consists of Crisp Sisters, Howard and Lewis, Seymour and Yates; Walter Fisher and Co., the Morrells, comedy and feature films.

The Strand with Loew vaudeville is offering the following for the current week: "Rip Van Winkle's Dream," with Frank W. Stafford (this act played the Shubert vaudeville house a few weeks ago), The Rackos, Arnold Grazer, Walter Ferner and Co. in "Show Me," Miller, Paker and Seiz, films.

The Gayety running straight burlesque policy, omitting the recently added vaudeville, has "Folly Town." The Capitol has "Chick Chick."

Picture houses: Palace, "The Cradle"; Columbia, second week, "Mo-

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ran of the Lady Letty"; Moore's Rialto, "Find the Woman"; Crandall's Metropolitan, "The Lotus Eater."

BELASCO.—Spring hit Washington with the result about a half a house greeted "The Whirl of New York." This combination offers splendid entertainment with the first half given over to vaudeville presented by the principals of the company.

The Flemings, programmed for the third spot, did not appear, although here when this attraction was first presented earlier in the season. Herbert Hoey has succeeded the previous juvenile singer and does fairly well, although not possessing the voice of his predecessor. This was particularly noted in his rendition of "Mandaley."

KEITH'S—A truly splendid bill, making it hard to state who was the greatest applause getter or who presented the greatest amusement value. Jim McWilliams, styling himself a pianist, has a most likable manner in putting across nut comedy and went over big. This also true of Walter and Emily Walters in their joint ventriloquist offering. This act is exceptional in its presentation, and both are clever.

The Wilson Aubrey Trio opened well, their wrestling bit closing them strongly, being followed by Daisy Nellis, a very capable pianist, who understands vaudeville values. Cressy and Dayne, though programmed to present "The Man Who Butted In," offered a new sketch by Mr. Cressy, "Without a Will There's a Way." Clever, with a real surprise finish.

Jim McWilliams followed, and then came Blossom Seeley, with Bennie Fields assisting. Her act is beautifully presented and the offering is synopocated at its best. Ona Munson, in her manly revue, opened after intermission and she scored a personal success. The six boys seem to lack something when working behind her, but in their solo bits went over well. Next were Walter and Emily Walters, and then the Avon Comedy Four, of which so much has been said that it is useless to add to the praise of this real laugh-producing combination.


"The Charlatan," presented by Adolph Klauber, is apparently a valuable piece of property. It is a mystery farce, with not quite the punch of "The Bat," but proves effective and is well played. Charles Hampden, Frederick Tiden, William Ingersoll, Fania Marloff, Margaret Dale and Netta Sunderland score. Local papers praised offering. President Harding, whom it is stated enjoys a mystery farce greater than any other form of amusement, is to attend the theatre either Wednesday or Thursday, it being stated that the request came from the White House for the seats.

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ARTIE PEARCE SAM KRAMER
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John Keefe
"The Corn-Fed Boob"
This Week (April 9), Orpheum, St. Paul

SPORTS
(Continued from page 18)
before the Troy club, was unable to meet Paul Clements, of Brooklyn, in the feature bout of twelve rounds because of an ulcerated tooth. Coffey had been suffering great pain from the tooth for several days and his physicians advised him not to enter the ring until the molar had entirely healed. Coffey notified Matchmaker Myers, who cancelled the show rather than stage a substitute bout.

Claude Tibbitts, of Albany, who has the reputation of being one of the best ring arbiters up-State, has entirely recovered from an operation and has notified the State Athletic Commission that he is again ready to take assignments to officiate at boxing contests. Tibbitts, who underwent an operation for a ruptured blood vessel, has refereed in all the leading cities of the State and in New England. He has acted as third man in the ring at hundreds of contests and is a very popular official. He will make his re-appearance as a referee at the Troy club next week.

The local semi-pro baseball season started Sunday at the Bronx Oval, the Bronx Giants scalping the Philadelphia Colored Giants to the tune of 14-2. The game progressed evenly up to the sixth with the local boys one run to the good. In the sixth George Page (Variety), playing the center garden for the Bronx Giants, started a batting rally with a double that barely missed the left-field fence for a circuit clout. The Bronx boys hammered in six tallies that inning and murdered two of the colored moundsmen. Page deuced it in the line-up, connecting each time for 1,000 batting average for the day. A signal light on the set to were the song pluggers, who were out in full force. Remick, Waterson-Berlin-Snyder, Fred Fisher, Goodman & Rose were among the publishers represented. Sammy Levy, in full baseball regalia, doubled in brass as the W-B-S cooer, and the Bronx Giants' heavyweight mascot, Sammy ragged the Waterson tunes, almost stopping the show with his impromptu clowning. The tin alley boys evidently are intent on giving semi-pro ball a tremendous play as a plugging medium. It's good stuff to a certain extent if done in moderation. Inclined to be overdone somewhat Sunday afternoon, the fans tired of it and insisted on "play ball."

Babe Ruth's international reputation and the publicity it continually

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"SMILIN' THROUGH"
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KYRA
Shubert Vaudeville
ERNEST HIATT
in "Nothing Serious"
"CUCULLUS NON FACIT MONACHUM"
Nor the Wardrobe the Actor.
Direction EARL & PERKINS

JACK NORTON
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

LAURIE ORDWAY
IRENE FISHER, At Piano

returns is being well nourished commercially, the slugger having become interested in a half dozen "Babe Ruth" corporations, the latest being the Victor Cap Co., which concern markets Babe Ruth caps for children and adults. The children's caps have a photo of Ruth on the inside, with his name on the peak, while the dress caps, also bearing his photo, are made of different material, the prices ranging from \$1 to \$7. Harry Weber, who guided the Babe through vaudeville, is behind the cap corporation.

Following an altercation while the New York and Brooklyn baseball clubs were playing in Richmond last Thursday, Major Monte Stone, former army officer and late owner and manager of Monte Stone's Flying Circus, entered suit in the City Circuit Court against Babe Ruth to recover \$80, which the major says Babe owes and refuses to pay. Stone and Ruth were warm friends until they became involved in this difficulty. The major has engaged a high-priced lawyer and is deter-

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MONDAY, APRIL 17

BIJOU Theat., 45th W. of B'y. Eves. 8:30.
Matinees Wed. and Sat.

—THE—
DOVER ROAD
By A. A. MILNE with
Dir'n. of Guthrie McClinton

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JACK NORTON
in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

mined to bring Babe back to Richmond next month to contest a debt the amount of which would pay the expenses of neither of the litigants on a one-way trip between Richmond and New York. But the major is sore and so is Babe, who avers that he will travel to Russia and back and spend a million before he will consent to be gypped by his erstwhile bosom friend, the redoubtable major.

Cohoes, winner of the flag the second half in the New York State Basketball League, has been awarded the league championship by President Lou Stolz. Gloversville, victor the first half, refused to meet the Spindle City team in a series of games to decide the championship, as had been scheduled. Manager Herbert Painter, of the Glove City Five, was unwilling to risk the financial loss that the contest might entail, but offered his players the opportunity of carrying the series through themselves. They turned down the proposition.

The Collar City A. C., of Troy, took a step this week which shows that it is not entirely unmindful of its obligations to capital district boxing fans. When Vince Coffey notified the club that a badly ulcerated tooth would prevent his meeting Paul Clements in the feature

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"A GLAMOROUS ADVENTURE"
COMEDY

MOROSCO WEST 45th STREET
Eves. 8:30. Mats. Wed. & Sat. 2:30

THE BAT

TANGIERINE
9TH MONTH
MATS. WED. & SAT.

bout of a card arranged for Monday night, the matchmaker postponed the show for a week, rather than make an eleventh-hour substitution. The fans have been handed many a ripe lemon in the way of substitutes, and the club realizes it. The action of the club in postponing the show was all the more commendable in view of the fact that there had been a heavy advance sale.

Notwithstanding Benny Leonard's determination and his manager's (Billy Gibson) assertions that Tendler would never get a chance at the lightweight crown, supposedly through Tendler holding the champion's forfeit of \$5,000 for not completing a scheduled match in Philadelphia last fall, it seems favorable negotiations are under way for a championship match between them July 4, probably to be held at Boyle's 30 Acres, Jersey City, N. J. According to good authority, Tendler is so anxious for the match he has offered to return the \$5,000. Regardless of that, Leonard will undoubtedly insist on Tendler accepting a small percentage, but even so,

it would amount to big money, for a battle between these two men will draw beyond imagination.

BILLS NEXT WEEK
(Continued from Page 25)

CLEVELAND Miles Class Manning & C Hayden G'win & R Dane's Humphreys Al Fields Dr Pauline	DETROIT Miles Pedrick & Devere Zaida Santley Johnson Fox & G Glasgow Malda F & T Hayden Ishakawa Bros Recent Latoy's Models Violet Carlson "Night Boat" Foster & Ray Six Tip Tops	THREE ALERS Bernard & Ferris "Story Book Rev" Harry Van Tassan Arizona Joe
SCRANTON, PA. Miles (W'kes-B'rrer split) 1st half Mme Paula Roland & Ray Creole Rev Nell McKinley Co Becker's Band	WILKES-BARRE Miles (Scranton split) 1st half Laretto Bardwell Mayo & R Huba Harry Antrim Cappas Family	WILLING, W. VA. Rex Schep's Circus Fred Hagan Co Byrd & Early Carl Rosini Co
TORONTO Pantages Terminal Four P Concha Jr Co Gus Elmore & E Harrison's Circus	HAMILTON, CAN. Pantages	

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Eves. 8:30. Mats. Wed. & Sat.
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MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

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Mats. Wed. and Sat. 2:30.

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with ERNEST TRUAX

CORT West 45th St. Eves. 8:15.
Mats. Wed. & Sat. at 2:15.

WALLACE EDDINGER and MARY NASH
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Thank You
A Comedy by Messrs. Smith and Cushing.

— AND —
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GERTRUDE COHAN and
RUTH DONNELLY

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Mats. Thurs. & Sat. 2:15.

DAVID BELASCO Presents
LENORE ULRIC
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A New Character Study by ANDIE PICARD.
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"DORIS KEAN
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CHARLOTTE GREENWOOD
In the Musical Comedy Hit
"LETTY PEPPER"

CRIMSON CHALLENGE

Five-reeler made from Vinga E. Roe's story, "Tharon of Lost Valley." Scenario by Beula Marie Dix. Directed by Paul Powell. Paramount picture. "Presented by Powell Zukor."

.....Dorothy Dalton
.....Jack Mower
.....Frank Campeau
.....Irene Hunt
.....Will L. Walling
.....Clarence Burton
.....George Clark
.....Mrs. George Clark
.....Fred Huntly

Dorothy Dalton introduces the two-gown woman to the screen in this melodrama, which has extraordinarily high blood pressure, hurried respiration and dangerously abnormal heart action. The curious inverted romance of a sweet young thing who can (and does) "draw" quicker than the desperado who has dishonorable designs upon her is a literary novelty that ought to attract some attention in the current releases.

At least it has plenty of lurid action. As a literary product it is rubbish, but as a screen play of the thrill-at-any-cost school, embellished by gorgeous scenery and played in a spirit of vigorous melodrama, it has effectiveness all its own. Miss Dalton, miraculously slender and youthful in knickerbockers and boots, is altogether delightful and the producers have surrounded her with a notable cast, chief among them being Frank Campeau, a former cattle rustler in the Dustin Farnum stage play "The Virginian."

The feature will appeal to the big majority of fans with an insatiable thirst for action, movement, clash and conflict. It is five reels chock full of dramatic shocks of high voltage, and in that respect and in the respect that the whole thing is done well it is an excellent bit of theatrical entertainment. It is thought Belasco produced an artistic stage revival of "Why Girls Leave Home," with a cast headed by Margaret Anglin and E. H. Sothern. That combination would be sure to furnish a satisfactory entertainment out of any kind of dramatic materials, but you wouldn't be able to regard it, even in its most thrilling moments, entirely without a chuckle. That's the way it is with "The Crimson Challenge."

The movies never seem to be able to take a piece of fiction without injecting some hop into it. This novel was put out under the innocuous title of "Tharon of Lost Valley." That mild and colorless label wouldn't do for the screen. They had to pile the emphasis on thicker, and so we have the vociferous title "The Crimson Challenge"—candid dime-novel appeal to the infant-minded. But direct, unblushing appeal. Its frankness disarms impatience. Better this sort of childish simplicity than high-sounding pretence for something that is in reality cheap and vulgar.

The plot: Tharon Last, rancher's daughter in a remote cattle-raising community, is beset by a powerful desperado. She repulses him and he murders her father. Theron thereupon gathers the law-abiding citizens of the valley and leads them in warfare against the law-breaker, who is strongly entrenched in his evil business by association with the local sheriff and judge and followed by a horde of equally despicable characters.

Theron spends most of her time practicing the "quick draw" against the time when she shall meet her persecutor face to face. She has the true sporting spirit. She holds up a whole barroom of tough customers to notify the outlaw that she'll "get him" and she does. The battle between the forces of evil and the good citizens goes in favor of the right side, but in such a way that the arch villain gets away and here arises the "punch" of the picture.

The heroine goes in pursuit of the fleeing outlaw and there is a running horseback duel in which the villain is disarmed by the superior marksmanship of the heroine. She rides up to him, but can't shoot because he is unarmed, but when by the subterfuge of pretending faintness he reaches for a second concealed weapon, she is ethically free to wipe him out. Thereupon she crumples up and falls into the arms of her sweetheart, whispering that she wants someone to lean upon.

Rush.

THE GOOD PROVIDER

Becky Binswanger.....Vera Gordon
Julius Binswanger.....Dore Davidson
Pearl Binswanger.....Miriam Mattista
Izzy Binswanger.....Vivienne Osborne

William "Buster" Collier, Jr. Max Tellebaum.....John Hoche
Mrs. Bogs.....James Devine
Mrs. Bogs.....Blanche Craig
Mrs. Tellebaum.....Ora Jones
Broadway Sport.....Edward Phillips
Flapper.....Muriel Martin
Specialty Dancer.....Margaret Severn

Fannie Hurst has drawn an interesting story of Jewish life in "The Good Provider," which has been picture by Cosmopolitan and presented by Famous Players at the Rivoli this week. Vera Gordon and Dore Davidson are featured at the head of a corking good cast, and Mr. Davidson in this production is shown in a role that gives him as great an opportunity as was accorded Miss Gordon in "Humoresque," and he makes much of the

chance that was accorded him. In this role he earns the term "the Barney Bernard of the screen."

The direction was by Frank Borzage, who has turned out a screen version of the Hurst tale that holds the attention of the audience at all times. True, there is a moment or two when the action drags a little, but that is the fault rather of editing than direction. John Lynch turned out the working script, while the sets were the work of Josef Urban.

From a commercial standpoint this picture will not gross as much as "Humoresque," but it is an entertainment that will hit home, for it has a strong element of comedy that lightens it throughout. The homely sayings of the old Jewish father when his children try to make him a "smart setter" and steer him to a gilded New York hotel to live are out and out howls.

The tale opens with a struggling peddler who sells gingham from a wagon at the time that his wife and two children whom he has not seen for a number of years are arriving at the small suburban town, where the father has secured a tumbledown shack for their home. From that point to the time that he has a plate glass front store on the Main street of the town life deals kindly with him. At that point, however, the children get the idea that the big city is the only place where they will have an opportunity, and finally their idea brings the family to a hotel where the prices are more than a day's profit in the store, and at the finish the father is on the verge of bankruptcy. His salvation, however, comes in the young man that has fallen in love with the daughter, who is willing to invest for an opportunity in a small town, and the final fadeout shows the mother and father on the porch of the little country place where they started.

Miss Gordon plays the role of the mother, but loses out somewhat with the audience because of the fact that while she is sympathetic to a certain extent it is the husband role that aways the audience. Mr. Davidson has and holds all the sympathy from the start. William Collier, Jr., as the son gave a corking performance as the progressive youngster who is always trying for the big city idea in the small town. Vivienne Osborne as the daughter is not of the type that will stand for close-ups in photography, but she answered the requirements well enough.

Borzage's direction has lent a number of human touches, and the bits that Davidson had with the cat scored.

Fred.

WHEN ROMANCE RIDES

Lacy Bostil.....Claire Adams
Lin Stone.....Carl Gantvoort
Joel Crech.....Jean Hersholt
Bill Cordts.....Harry L. Van Meter
Bostil.....Charles Arling
Holley.....Tom Sloan
Dr. Bink.....Frank Hayes
"Bootie" Bostil.....Mary Jane Irving
Lucy's Chums.....

Audrey Chapman and Helen Howard Dick Sears.....Stanley Bingham
Thomas Backton.....Walter Perkins
Sally Brackton.....Babe Lordkins
Van.....John Beck

This Benjamin E. Hampton adaptation of Zane Grey's "Wildfire" is being released through Goldwyn. Showing currently at the Capitol, presumably to add prestige to it via a Broadway first run, it impressed merely so-so, further handicapped by a poorly laid out supporting bill. There was too much of the musical, ballet and vocal stuff in the fore section, minus any comedy throughout the program, to make the way interestingly for the feature. When it did flicker into its plot it struck one as very average.

The situation of doping the rival nag in the great horse race scene dates from or before "In Old Kentucky," and seemed nothing new to the audience. The Zane Grey plot may have made interesting reading in book form, but its transposition to the screen was a mild affair. "Wildfire" is the pony which wins the great derby and around which the action is centered. The villain (Cordts) has a nag that looks certain to cross the barrier foremost unless some unknown added starter spoils his plans. The Bostil family at one time owned a prize-winning nag but it was stolen and they strongly suspect Cordts as being at the bottom of it. After the race, when "Wildfire" literally a "dark horse" emerged the winner, the heroine proves that Cordts' condescendence is really her former favorite equine excepting for the mane, which has been dyed. Lin Stone (Carl Gantvoort) is here introduced by Lucy Bostil (Claire Adams) as her father (Charles Arling). The romance develops from the second or third reel after the winning of the \$5,000 derby, which is not the climax, as is to be expected. The story is dragged out, including a kidnapping of the heroine by a half-witted former employee who imagines himself wronged and the rescue of the girl by the hero—for the second or third time.

The Federated Photoplays of California produced the picture, adapted and directed by Mr. Hampton, although he acknowledges three assistants on the former end, and E. Richard Schayer and John Russell on the continuity. It looks like a case of too many cooks.

There is enough appeal in the picture for the average program but

not enough for a really big house. The title may mean something at the gate. Even in conjunction with the metropolitan showing the Goldwyn people are apurling heavy on subway and elevated three-sheets, showing the scene of a horse race.

The cast, very average, although satisfying in its entirety, has been made subsidiary to the story. And the story is average, tranquil screen continuity, lacking punch or power.

Abel.

WOMAN HE MARRIED

Natalie Lane.....Anita Stewart
Roderick Warren.....Dorrell Foss
Byrne Travers.....Donald MacDonald
Andrew Warren.....William Conklin
Muriel Warren.....Shannon Day
Muriel Warren.....Charlotte Pierce
Richard Steel.....Charles Belcher
Yost.....Frank Tokunaga

The First National release of the Louis B. Mayer production, "The Woman He Married," with Anita Stewart, was added to the Strand bill this week to bolster up the second week there of the Chaplin comedy, "Pay Day." The Chaplin production still topped the bill, while the Stewart picture was given a place of secondary importance in the billing and program matter as well as the running order of the show. The feature was in the position of closing the show with the comedy just ahead of it.

The "Woman He Married" is a Fred Niblo-directed production, written by Herbert Bashford. It is a mystery melodrama that is in itself an object lesson of what is wrong with the pictures and why the audiences are falling away from the film houses. At the Strand the audience Monday night seemed interested up to a point until the unraveling of the mystery began and then they started to laugh. Picture audiences are getting too wise in the better houses and the producers are not keeping ahead of them.

Miss Stewart has the role of an artist's model who weds the son of a wealthy father. The boy believes he can develop into a playwright, but his father cuts off his allowance after the marriage because he will not leave the girl, and the two are forced into a boarding house. The wife, when they are about at the end of their string, returns to modeling without the husband's knowledge, and thus keeps the wolf from the door. The father of the boy has her trailed, and finally decides it is time to report to the boy he is being tricked by the girl he married. The boy rushes to the artist's studio to find him lying on the floor unconscious and suffering from a gunshot wound. The attaches of the building send for the police. The boy is first accused and then cleared, after which the wife is found in a room. She is charged with the crime until a French model is discovered in still another room and confesses. But that does not account for the presence of the wife in the studio. This point is cleared up with the story of the young daughter of the wealthy father and sister of the boy. She was posing for her portrait which had to be finished that night so that she could give it to her father for his birthday, at least that was what the artist told her, but he had other ideas. The brother's wife is tipped by the former valet they had employed—who was now with the artist, and so she went to the rescue of the young girl, she personally having had a pretty good idea of the manner in which the painter operated. Of course, that was enough for her daddy-in-law to forgive her and tell her to take the boy.

The story is draggy at times and the attempts at comedy to lighten it do not register.

Miss Stewart is supported by Darrell Foss, an acceptable lead, while Donald MacDonald is the heavy, playing the artist. Charlotte Pierce has the ingenue role and Shannon Day is the little Parisian who fires the fatal shot. She failed to register as she should and has seemingly lost a lot of that beauty that made her a favorite in the "Follies."

At the Strand they are terming this an all-star cast in the billing, but even that failed to pull any business Monday night; half a house at 9.30. The evening was exceedingly warm for this time of the year and also it was the beginning of Holy Week. It is possible the billing of the picture in this manner is to get over the starring of Miss Stewart alone, and so topping the director, the picture and then Miss Stewart and an all-star cast in the order named.

Fred.

REPORTED MISSING

Richard Boyd.....Owen Moore
Pauline Dale.....Eileen Percy
Sam.....Tom Wilson
J. Young.....Togo Yanamoto
Andrew Dunn.....Robert Cain
Captain Ferguson.....Frank Wonderlee

Lewis J. Selznick gave a special presentation of "Reported Missing," a five-reel comedy directed by Henry J. Lehman, starring Owen Moore, at the Hotel Ritz Carlton, New York, last week. It is a whole of a laugh picture and undoubtedly will gross toward the half-million dollar mark as it stands, but if it were taken and re-edited and retitled the chances are that the picture would prove a second "Mickey" in the matter of gross receipts.

The story was written by the director, and it is a real thriller as a melodrama, but the meller is

handled in such a slapstick manner as to make it a howling farce.

Moore plays the role of a wealthy youngster who has more money than brains and who has led a life that has been entirely along the primrose path. To please the girl he wants to marry he consents to purchase a gigantic shipping fleet that the United States Government has and is about to dispose of, Moore, as Richard Boyd, is the head of the directorate board that holds an option on the ships, but the Japanese shipping trust is also planning to lay their hands on the fleet. So their agent plots with a relative of the young man's to get him out of the way until his option expires.

From this point on the thrills start. Moore and the girl are on the way to the minister after he has delivered his ultimatum to the directors regarding the purchase of the ships, but instead they are driven to a wharf where they are set upon and taken aboard a yacht which is to keep them at sea until the option expires. The yacht is wrecked, the comedy that follows brings howl after howl from the audience. For the rescue a battleship is brought into play, and atop of that Moore starts off in a hydroplane for a chase after a sea-sledge in which the Jap conspirator is running off with the girl. Naturally, there is a happy ending, with Moore getting the girl and arriving on the scene in time to buy the ships.

Lehman has taken that plot and dressed it with all the slapstick hoke that one could ask for, and the general indications are that the picture is going to prove a clean-up for the exhibitor as well as Selznick.

Moore has a role that is difficult to say the least. He seemingly undertook to take all of the leaps and dives that the picture necessitated without resorting to a double.

Pauline Garon played the lead opposite him and managed to score nicely. But Tom Wilson, working in blackface, managed to clean up on the comedy outside of Moore. He was in all of the battle and took the flops and falls with a wow.

Five title writers are credited with having provided the reading matter. A number of them are daily paper columnists and humorists, but their titles failed to show any of the alleged humor that they are credited with being possessed of. It was the action of the picture that brought the laughs rather than the subtitles.

Fred.

"A POOR RELATION"

Noah Vale.....Will Rogers
Miss Fay.....Sylvia Breamer
Johnny Smith.....Wallace McDonald
Stewart.....Sydney Ainsworth
Mr. Fay.....George Williams
Scollaps.....Molly Malone
Rip.....Robert De Vilbiss
Patch.....Jeanette Trebbel
O'Halley.....Walter Perry

"A Poor Relation" was made by Goldwyn, from the stage play of that name by Edward E. Kilder. Clarence Badger directed the film, in which Will Rogers starred. It is a comedy-drama five reeler. The picture as a whole is draggy and uninteresting. Mr. Rogers playing a sort of Ezra Kendall role, that of a poor philosopher, who although poverty stricken maintains an optimistic spirit, meeting adversity calmly, and facing apparently unsurmountable difficulties with a smile and witty observation.

The story tells of the struggles of Noah Vale, an impoverished inventor, played by Mr. Rogers, to market a contrivance he has perfected and the ill-treatment accorded him by a rich relative. There is a commendable effort to mark the picture with a sort of Chas. Dickens atmosphere, carried out nicely in the scenes in the poor inventor's hovel. The photography also contributes materially in suggesting a likeable whimsical atmosphere.

Two children, a boy and girl, give excellent performances in the film. The other characters are incidental, George Williams making the rich relative convincing, and Wallace McDonald, playing the juvenile capably. Sylvia Breamer is an effective ingenue.

The situations are of the mechanically constructed sort, rather than of the natural type, that modern picture audiences have grown to favor. Scenically the film has been produced very well. The direction is satisfactory in every respect. Mr. Rogers makes the most of his opportunities, but the story does not give him sufficient scope to register more than passively.

"A Poor Relation" will do as a regulation program picture. Will Rogers should be provided with better vehicles, however.

Bell.

ELOPE IF YOU CAN

Story by E. J. Rath. Scenario by F. J. Poland. Directed by C. R. Wallace. Fox comedy production, starring Eileen Percy, Nancy Moore, Eileen Percy, Jaxx Hennessy, Edward Sutherland, Willie Weems, Joseph Bennett, Elizabeth Magruder, Mildred Davenport, Mrs. Magruder, Mary Hunter, Warren Holt, Larry Steers, Mr. Magruder, Harvey Clarke

There's no getting away from the chase as a comedy device. Nothing quite takes its place for a sure-fire laugh. In this picture it is handled in a highly ingenious manner, backed up by an amusing farcical situation and pointed with a lot of extremely clever and witty titles. Its trouble is that it has been carried along too far. It takes a tre-

mendously skilful comedy to stretch out to five reels. The world is full of people who can get away with a gag, but a Mark Twain is born only once in a generation. And at that, a Mark Twain may be able to make scores of clever speeches, but he writes only one "Innocence Abroad."

Two reels appear to be the best length for comedies, with an extreme range of three, but in this case they have shot the piece for six reels or thereabouts, injuring what would otherwise have been a smash. The length, however, hurts only the finale, for the story opens with a flying start and the action sets a fast pace right along. Only there can be too much even of speed. There are limits even to a fan's endurance.

This is all amusing slapstick and makes no pretense to be otherwise. It's a sort of sublimated chase, six reels long. The story opens with a hick actor and a soubrette stranded and trying to beat their way home without paying fares. They get acquainted with a rich man in the parlor car who has just received a wire from his wife, informing him she will announce the engagement of their daughter in a few days to a young sap of whom the father disapproves. Father thereupon hires the soubrette to scheme for the defeat of the match. The soubrette is introduced into the fashionable household in the guise of a maid, and her breezy slang and worldly philosophies make sparkling titles as she maneuvers to break off the match and bring about the elopement of the daughter and another man of whom father approves.

This involves intricate tactics, but the resourceful soubrette is always there with the quick twist to make things go her way, aided by the faithful hick as an accomplice. The hick disguises himself as a taxi chauffeur and dumps the sap out on a lonely country road, while the girl sits in a distant hotel lobby waiting for him to appear with the marriage license. In the end the soubrette jockeys the right pair to the altar, while the sap is herded in an attic, and has them married by a kidnapped clergyman, the ceremony ending just as the firemen arrive, and the climax is the stream of water business for a grand slapstick climax.

Rush.

MAN FROM DOWNING ST.

Five-reel mystery drama starring Earle Williams. Produced by A. E. Smith and distributed by Vitaphone. Directed by Edward Jose.

Rather an interesting mystery tale is this feature dealing with the British secret service in India. For a film story of the kind it is handled with conspicuous restraint and it has in ample degree the desirable quality of suspense.

Robert Wentworth is an English secret service man detailed by "Downing Street" to run down the traitor in Delhi who has secured possession of the British cipher code and is selling secret correspondence to foment a revolution.

Arrived at the military post in Delhi, Wentworth finds these people who comprise all the possibilities: A native Rajah, a lieutenant, a captain and his wife, a major and his daughter and a bazaar dancing girl known as Sarissa. Which one is guilty? Wentworth is disguised as a native, the only person in his confidence being the commanding officer of the garrison. One by one all the persons in sight earn the suspicion of the audience. First the young lieutenant, but he is about to clear the mystery by telling the name of the guilty one when a pistol shot through the window lays him low.

The intrigues weave concentric circles until the quest seems to narrow itself down to the captain and the lieutenant. Wentworth arranges to have two messages sent from London. One will carry news of a new tax on jute, the other of a new tax on hemp. The message about hemp, he tells the commander, will get itself into the hands of the captain; the one about jute into the hands of the major. If the news leaks it will be evident among the native dealers in the bazaar and the traitor will be revealed. Next theatrical device, arousing expectations.

Presently the commander brings word that hemp has risen amid great excitement and the captain is about to be arrested, when his wife, hearing the commotion, learns what has taken place and commits suicide. Quick shift of suspicion to the wife. The commander enters to demand what it's all about and is arrested as the real traitor—a development which would never have occurred to a spectator. The messages about the tax were never sent. The commander had tried to throw suspicion on the captain and thereby convicted himself.

All these are cleverly managed surprises. Then the commander is charged with murder and Sarissa, whose love affairs have played a considerable part in the story, stands forth as Ruth McAllister of the British secret service and gives the fatal evidence, having seen the commander fire the shot that killed the lieutenant on the instant of disclosure.

The picture has a wealth of atmosphere and costuming and the native resorts in which Sarissa dances are interesting. Good program feature.

Rush.

(Continued on page 41)



The first natural color (PRIZMA) photo drama

THE GLORIOUS ADVENTURE

with

LADY DIANA MANNERS

THE LONDON TIMES

"The Glorious Adventure" must inevitably rank as one of the most impressive films that this country has seen.

WESTMINSTER GAZETTE

The brilliantly successful presentation of "The Glorious Adventure" at Covent Garden marks a big step forward in the kinema.

LONDON DAILY SKETCH

The picture is a triumph of art and invention. The colour effects are wonderful. It marks a new era in cinema art.

LONDON EVENING NEWS

There was an ovation for the producer at the end such as Covent Garden has rarely seen. The picture is a triumph.

1889—Thomas Edison invented the kinetoscope, peep show motion pictures.

1896—Thomas Armat projected the first successful public showing of motion pictures on a screen at Koster & Bials in New York.

1902—T. L. Tally opened the first motion picture theatre in Los Angeles.

1912—Adolph Zukor initiated the modern era of feature photo dramas.

1922—William Van Doren Kelley's Prizma camera produces the first screen drama in natural colors — "THE GLORIOUS ADVENTURE."

CL J. STUART BLACKTON

Production, from the 17th century romance by Felix Orman—First feature photographed by the new color process of Prizma, Inc.

CL The one picture all America must see. The sensation of a decade in England.

CL The exceptional cast includes Lennox Pawle, Gerald Lawrence, Alice Crawford, Elizabeth Beerbohm, Flora LeBreton, Victor McLaglan, the Hon. Lois Sturt and many other celebrities of the stage and screen.

CL Coming for its American Premiere with a Rothafel Presentation at

The CAPITOL, New York, Opening April 23d

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Care O'Brien, Malerinsky & Driscoll
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BRITISH FILM NEWS

London, April 13. Harold Shaw, one time of the old London Film Com. and latterly of Stolls, has joined up with the Alliance Co., which appears to be taking a new lease of life under the directorship of Harley Knoles. Shaw is married to Edna Flugarth, a sister of Viola Dana and Shirley Mason.

The Raleigh King Co., a new concern, will shortly place its first film on the market. The title is "Creation" and the leading woman is Dorothy Fane.

Walter Forde, perhaps the best film comedian that has been found in England up to now, is turning out the two-reel comedies which the Zodiac Co. is handling. His leading woman is Lady Doris Stapleton.

Another fashionable recruit to the screen is Lady Glerawley, who is playing the leads in a series of film "charades" for Max Roma. Her publicity "dope" describes her as being "a typical English girl," being young, fair and pretty. It also gives the world details as to her antecedents. But can she act? What are film charades anyhow?

The next appearance of Georges Carpentier on the screen is to be in a new Stuart Blackton picture. The engagement was brought about by the novelist, Andrew Soutar, after a good deal of opposition from the boxer's manager, Deschamps. When the film is complete it will be handled by Allen Thomas and Alexander Bird, a Scottish-American firm, who have also an eye on the producing side and have engaged Donald Crisp as producer.

There is nothing new in author of story or play taking the basis of some sensational newspaper story for his work, but it is somewhat new as a means of scenario inspiration. Master Films are exploiting this idea of getting scenarios. As a result they are getting much advance newspaper publicity from the daily organ which they say inspires them. True, the stories were carried by every news sheet in the country, but the one they have chosen happens to have the film correspondent with most space to film. Their first in the series was "Trapped by the Mormons," a very poor melodramatic offering. We now await with fortitude "Sealed to a Mormon" and "Cocaine," inspired by the boosting daily's so-called exposure of drug traffic. A story has been founded on the case of Edith Roberts, a girl recently condemned to death for the murder of her illegitimate child. The list does not seem particularly edifying or qualified to raise the status of the cinema.

Lydia Lopokova will support Leonide Massine in the new ballet film show which Walter F. Wanger will produce at Covent Garden, to follow "Theodora." On their opening appearance they will give for the first time in England Stravinsky's "Ragtime." When this was recently done in Paris it caused great dissension among the "highbrows," perhaps because the dancers are attired in ordinary evening dress. The ballet is called "Fantasies of Pleasure," with music by Johann Strauss, and the company will include Sokoby, Vera Savina and Idzikowski. Eugene Goossens will conduct a specially selected orchestra. The prices will be the same.

The stage rights of "If Winter Comes," by A. S. M. Hutchinson, editor of "The Daily Graphic," are in the hands of Cyril Maude, who, however, has no part for himself. The film rights seem to be a matter of considerable mystery. First Famous Players-Lasky announced they had acquired them, then withdrew the announcement. William Fox then declared they were his property. Here it is not believed that either of the firms has them.

Two years ago Blanche Sweet bought the film rights of a story by Rebecca West entitled "The Return of a Soldier," paying a large sum. She has never produced, but the story is now being dramatized for legitimate production in this country.

Delegates from the different provincial centres attended the House of Commons March 23 to lay the pressing matter of the Entertainment before their Members of Parliament. Altogether, the delegates spoke for some 4,000 exhibitors who last year took from the public £32,000,000, all of which went in expenses including the wages of 200,000 employees. During the same year, it was stated, the exhibitors had been compelled to mortgage their properties to the extent of between £10,000,000 and £25,000,000. As things stand in the cinema world, this year bids fair to see a great number of these properties, already mortgaged to the hilt, in the market—a market which holds no buyers.

The Gaumont company has purchased the output of the Swedish Biograph for the current year. This will consist of three pictures only: "Love's Crucible," a Victor Seastrom production from a novel by Hjalmar Bergman; "Guarded Lips" with

Jennie Heesselquist, and "Seas of Chance," in which Pauline Brunins, wife of the picture's producer, John W. Brunins, will make her screen debut.

Started by the Fairbanks version of "The Three Musketeers," with which Walter Wanger began his season at Covent Garden, the Dumas "boom" is in full swing. There are many "Three Musketeers" pictures in existence, some of them dating from the screen's infancy, and now they all seem to be on the verge of a new lease of life. Side by side as a new production of merit comes the Gaumont serial version. This is faultlessly staged and dressed with many buildings of the correct period to add to its appeal. Among the re-issues which probably created a sensation a few years ago, but which does not count for very much to-day, is one now being shown in a small Leicester Square cinema. This cinema is also showing the Fairbanks film "The Americano."

FRENCH FILM NOTES

Paris, April 13. During the week ended April 1 there were presented at the Paris trade shows 32,750 metres of films (compared with 28,500 metres the previous week, and 28,722 metres for the corresponding seven days of 1921), released by Gaumont 9,130 metres, Pathe 2,850, Harry 1,832, Aubert 3,700, Continental 1,650, Grandes Productions 1,750, Union Eclair 3,700, First National 1,850, Paramount 2,550, Vitagraph 2,230, and Goldwyn (Erka) 1,600. During March the films trade showed reached roughly 140,000 metres, compared with 130,450 for March, 1921.

The Erka Co., controlling Goldwyn pictures in France, gave a special press show for "Une voix dans la Nuit," with Ora Carew and Ramsey Wallace, and a comedy "Au Voleur," with Tom Moore.

The German film "Doctor Calligari's Cabinet," listed for an unlimited run at the Opera Cinema here, is favorably received, with a squad of police near in case of disturbance. Admission prices have been considerably increased, yet the hall is packed each performance. On the other hand, the picture has been forbidden by the Government's authorities on patriotic grounds.

Summer daylight time came into operation in France last week, but the measure does not suit the exhibitors, who claim the extended daylight keeps many out of the movies.

The luxury tax of 10 per cent. has been placed on moving picture cameras, bringing such articles into the same category as photographic appliances.

The exhibitors who recently broke away from the Directors' Syndicate, on the contention this group did not protect the small people but studied only the large owners of palaces and circuits, have formed a new union. Consequently, there are now two exhibitors' syndicates in Paris.

The prospectus has been circulated for a loan of 11,000,000 francs, in stock of 500 francs, face bearing 7 per cent., asked by the Societe Financiere des Cinematographes. This company controls a number of film theatres in France, including the Salle Marivaux among others in Paris, a renting department and a studio. The appeal is received coolly, on the whole, by the local trade organs.

The Societe Gaumont offered a special at the Hippodrome last week for the profession and press to preview four episodes of the new serial "En Mission au Pays des Fauves," and adopted by Guy de Teramond, and to be published simultaneously as a serial in a local daily.

SENNETT GIRL SUES

Los Angeles, April 12. Myrtle Lind, former Mack Sennett bathing beauty, in private life Myrtle L. Gessell, last week filed suit for divorce against Frank A. Gessell, Los Angeles business man.

A short time ago Miss Lind announced her intentions of filing suit and naming her husband's first wife (Helen Gessell). There was much trouble over the possession of an automobile, which resulted in Miss Lind leaving her husband a month after the wedding.

MISS. KILLS CENSOR BILL

Jackson, Miss., April 12. The state legislature adjourned here last week without passing the picture censorship bill, strongly urged by the reform element.

There was a well organized fight for the bill which was passed by the Senate, but unfavorably reported by Educational Committee of the House of Representatives.

FILM ITEMS

The Atlas Film Corp. was denied its motion for an injunction against the Pioneer Film Corp., Justice Lehman holding the defendant's estate is now in possession of receivers. The Pioneer recently had an involuntary bankruptcy petition filed against it. The Atlas had a booking arrangement with it for "Sonny" series and "The Place of Honeymoons," but, alleging no just accounting had been rendered, no advertising campaign as agreed fulfilled and that their contract had been otherwise breached, it sued to recover the films. Justice Lehman held that his denial of the injunction motion is without prejudice to any future action against the receivers in connection with this suit.

Arnold A. Kline and the Arnold Pictures Co., Inc., Monday brought suit against Ross C. Cropper, the Myriad Pictures Corp. and Morris Shiller in the New York Supreme Court to recover \$5,000 on a series of 14 notes which were part of a film transaction. The defendants purchased 12 one-reel comedies from Kline for \$12,000 and paid

\$2,400 down and the balance in a series of 14 \$600 and \$800 notes payable monthly. In case of default on any one note it was provided Kline can sue to recover the entire sum. The same plaintiffs in a separate action are suing the Myriad Pictures Corp., Morris Shiller and Philip Shiller for \$10,000 damages, alleging that the Shillers, as inducement for Kline to relieve them and Cropper from the paying of the balance of the notes above mentioned, transferred to Kline two alleged contracts for \$6,000 and \$1,500 whereby the Export & Import Film Corp. agreed to handle certain films. Kline and the Arnold Pictures Co., Inc., allege such contracts never existed and that the defendants now have possession of the notes.

Notwithstanding that a vigilant watch is being maintained around the nearby territory to Keith's Royal, 149th street and Third avenue, Bronx, New York, as a result of the recent \$5,000 robbery, the Hub, picture establishment situated directly across the street from the Royal, was entered early Sunday morning by burglars, who got away with \$850 from the firm's safe.

INSIDE STUFF

ON PICTURES

Violet McMillan, when making personal appearances in Canada, advertised she would give a \$5 gold piece to any woman in the audience over 12 years of age if she failed to wear her shoe. No press work was used to deride the Canadian foot. It attracted mild newspaper notice.

One of the surprises that has hit the exhibitor in the last few weeks is the unexpected strength that the Paramount serial, "The Mistress of the World," has developed in the smaller towns and theatres where a regular serial clientele is catered to. At a gathering of exhibitors in New York early this week a number of New Jersey theatre owners expressed their surprise that the picture should have flopped on Broadway from a box office draw standpoint. They admit, however, that their audiences are not particularly pleased with the picture, but nevertheless they come to see it.

Much has been said in Hollywood about the merging of the United Studios with the R-C lots, but now it appears that the story in the Los Angeles dailies was a press agent's yarn. United and R-C have tied up with a rental agreement for special sets, according to a report current. It is understood that M. C. Levee, of the United, has made arrangements with P. A. Powers to allow R-C companies the use of special sets on the United lots for a flat fee of \$1,500 weekly. This is the only deal made between the two organizations as far as the merging of the lots is concerned. The R-C property adjoins the United site. To open one studio to the other the construction of a narrow pass would be the only necessary change. At present the R-C stone wall extends around the R-C lots, touching on Melrose avenue, the boundary of the United grounds.

The slipping of Anita Stewart from the prestige of a star to that of a featured artist in the picture at the Strand this week, where "The Woman He Married" is being presented, is the cause of more than passing comment on the film riddle. Miss Stewart has completed her contract as a star for Louis B. Mayer, who made this production. It is possible that it will be the last Anita Stewart picture released by him. The Strand added the picture to the bill this week, retaining "Pay Day" as the headline attraction. In the billing for "The Woman He Married" Fred Niblo is first named, after which follows the title of the picture and then the name of Miss Stewart with a line following her name "and an all star cast." Miss Stewart is now reported as about to start her own producing company with a possibility of releasing her features through Metro.

A story going the rounds is of the tip-off that a number of exhibitors got on the actual cost of a production that is being released at this time in the independent field. The picture was presented at a private trade showing recently where there were present about 1,000 invited guests. As is the rule there was liquor, and among others on the ground was the director of the picture and his wife with a number of friends. The wife is said to have disclosed to one of the friends that the picture cost \$23,000 to produce and that it was actually 11 days in the making. The friend a couple of hours later, after he had a few under his belt, spilled the beans as inside stuff and a flock of exhibitors present took home an ear-full. They decided that when the picture was offered to them on a rental that they would offer what they thought it was worth, based on the cost of the production.

Discussions concerning the radical changes at the R-C studios are common on coast lots. Since P. A. Powers took charge the personnel of the Hollywood staff has been the principal target for changes, but now it is the remaining stars of the company who are to receive the cutting axe. As already known, Pauline Frederick deserted the company rather than remain at a considerable smaller salary than under the old regime. At present Sessue Hayakawa is the reported victim of the slashing campaign. The story is that Hayakawa has been asked to continue working at R-C under the proposed co-operative program. It is said the Japanese star was asked to give \$30,000 for his services toward his next picture, which R-C would in turn finance to the extent of \$60,000. The profits of the film, according to the dope, would be split one-third for Hayakawa and two-thirds for R-C, the money to be paid after the picture's rental time. Hayakawa is said to have refused flatly to accept the proposition and has stated that his contract, which is said to call for one or two more pictures with R-C, must be filled.

R-C countered with "the co-operative program or none at all" according to the report, with Hayakawa replying that unless he does his picture under the terms called for in the original contract a law suit will follow. Hayakawa, it seems, is awaiting the final decision of President Powers.

Harry Carey, former Universal star, is about to start on his first R-C production, probably a Western drama. Meanwhile Doris May is also at R-C. According to opinions of a number of producers, R-C will make much cheaper pictures in the future, possibly leading to competition with Universal.

FILM REVIEWS

(Continued from page 39)

THE SLEEP WALKER

This is a Reelart production released through Paramount, with Constance Binney as the star. It is a stereotyped society drama that has as its heroine a sleepwalking school girl. Miss Binney plays that role, while opposite her Jack Mullah carries the lead. The production was shown at Loew's Circle, New York, as part of a double feature bill with a Norma Talmadge production, which is about as definite an estimate as anyone would want of its strength.

The story shows the struggle a society woman will go through to retain her social position and surroundings when left penniless through the death of the family provider. This mother gets \$10,000 worth of diamonds on memorandum and they depart for parts unknown after having converted them into cash. She is located a year later at a fashionable resort by the jewelry man, on the very day that her daughter is returning from a convent school.

The jewelry man proves the villain. He is all of that. He smokes cigarettes a la Desperado Desmond, flicks the ashes with a sort of a "curses" snap, and does all the usual m. p. heavy stunts. He threatens to send the mother to jail unless she produces coin she owes and also forces his attentions on the daughter. But the hero is right on the job, and he won't believe it true that the girl was seen going into the villain's room in her night robe until he discovers her behind a curtain. Then it is disclosed she walked in her sleep and he wouldn't believe that either. He was a most unbelieving hero.

But the following morning, when he sees the girl walking along the window ledge at about the fifth story of the hotel, he is convinced of the sleep walking and rescues her. After that she evidently walked in her sleep no more. The hero naturally straightened out mother's bills, slipping the villain a beating for interest and also administering a couple of wallops to the hotel manager who ordered the girl and mother from the hotel because of the finding of the girl in the villain's room.

It is a feature that will go in the cheaper houses with a daily change of bill. Miss Binney does not seem to have achieved anything in this picture that one would term exceptional. If anything, her appearance is neither youthful nor as beautiful as she has been wont to appear in the past.

Fred.

SO THIS IS ARIZONA

A western action drama with Mack Sennett custard pie comedy incidentals. Dull story with bad acting and poor directorship and without a redeeming feature unless it was the beautiful horses and the magnificent landscapes which the movie business couldn't very well mess up. This picture and the others like it are one of the reasons there seems to be so much fact in Gus Hill's declaration that one out of five small town picture theatres has been converted into a garage.

The story opens with a fashionable young woman riding horseback, apparently in Central Park. In all seriousness she opens a wristbag and takes a timetable out to study. One immediately expected the worst. Young women equestriennes in Central Park don't ordinarily carry satin wristbags to the bridle-path. The fact that the scenario writer needed the handbag in his business doesn't change the situation. Its purpose in the scheme was that it should be lost. The hero finds it, and that makes the story.

And such a story! One minute it is slapstick comedy and the next minute the playful hero is engaged in a fight for his life with all the strained seriousness of which a mediocre actor and a third-class scenario are capable, and that's a whole of a lot of seriousness. A sample of the comedy relief that goes into the film may be judged from this: The rich young man arrives in an Arizona town and goes to the hotel. At the same instant a "bad man" enters shooting right and left, and everybody gets under the table as the outlaw threatens the bartender with a gun. Only his back is visible as he appears to gulp down drink after drink. The hero approaches bravely and the bad man, it turns out, is consuming an ice cream cone.

It was a good enough idea when Lew Fields thought of it ten years ago, but where does it fit into a western drama? Later on the drama becomes intense. The workmen in a mine strike; two conspirators rob the hero; one of them kills the other; suspicion is turned on the hero, and the desperate miners are about to lynch him. At the same time the hero is beset in the underground passages of the mine where the outlaws have set three time bombs and the heroine is sitting in the mine owner's office with another smoking bomb in the cellar under her feet.

There is a lot of fighting and galloping horses, and at the end the heroine is saved, the hero is saved—everybody is saved. It seemed a pity.

Rush.

LONDON PREPARES FOR RUSH OF GERMAN FILM PRODUCT

Opposition to Ex-Enemy Pictures Cools—Association "Passed the Buck" and It Was Branch Exchanges That Took the Plunge

London, April 12.

In announcing the withdrawal of the ban on German films, the officials of the Cinematograph Exhibitors' Association were very careful. The council announced that it did not advocate the showing of German films; it left the matter to the individual taste of each exhibitor, while warning him that on his shoulders and on his only would the trouble fall if there was any.

This decision is very much in keeping with the council's previous action in refusing to be responsible for keeping on or removing the ban and shifting the onus to the local branches. It was by vote of these branches that the ban was removed, not by an order of the governing body.

How the public will take German films is a matter of conjecture. The same question has been asked on the subject of German plays, music, singers and despite the tremors of the over-cautious each has been tried, and with success.

The ex-service men's associations, whose attitude to the return of German entertainments in any form was the thing really feared and who on more than one occasion promised to smash up the place if any such entertainments were offered, have cooled down considerably. They have discovered the difference between political stunts and truth and are not likely to smash up anything.

As far as supplies are concerned there will be no dearth of them. Wardour street cellars could reveal many a German film bought for next to nothing since the war, and there are hundreds of old films ready for reissue. Some have already been reissued camouflaged as Danish or Swedish.

Naturally the exhibitor will show the best dramas and comedies he can get and these will be carefully edited and re-titled.

The showman with the big house catering for a better class of people will, of course, show only the very best and he will have no trouble in finding his audience. As far as London is concerned more than one agent for German films has been busy here of late and a carefully selected little party of British renters will be the guests of the German film trade before many weeks are past.

As for theatres, the enterprising showman who wishes to be the pioneer of the return will have no difficulty. A German film season will probably follow the one already in progress at the Scala.

Among the first-class German films which are expected in London is "Fredericus Rex," "Anne Boleyn," an Efa production, "Lady Hamilton," a very anti-English story of Lord Nelson and his mistress. For this a popular Anglo-American actress was engaged but she threw up the part and returned to London when she found that the "business" of some scenes was scarcely compatible with decency; "The Wife of Pharaoh," "Euphonia," "The Cabinet of Dr. Calagari," "Sumurun," "The Prince of the Mountains," "The Mistress of the World" and "Du Barry," the last having been a success in America as "Passion," also probably will be seen here. The first man in with a really first-class German film will probably reap a fortune.

Attention, Motion Picture Producers!

Professional playwright seeks connection with film company where creative ability and conscientious effort count. No remuneration until worth is proved. Credentials. Address H. L. Variety, New York.

FOX GETS \$75,000 FOR 'ORPHANS' RIGHTS

Hays Couldn't Settle Row with Griffith—Wanted \$125,000

London, April 12.

The William Fox-D. W. Griffith differences over "Orphans of the Storm" are being settled out of court, Griffith deciding to forego litigation because of heavy expense and the fact it would indefinitely tie up receipts. Griffith is believed here to have had a chance to beat the case on the theory of prior production of the picture.

Fox kidded the Griffith people along until he (Fox) bought the British film rights to the "Orphans" for £300, letting it appear he would make a reasonable deal. Fox then demanded \$125,000 dollars for his rights in the "Two Orphans." Rather than compete with Fox on the European continent, Griffith decided to settle.

The final settlement of the controversy between William Fox and D. W. Griffith regarding the English rights to "The Two Orphans" was reached in New York. The price Griffith is reported as having paid Fox is \$75,000, which shows the latter a profit of \$60,000 on the deal, he having claimed that he was "in" for \$15,000 on his "Two Orphans" picture for the United Kingdom.

The price Fox is said to have paid for the rights originally was £300. Griffith could have bought the rights at that time but turned them down. When Fox knew that he was in a position to hold up the London presentation of "The Orphans of the Storm" he first quoted Griffith \$125,000.

Will H. Hays, who tried to adjust the matter between the two producers is said to have been informed by Fox that it was not in his province. As a result of the Hays failure, Griffith is said to have stepped out of the Hays organization.

MUSIC SUITS

Two Actions in New Orleans for Using Copyrighted Music

New Orleans, April 12.

Suit was brought in the local courts Monday against the No Name Theatre by the American Society of Composers, Authors and Publishers, because its orchestra was playing "Georgia Rose." It was alleged the theatre was violating a copyright and damages to the extent of \$250 were asked.

The action was brought by J. Studebaker Lucas, attorney for Leo Feist, Inc.

A similar suit was filed against the St. Charles Hotel for playing a number called "Oh Joy."

According to Lucas, every theatre in New Orleans has violated copyrights. The first two suits are forerunners of other, Lucas avers.

Asst. Director Nicked \$25 Per

Los Angeles, April 12.

Richard Rosson, assistant director, was ordered to pay his wife, V. Mildred Rosson, professionally Vera Sisson, \$25 a week by Judge McLucas last week, pending the outcome of a suit for divorce filed by the wife.

Mrs. Rosson told the court that her husband was capable of making \$100 weekly, but testified his work was not steady.

Cruelty is alleged by Mrs. Rosson.

VAUDEVILLE FILM ANNEX

Proposal Up to Add Picture Place to Famous Paris Playhouse

Paris, April 3.

After the picture engagement ("Four Horsemen") at the Theatre du Vaudeville, it is expected a musical comedy by Louis Urgel will be created. In the meanwhile the question is up of constructing a picture hall under the theatre, with a capacity of 1,200, if a long lease can be secured by a new company to be formed. In this event it is also proposed to build a smaller theatre where the bar and foyer are now located, seating 300.

This will necessitate closing the vaudeville for a few months, while the three auditoriums are being built. The Society of Authors may oppose the scheme and secure the lease of the present theatre.

ALL-IRISH PICTURE

A cablegram this week tried to bring about the promotion of an "all Irish" picture. The scheme was to have had the backing of "Tay Pay" O'Connor, the official London censor.

The director that was wanted was Mickey Neelan, with Thomas Meighan as leading man and Colleen Moore as leading woman.

BIGGEST SALE—120 DAYS

The biggest single sale ever recorded for a flat figure in the New York exchange of Famous Players was put over this week when Harry Danto, the territory manager, concluded a deal with the Keith, Proctor and Moss circuits for "The Good Provider."

Figures were withheld, but it is known that the picture gets 120 days straight in Greater New York in the houses of the three circuits.

"SMILIN' THROUGH" AT \$1

San Francisco, April 12.

"Smilin' Through," with Norma Talmadge, a screen version of the play made famous by Jane Cowl, is booked for a three weeks' engagement at the Tivoli, opening April 28.

The prices for this engagement will be advanced to \$1, the first time that the Tivoli has deviated from its scale of popular prices.

"WHITE SLAVE" HELD BACK

D. W. Griffith has decided not to produce "The White Slave" for the screen. He has offered the rights to the famous old play to other producers together with a number of other stories which he is holding. These include some of the Lime House Tales and a story entitled "Java Head" as well as "Oranges."

TWO TRIPS REQUIRED

Thieves Steal One Reel of "Pay Day" in Chicago

What bears evidence of the work of film "dupers" was the theft of two reels from the booth of the Rialto last week. The booth was entered and one reel of "Pay Day," the Chaplin film, and a copy of a news weekly were stolen. Two days later the booth was again entered, but no film was there. Later in the week the thieves broke into McVicker's, owned by Jones, Linick & Schaeffer, who operate the Rialto, and efforts were made to get into the booth, supposedly for the other reel of "Pay Day." A double lock served as a barrier.

The police were notified and are visiting exchanges and theatres in search of the missing print.

CHRISTIE SCRIPT HER'S?

Los Angeles, April 12.

Mrs. Etta Weaver Haden demands \$1,500 from the Christie Comedies company and Frank Rolin Conklin in a suit filed last week in which she alleges the film play, "Fresh From the Farm" is a duplication of the scenario "Too Much Mixing," which she submitted to the Christie company July, 1921.



STARRING Dorothy Dalton

"A new thrill every hundred feet. A ripping story."

—New York Telegraph

"Ardent, romantic and thrilling to the utmost."—New York American

"As melodramatic as anything ever screened. A genuine thriller."

—New York Times

"Exciting and well worth while."

—New York World

a Paramount Picture

Directed by Paul Powell.
Scenario by Benlah Marie Dix.
From the story "Tharon of Lost Valley," by Fingie E. Roe.



TRUTH ABOUT U. S. BOYCOTT OF BRITISH PRODUCTIONS

Variety's London Correspondent Sees Real Reason
in Inferior Output—Boycott Pure Fiction, Nour-
ished by Trade and False Patriotism

London, April 12.

SEENA OWEN'S ALIMONY

Walsh Must Pay Wife \$100 a Week
Pending Divorce Suit

Los Angeles, April 12.
Seena Owen, film star (in private life Mrs. Signe Auen Walsh, wife of George Walsh of Universal pictures), was awarded \$100 a week temporary alimony last week after having repudiated a property agreement with her husband on the ground of fraud. It was shown in court that Walsh has been paying his wife \$50 weekly for the support of their child. Miss Owen testified that she is ill and in no way capable of supporting herself at this time. She also asserted that she did not desert her husband, but made it appear as desertion in order to smooth the way for him to obtain a divorce. She asked the court to set aside the agreement made in New York whereby she had waived her rights in consideration of \$5,000 cash.

Walsh denied the charges; said he did not want a divorce; that he was interested in no woman but his wife. Estelle Taylor, also a film star, who was named by the wife a short time ago, was in court for the hearing. She hotly denied being intimate with Walsh.

Miss Taylor last week filed suit for \$100,000 damages against Miss Owen, charging injury of reputation.

Round and about Wardour street, the Soho headquarters of the British film trade, it is believed that America, despite her protestations to the contrary, is boycotting British film productions. Truth is not a great asset or factor in the life of that vicinity, but in this case the truth is there. But those who curse the "iron-jawed American" might add a little to it with the fact that the boycott has been built in Britain, by British film producers, and that the builders are jealously guarding the barriers they might have thrown up and are adding to it every time they turn out a "dud" and describe it as a "great British picture."

Badly produced from bad stories, badly played by actors who carry little weight beyond the family circle, Waldour street, these great pictures are trade shown, cut up by the trade and lay press or praised from a mistaken sense of loyalty, then they are hawked round looking for a philanthropic renter if the producer is not also a renter, and eventually forgotten or put out in the very small kinemas.

There are many producing firms in Britain, many more crop up every month—every fool with money is a potential David Wark Griffith—but the good ones are few—Welsh-Pearson, Hepworth, George Clark, Gaumont, Granger-Davidson, Stoll, being among the best and most reliable but the majority of their pictures are only fit for British audiences. After these come many mediocre concerns and then the bad of varying degrees. True, the bad die young, but the evil that they do lives after them. For in most cases they are the makers of the "great British pictures" that are so extensively advertised as such and boomed.

Even the very best of first-class British producers, however, seem to have trouble in getting an international market. One of the reasons for his trouble is that he is a snob; if he is not originally, Waldour street and its environs soon make him one. He worships a name. Give him a cast of well known legitimate artists (few well-known players are known in the provinces where the film manufacturer must surely look for the big return for his expenditure) it does not really matter how unsuited they are for the screen and he is in raptures. Give him a title, be it only a courtesy one, and he is in a seventh heaven of delight. He makes his pictures, gloats over it in his own projection room, shows it publicly, then spends the interval before his next production in lamenting the ignorance of his critics and the crass stupidity of the foreign buyer.

He will pay huge sums for the film rights of a "best seller" or spend money in producing a screen version of some long dead non-copyright novel. Above all things does he detest a story original or otherwise that holds anything original or any situation which has not been already done. To him, the word "drama" means policemen and arrests, the old tricks of melodrama. If he produces "drama" he'll do it trashily as if it was a thing not worth while. He refuses to acknowledge that most of the big American pictures are sheer drama but with the difference that they are well done.

The greatest stumbling block in England is lack of capital. Nobody has any money outside the city and the city man looks very shyly at film financing. He has had some and will take time to forget. Everybody in and around Wardour street has touched him or tried to touch him for anything from £1,000,000 down, and some of them have succeeded.

"Sherlock Holmes," Capitol

The Jack Barrymore "Sherlock Holmes" is to be shown at the Capitol week of May 1.

The national release of the picture has not as yet been determined on, but it is believed that it will go through First National.

'FOOLISH WIVES' PASSES KANSAS CENSORS

Six Weeks' Argument—Gov-
ernor's Representative De-
nounces Picture

Kansas City, April 10.

After a strenuous six weeks' argument the Kansas Board of Film Censors passed the picture "Foolish Wives" for showing in the Sunflower State. The two women members, Mrs. J. M. Miller and Mrs. B. L. Short, after a few cuttings, voted for its passage, but Dwight Thatcher Harris, chairman of the board, held out to the last against it.

Governor Allen was appealed to for a decision and he sent Mrs. Dora Miller as his personal representative to give the film a thorough and unbiased going over. She recommended that it not be shown, reporting: "I am very much opposed to a film of this kind being shown. It is fundamentally bad, vicious in spots, and no amount of cutting, according to my notion, can relieve its abnormal, unwholesome atmosphere. Moreover, it is entirely unfit for minors to see."

In spite of her report the board decided to allow it to be released in the state. Just how successful it will prove is another question. Several prominent Kansans who have seen it in preview showing take Mrs. Miller's views, and one exhibitor refused to contract for it on the ground that it was un-American.

The picture has never been shown in this city.

NON-THEATRICAL DEPT.

The Famous Players New York Exchange has installed a non-theatrical booking department under the direction of P. Goldman, which will handle all church, school and other outside bookings.

COAST FILM NEWS

Los Angeles, April 12.

Frederick Vogeding, Dutch actor and husband of Florence Roberts, who returned to vaudeville recently after studio work, has again deserted for the films. He is in "The Bitterness of Sweets."

Universal has about completed "The Adventures of Robinson Crusoe," starring Harry Myers.

Reports Fred Niblo will produce for the new Mayer-Schulberg combination has brought a statement Niblo has been signed to direct a series of Rodolph Valentino productions for Famous Players-Lasky. Niblo is directing Valentino in "Blood and Sand" at this time.

Baby Marie Osborne is expected to commence on a series of short comedies for Pathe, probably at a coast studio.

The revival of "Tess of the Storm Country" by Mary Pickford is to be the star's biggest production of the year, according to plans prepared for the picture. The Douglas Fairbanks production of the career of Robin Hood will also be a massive offering.

A portrait bust in bronze of Madame Nazimova was recently completed by Renee Prahar, Bohemian sculptor. It represents Nazimova as Norah in her recent production, "A Doll's House."

Virginia Faire has resigned as leading woman to Buster Keaton and will be starred in a series of one-reelers by Billy Joy.

President M. C. Levee of the United studios is arranging for the arrival from New York of the Selznick production forces. The party is expected here tomorrow. Elaine

Hammerstein, Owen Moore, Directors Ralph Ince, Victor Herman and George Archambaud are in the party. Vice-President Myron Selznick will also come. It is the plan at the United studios to commence work shortly after the arrival of the Selznick forces.

Anna Q Nilsson is to do "Pink Gods," by Cynthia Stockley, under the direction of Penrhyn Stanlaws for Paramount.

Rodolph Valentino will follow "Blood and Sand" by "Amos Judd," the John Ames Mitchell novel, which is being arranged for the screen by June Mathia.

Charles W. Nelson and Edward W. Roland, Chicago booking agents, are visiting here.

Ernest Warde will direct and play an important part in "The Riddle of the Range," Pathe serial starring Ruth Roland, which will commence this week at the United studios.

E. H. Allen has succeeded W. W. Rarity as general manager of Hamilton-White comedies.

Marshall Neilan applied for a passport last week and is planning a trip to Europe this summer. It is not known whether he will make a film abroad.

There is much talk about a film planned by Elinor Glyn and Sol Lesser of the situation in Hollywood. It is understood that Miss Glyn will write the story about the title "Eyes of Truth."

Mark Sennett's "Suzanna," starring Mabel Normand, is rapidly approaching completion. F. Richard Jones is director. Some final scenes are to be taken in Mexico.

MONEY TALKS

VARIETY'S

BOX-OFFICE FIGURES

FURNISH A REAL INDEX

OF PICTURE VALUES

NOTE—Variety solicits Exhibitor
Opinions and Suggestions on this
service.

"Your Only Worry Is to Get Hold of This!"

—The Film Daily



"Once more Chaplin proves himself the king of comedians in a two-reeler that has all the drawing power of a feature and 'then some' as far as the box office is concerned. 'Pay Day' is in a class with 'Shoulder Arms' and 'The Kid'."

"If you have been feeling down-hearted, if the coffers are empty and the box office looks blue—cheer up. Here's another Chaplin picture that will swell the receipts and

make everybody happy. You are safe in promising them the best Chaplin short reeler since 'Shoulder Arms.' Get behind it and make it work for you.

"The only thing you have to do essentially is get the booking. Then let the world know that you are playing it."—The Film Daily.

Speaking of

Charles Chaplin

in

"PAY DAY"

The picture that is knocking them cold for a
second week at the big New York Strand

A First National Attraction



UNDERWRITERS' NON-INFLAMMABLE RAW FILM RULE WOULD TRIPLE COST

Indications That Fire Insurance Men Will Jam Through Measure at Convention May 6—Price Up from 2.28 to 6 cents a Foot—Life Shortened

A movement is under way by the National Fire Protection Association and the Underwriters' Laboratory of Chicago, which, if carried out, may cause a furore in the picture industry. It is the endeavor to compel the use of non-inflammable film throughout the industry. The "bomb" was first brought up at the convention of the Underwriters' National Association in Boston, two years ago, but at the time it was defeated. At the Atlantic City convention, which takes place May 6-9, the measure is again to be brought forward and there is every indication the measure stands a fair chance of success unless the industry manages to successfully combat it. The N. A. M. P. I., through its president, William A. Brady, and Secretary Fred Elliott, have already laid lines to battle the measure.

The compulsory use of non-inflammable film would add an item of crushing expense to the production and distributing end of the industry. At present the cost of raw stock stands at 2.28 cents a foot and this

stock has an exhibition life anywhere from 60 to 90 days. Non-inflammable stock would cost approximately 6 cents a foot and its life would be approximately 18 days of exhibitions.

Just where the producer and distributor would get off in the face of such an increase in their costs, which would naturally be passed along to the exhibitor, cannot be figured at this time with business as bad as it is.

The Fire Protection Association with its many affiliations in local fire prevention bureaus, could raise havoc in the event they finally decided to go through with the measure. There is a possibility the measure for the greater part is aimed at the campaign to obtain a reduction in insurance rates for various film enterprises.

The means the Protective Association would take to enforce its demand for the usage of non-inflammable stock would be to refuse insurance to any building, whatever the nature, in which inflammable

film was used, stored, manufactured or exhibited.

In Rochester the Eastman plant would have to be converted to the manufacture of non-inflammable stock and this would also add to the ultimate cost of the pictures. In preparing non-inflammable film the process is such that the life is shortened. The chemicals used tend to make the film brittle to such an extent that after it has been run through a machine between 40 and 50 times the sprocket holes break out and this makes the film useless unless patched. There is trouble of this sort with the stock now in use to such an extent that all of the exchanges must keep a staff of inspectors and patchers for the prints that are out, but these staffs would have to be increased at least 100 per cent in the event the underwriters are successful in putting through their proposed measure.

At present the Underwriters' Laboratories are compelling the use of non-inflammable film in all places where portable projectors are in use for either educational or business purposes. They have an arrangement with the sales distributors of such machines whereby they receive full data regarding the purchasers of such machines and in turn they inform the municipal authorities where the machine is sent to keep watch on the premises so that the law in regard to the use of regular film is not violated.

EXHIBITORS GETTING BEHIND INDEPENDENT PRODUCTIONS

"A Woman's Woman," with Giblyn Directing, May, Be Followed by Others—Other Directors Also Operating—Protective Step for Exhibitors

THE ALDINE, PHILLY, GIVING UP ITS FIGHT?

Reported No Co-operation Is Forcing Stanley Co.'s Opposition

Philadelphia, April 12.

The Aldine, built here by the Felt Brothers in an effort to buck the distribution monopoly the Stanley Company enjoys, is reported about to pass up the fight. The reason generally expressed is that the producers and distributors battling with the same interests the theatre management was opposing, failed to give the house the co-operation it should have had.

Originally the house was to play naught but United States productions, following the break of Hiram Abrams with the Stanley Company, but of late productions of First National and Universal have slipped in. "Molly O" was there a couple of weeks ago and, prior to that, "Foolish Wives."

The United Artists productions and the later pictures the house played were placed with it at figures almost prohibitive. It was the first company that had the most to gain by the establishment of opposition in the town, as its pictures were out of the Stanley chain, but instead of the Aldine getting a break on the prices, Abrams is said to have held it to a figure that made it impossible to make any money.

The house seats about 1,400. M. E. Felt of the brothers is the active manager of the theatre.

N. Y. STATE OPPOSITION

Watertown, N. Y., April 12.

The Nova Operating Co., controlling the Avon and Strand, will add two new houses to its string, one in Utica.

This means that the Frank Empsall-Charles Sessonske combination intends to battle Nathan Robbins in his home balliwick.

Robbins, who started in Utica and later expanded, now operates three Watertown houses. The deals for the new houses will be completed late this week, it is said.

The financing of production for the screen by exhibitors is rapidly coming to the forefront. In New York at present are several productions that have been completed with exhibitor-capital and a number in production. The movement seems to be one that has direct co-operation between producing-director and exhibitor as its basis.

One of the forthcoming events in the industry tending toward exhibitor-organization entering the producing and distributing fields has led a number of independent exhibitors to get behind producing directors with an eye on the main chance so that they would be in readiness to offer productions immediately should the plan for producing and feature distribution take form at the Theatre Owners' National Convention in Washington.

Charles Giblyn, a director with a record for producing money making productions for some of the biggest producing organizations, most lately having been affiliated with William Fox, is understood to have completed a picture with exhibitor money. Meyer & Schneider, who control a string of houses in New York City are said to have financed "A Woman's Woman," published in the "Sat. Eve. Post." Giblyn is reported as about to start on his second production within a short time. J. Searle Dawley, another director of note, is also said to be operating under a like scheme and William Nigh is said to have been approached by a number of up-state exhibitors who want to finance his productions made independent of any releasing organization.

F. P.'S DIST. MGRS. MEET

The annual convention of the district managers of the Famous Players sales organization is to convene in the home office of the company, May 1. S. R. Kent, general manager of distribution, issued the call for the meeting this week. The men will be in New York for at least a full week.

Another revival week, with the reissue of seven of the biggest Paramount features for June, has been decided on and will be placed before the convention.

Harry Buxbaum, of the New York territory, is credited with having evolved the Big 7 reissue idea.

SENNETT REMEMBERS

15 Years Ago Carried Spear in "Chinese Honeymoon"

Mack Sennett, attending the showing of "Molly-O" at the Aldine here, would neither affirm nor deny the rumor that he is negotiating with United Artists for the distribution of his pictures.

Mr. Sennett, who was the guest of M. D. Felt, now in sole control of the house, recalled that his last appearance here had been to carry a spear on the stage of the Chestnut street opera house during the performance of "A Chinese Honeymoon," 15 years ago.

It was recently reported Thomas H. Ince and Sennett, who, as members of the Associated Producers are bound by an agreement to First National, were dickering with Hiram Abrams, of United Artists, for distributing arrangements with that organization.

It is a coincidence that Ince followed Sennett at the Aldine, making a personal appearance there this week in connection with the first showing of "Hail the Woman."

DROP THEFT CHARGE

Accused in \$225,000 Case Dismissed—Witnesses in Jail

San Francisco, April 12.

Charges of receiving stolen property against Joseph Kubey and T. Shima, held in connection with the alleged theft of \$225,000 worth of moving pictures, were dismissed here last week.

The district attorney's office announced to the court that two witnesses whose testimony was regarded as essential have both been convicted and are now serving time in the East. Their names are given as Morris Taitus and William Pearson.

ROWLAND'S CO. PREPARING

The new producing organization which Richard Rowland is fostering is reported as getting under way with five producing units by May 15. The present plans call for the productions to be made in the vicinity of New York with Rye looked upon as the most favorable spot at present.

STEFFES SCORES PRODUCERS AS AUTOCRATIC

President of Minn. M. P. T. O. A. Calls Hays "Producers' Goat"

Minneapolis, April 12.

Scoring film producers for their "autocratic ways" and characterizing Will H. Hays as their "goat" at an enormous salary, W. A. Steffes, president of the Minnesota Division of the M. P. T. O. A., in addressing the state convention predicted the possibilities of picture exhibitors invading the producing end of the business.

He said in part: "Under the present inequitable arrangements which we find in the picture industry we can no longer expect fair and reasonable returns on our investments. During and since the war, the producers and distributors conceived the brilliant idea of securing Will Hays as their goat at an enormous salary which you and I will pay. And don't you kid yourself we will pay our share—and then some—with the assistance of the public; that is, if the public will fall. Every one of you, no doubt, appreciates the appeal of the five per cent. film tax. Right now we are working to have the admission tax removed. The music tax is another obnoxious measure on which we are working.

"Maybe it will be necessary for us to produce our own pictures in order to be assured of products at a fair and reasonable price. If so, let's get started at once. Let's show them that the Minnesota organization can do something and that we mean business."

Mr. Steffes' address, which was the feature of the session, caused a great deal of sympathetic discussion. Will Hays was one of the important topics, all agreeing they were ignorant of his part in the industry. The exhibitors plan to draft a questionnaire by the end of the week addressed to Hays. "We hope to bring him out from behind his smoke screen," said Mr. Steffes.

About 300 Minnesota theatre owners are attending the convention, a feature of which is an exposition which is being held in conjunction with the meetings. All exchanges and supply houses are represented with booths.

Mr. Steffes left Wednesday night for Washington, D. C., to attend a meeting on the music tax. He would make no statement on the rumor he will be a candidate for the national presidency of the M. P. T. O. A., to succeed Sydney S. Cohen.

\$1,200,000 PRICE AGREED UPON FOR SCHENCK'S 'SMILIN' THROUGH'

Exhibition Value Set Accepted by First National—Open Market Booking Alternative—\$1,000,000 Gross Guaranteed for "East Is West"

Joseph M. Schenck and the First National are said to have finally come to an agreement on the exhibition value on the former's latest production "Smilin' Through," in which Norma Talmadge is starred. The price agreed upon is \$1,200,000, although information as to the exact figure was refused by both interested parties.

This picture is the first production that Schenck is releasing through First National under his new contract with the exhibitor organization. It was stated the battle on the part of the producer to secure an exhibition value in excess of \$300,000, which was the figure the First National originally set on the picture is because he has guaranteed William Harris, Jr., a gross of a million on "East Is West," in which Constance Talmadge is to appear. Work on this production is to be started within three weeks on the Coast.

Had the First National executive

committee not agreed on the figure Schenck asked, it would have forced the picture to be booked through the First National on an open market basis. This would have made competitive bidding on the picture possible with the regular First National franchise holders in a position where they could not afford to pass up the production and the chances are that the picture would have been handled on a basis of at least \$2,000,000 gross, according to the reports that have come into New York from out of town points where it has been shown.

In the event of "open market" booking of "Smilin' Through" the Schenck office would have had the final O. K. on all of the rental contracts and Felix Fiest in selling the production would have shot after the \$2,000,000 mark. The First National's executive committee having this in mind and also the danger to all of the members of the association in the event of competitive bidding, preferred to meet the producer's terms.

WITHDRAWAL OF "SCHOOL DAYS" ALLEGED TO HAVE BEEN "FRAME"

Fight for Control of Independent Distribution Behind Kinema Picture—Gore-Lesser Combination Books Film Elsewhere, However, from Warner Bros.

Los Angeles, April 12.

The withdrawal of "School Days" from the Kinema here after the picture had played three days came near resulting in a lawsuit between the Warner Bros. and the Gore Brothers and Sol Lesser, who control that theatre, as well as some two score others in the Southern California territory. The factor in the case is that the Gores and Lesser are interested in the picture to the extent of about \$7,000, invested at the time that the production was made.

Behind the withdrawal of "School Days" is a fight for the distributing control of all independent pictures in this territory. Heretofore, the Gore-Lesser combination has enjoyed a monopoly in that field. Recently the Warners, who refused to let them have their productions at whatever figure the Gore-Lesser combine was willing to pay, entered the field and opened their own exchange.

Gore and Lesser held a contract

for "School Days" for the Kinema. It was decided this was about as good an opportunity as any to break the back of the opposition exchange in the territory by giving one of their big productions a black eye, it is claimed.

According to Sam Warner, who is here, the Gores and Lesser failed to give the picture exploitation along the usual lines that they do in daily papers here, and also that they played the picture at a lower admission than stipulated in the contract. Warner holds that the change of policy at the Kinema and the discontinuance of the orchestra contributed largely to the falling off of business in the house and does not hold his picture was responsible.

That the Warners' position appears to be correct is indicated by the Gore-Lesser people booking the picture for their 22 other houses, opening this week at the Alhambra here, after having spent \$1,000 in daily newspaper advertising for the picture and billboarding the town.

STARTLING LOW GROSSES IN WISE NEW ORLEANS

Lafayette Plays to \$900 in
Fine Week—\$4,300 High
Gross for City

New Orleans, April 12.

The picture business is still in the doldrums of neglect, all of the downtown houses showing a loss last week. One of the reasons is that New Orleans is not an enthusiastic film town, and another that there are more suburban places in proportion to population than in any other town in these United States.

Estimates for last week:
Strand.—"The Lane That Has No Turning." (Capacity, 1,700; scale, 30, 55, 83.) First starring vehicle of Agnes Ayres proved disappointing. Only \$4,300.

Liberty.—"Four Horsemen of the Apocalypse." (Capacity, 1,500; scale, 30, 55, 83.) Flopped at popular prices, and only retained this week because of contractual obligations. Less than \$5,000.

Lafayette.—"The Prodigal Judge." (Capacity, 1,400; scale, 10, 25.) Another blunder that failed to prod box office. \$900 in seven days.

Tudor.—"Dante's Inferno." (Capacity, 800; scale, 17, 28.) Not burning sensation. The Tudor dropped below \$2,000 last week.

People here are tired of being unnerved by the childish scenarios, insipid direction and near-actors and actresses smudging the celluloid these days.

SHOWMANSHIP WINS

Kansas City Newman and Harding
Get Capacity

Kansas City, April 12.

Picture business here is generally bad, but there were two exceptions last week when both the Newman and Harding interests put over a knock-out with their featured "names"—Wesley Barry, at the Newman, and Eugene Dennis, "the Atechison Wonder Girl," at the Doric.

For reasons known only to themselves, the managers are reluctant in giving out much regarding actual business, but both of the above houses had practically capacity all week. These two managements control the five best houses in the downtown district and are using much newspaper space and other advertising. Both are using added acts or features.

Newman.—"The World's Champion," and Wesley Barry in person. Seats 1,980; scale: mats, 35; nights, 50 and 75. Practically capacity. One of the best weeks of the season.

Royal.—"A Game Chicken." Seats 900; scale: 35 and 50; children, 10 cents at all shows. Business only fair.

Doric.—"The Barricade," and Eugene Dennis as an extra feature. Seats 1,000; scale, 50 cents. Capacity business at all performances and many women turned away at matinees, when "the Wonder Girl" was announced to appear for women only.

Liberty.—"Wild Honey." Seats 2,000; scale: 35 and 50. Business not up to expectations; picture failed to create much interest.

PAPA OSBORNE NOT WED

Los Angeles, April 12.

Denial is made here by Edythe Sterling, formerly in pictures and on the vaudeville stage, in reply to reports that she secretly had wed Leon T. Osborne, film director and father of Baby Marie Osborne, child actress. Miss Sterling also filed answer to a suit brought against her by Osborne for the recovery of a pet pony now in Miss Sterling's possession. Osborne, who for some time was Miss Sterling's manager, claims the animal, as does Miss Sterling. The quarrel started over the pony.

Miss Sterling was named by Mrs. Osborne at the time Mrs. Osborne was granted a divorce from her husband. The court, however, exonerated Miss Sterling. Later, in Sacramento, it was reported Miss Sterling and Osborne had wed.

LOCATION IN VERMONT

Burlington, Vt., April 12.

William Dudley Pelley, a former Vermont newspaperman and now an author and motion picture director, will bring a company to Burlington, Vt., some time in May to picture "The Great Glory."

TALKS AT EXHIBITORS' LUNCH MAY HAVE NATIONAL SCOPE

Will H. Hays Suggests Exhibitor Body Similar to
Distributors'—Marcus Loew Recommends Senator
Walker as Exhibitors' Head—Will Wire Hays
Be Invited to National Convention at Washington

An epoch-making meeting of the Theatre Owners' Chamber of Commerce was held in the Hotel Astor Tuesday. Will H. Hays was present as the guest of the organization and made his first direct address to exhibitors. Senator James Walker replied in behalf of the exhibitor. The whole affair held as its keynote "confidence and co-operation" between producer, distributor and exhibitor.

It was one of the last official acts on the part of William Brandt, retiring president of the T. O. C. C. in issuing the invitation to Hays for the luncheon. In accomplishing this Brandt is responsible for bringing about a situation in the industry that should work out for the greatest good for all concerned.

The speeches made are indicative of a general upheaval in the exhibitor situation. There was much said that would presage a general reorganization of the Motion Picture Theatre Owners of America and the establishment of an association of exhibitors somewhat along the lines that the producers and distributors are organized, with the possibility that in it Senator Walker would occupy a like position to that of Hays in his association. The Washington convention of exhibitors may see the result of the move that was started at the luncheon, it being launched by Marcus Loew in a brief talk he made following several other speeches.

Whether or not there is anything behind the move of the nature of inner exhibitor politics is a question at this time, but if there is, then Sidney S. Cohen may well prepare to slip out of the picture as far as absolute leadership in the exhibitor ranks is concerned. At the conclusion of the luncheon it was evident Hays had swung the New York city and State body behind him in his remarks. He had made it plain there was no desire on the part of the organization that he represented to have the exhibitors as part of their membership but that he hoped that they would build up an organization of their own, to be as powerful a factor in the industry as that which the producing and distributing element hoped theirs was going to be and that the two could work in harmony.

Hays was late in arriving at the luncheon, apologizing for it by

stating that he had made a previous engagement to lunch as the guest of the "Dutch Treat Club" and that he had come direct from there to the exhibitor meeting. His speech to an extent was similar to that delivered at the Directors' Association dinner, with the exception he pounded home the fact quite forcibly of the need of "confidence and co-operation" between all the elements of the industry. He informed the exhibitors he was in readiness to "give everything that was good" in his being for the industry and that the purpose of his association was for "the common interest of all those in the motion picture industry." He read the message President Harding sent out regarding Hays' leaving the cabinet and also to speak once again of the "moral and artistic" objective of the picture.

His talk, however, did show that within the few weeks he has been in the industry he has come to a realization it is the exhibitor who controls the screen and the theatres, and in regard to the fact that he has oft-times stated he had plans for the furthering of the screen as an educational factor, Mr. Hays emphatically denied it was his purpose to advance any plan that would interfere with the amusement values of the screen and the picture theatre or enter into any form of competition with the exhibitors.

His "confidence" keynote went beyond the industry itself and included the public. He stated that when confidence is established within the industry then the component factors in pictures would work together in winning the public. The least of the troubles was censorship, for censorship would be wiped out because the need of censorship would be removed, and therefore it would die a natural death.

He said he was certain that those who had engaged him as head of their association were as steadfast in their belief that the betterment of the screen entertainment would be resultant, but if they were not sincere in their desire for betterment, then the very thing that he was doing in advancing the fact that he believed that they were of that belief was a crime.

Hays placed before the exhibitors a plan for the co-operation of the two forces of the industry in a charity drive that is to take place in the near future, and gave a detailed explanation of what the drive was to be, but requested that these details be withheld from the public for the present.

At the conclusion of Mr. Hays' remarks, Senator Walker, who had been called from the rear of the room where he had been seated and whose presence at the speakers' tables had been asked for by Mr. Hays before he had finished, replied to the Hays' speech. The Senator stated he had been deeply impressed by Mr. Hays' talk, and that he now believed there was a court of appeal to which the exhibitor could take his troubles and be assured of fair treatment, and that in the future they would no longer need a "Jimmie Walker" to fight their battles for them. He then pounced on censorship and said that, if those who were behind it were sincere and that they felt that they were doing their work properly and safeguarding the screen, then why the retention of laws that kept minors from the theatre. He also intimated that the new Hays association might show their sincerity by backing the measure that would permit the admission of minors to theatres after school hours under the chaperonage of matrons in the theatres.

William Landau, president-elect of the T. O. C. C., assured Mr. Hays the chamber under his term of office would at all times stand ready to work with him, and stated he had their confidence, trusting that they would have his co-operation in

furthering the common interests of both.

It was the Marcus Loew speech, which followed that of Bernard Edleherz, vice-president of the T. O. C. C., that was really the bomb-shell. After stating he was sorry Senator Walker had left to catch a train to Albany, Mr. Loew said that the exhibitors should look upon Walker as their greatest asset, and that the best form of business insurance they could secure would be to have him at the head of a national association of exhibitors. Then they could take their troubles to him, and that he would be able to take them to Hays, and that between the two the most equitable form of adjustment would be secured.

Charles O'Reilly, president of New York State Exhibitors, informed Mr. Hays his body stood ready to co-operate with him, and at the request of William Brandt, offered a resolution to the effect that the T. O. C. C. should co-operate in the forthcoming charity drive. This was carried unanimously. Mr. O'Reilly further expressed a wish that Hays would be present in Washington at the National Convention in his official capacity to set forth to the exhibitors from all parts of the country the exact status of himself and his organization in relation to the exhibitor.

The Hays invitation to attend the convention would have to come from the national executive committee of the Theatre Owners. It is barely possible that it might be opposed by Mr. Cohen.

After the meeting it was stated the presence of Hays at the exhibitor gathering at the invitation of Brandt was a clever piece of work, and that it strengthened Brandt's position tremendously with the exhibitors of the entire State, despite his recent defeat for president of the T. O. C. C., which was in reality engineered from inside the National body.

The open break between Cohen and the New York State body and Senator Walker was commented on with the added information the Senator would undoubtedly swing with the New York contingent, both city and State, as against Cohen in the Washington convention, in the event Cohen did not fall into line as regards Hays.

Walker's possibility as the head of an association of exhibitors, occupying in their association a like place as Hays does with the producer and exhibitor was looked upon most favorably. One of its advantages it was pointed out would be to help alleviate the impression the industry was entirely Republican in its political sympathies at this time, because of the fact that Senator Walker is so staunch a Democrat.

ASSISTANT DIRECTORS

The assistant directors of pictures now in the East are forming a local organization to be affiliated with the Assistant Directors' Association now in Los Angeles. A meeting was held in Keen's Chop House Wednesday night for the perfecting of the details of the East Coast branch of the Western association.

A number of assistant directors, members of the coast association, and Frank Bates are the projectors of the movement.

The by-laws of the West Coast organization will be adapted to the use of the newly formed branch.

Frederick E. Goldsmith will be the attorney.

GOLDIN AND "SAWING FILM"

The departure of Attorney Arthur L. Fullman for Europe temporarily held up the proposed injunction proceedings which Horace Goldin decided to institute against John Coutts and his associates who are marketing a two-reel film showing the illusion of "Sawing a Lady in Half," followed by an exposure of the trick. Coutts exhibited his film for private views last week.

Goldin, however, has retained House, Grossman & Vorhaus to represent him in the litigation and after the matter has been passed upon by the courts it is understood he proposes to produce a picture himself showing the staging of the illusion on an elaborate form and following this up with an expose. It is understood the Keith office is behind the proposed Goldin film.

GOV'T WAR FILM CLEANS UP FOR LEGION POSTS

Promotor Has Signal Corps
Prints But Not for Regular Release

Kansas City, April 12.

"Powder River," the war film taken by the United States Signal Corps "over there," closed a two-weeks' run in this city this evening. It was first shown at the Empress theatre and transferred to the Century for its second week. The picture was exhibited under the auspices of the Veterans of Foreign Wars and on its first week was seen by some 35,000 people, while business held up remarkably well for the second week. The pictures are owned and operated by Boyd Braden and R. C. Chester, of Monrovia Park, California, who secured them from the United States Signal Corps. Mr. Braden informed a Variety representative that he bought the rights of the pictures and that they had six prints of over 8,000 feet each. The six copies are being shown in six different places simultaneously.

Last week the pictures were in Kansas City, Pittsburg, Kan.; Parsons, Kan.; Columbia, Mo.; Joplin, Mo., and Denver. Mr. Braden also stated that under his agreement with the Signal Corps that he must show the pictures for the benefit of some veterans' organization. Three men are carried with each print, every man a member of the American Legion, and an overseas veteran. Sergeant Cook, of the United States Signal Corps, who filmed some of the pictures, is with one of the outfits.

When shown the story in Variety that picture producers were commenting upon the showing of the government pictures and claiming that they would cause the elimination of a commercial booking, Mr. Braden stated that the pictures were not released to picture houses, but that they could be secured by any veterans post and that the government would send a man with them, upon payment of his expenses. He also said that the national and state organizations of the American Legion had similar pictures.

The films, which show thousands of men in the 89th, 35th and Rainbow divisions in action, with special features such as the showing of Quentin Roosevelt, leading a squadron of airplanes in the battle area shortly before he was killed, a close-up of Eddie Rickenbacker, American ace, bombing behind the German lines, have created intense interest here. This part of the country had many men in the divisions shown and a number from this city have recognized themselves in the pictures.

For the local engagement the veterans circled the affair. They built dugouts, imitation trenches and barbed wire entanglements on the business streets; had soldiers in full uniform around the theatre and buglers ballyhooing the business district.

PORTER LEAVES WITH \$1,825

Albany, N. Y., April 12.

Although a police net has been spread in three states—New York, Massachusetts and Vermont—no trace has been found of John Trowbridge, 39 years old, of 162 North Pearl street, who is being sought on a charge of grand larceny, it being alleged he fled last Wednesday with \$1,825 belonging to the Grand theatre, where he had been employed as a porter for the past six years. Trowbridge, who had been fully trusted by officials at the theatre, was sent to the National Commercial bank shortly before 2 o'clock Wednesday afternoon to deposit \$842, theatre receipts, and to cash a payroll check of \$983. His absence about the house was unnoticed until late in the afternoon, when it was discovered he had not returned from the bank.

Trowbridge had been carrying the theatre receipts to the bank for deposit for several years, always accompanied, however, by Hugh J. Collins, assistant manager of the Grand, who carried a revolver. Mr. Collins was taken ill at the theatre Monday night and was confined to his bed Tuesday. As it is customary to pay the acts for the first half after the matinee Wednesday, Miss A. V. Cook, cashier of the house, decided to send Trowbridge alone to the bank.

'PAY DAY' FALLS BELOW HOPES; 'BEAUTY'S WORTH' BIG SURPRISE

**Marion Davies, Moved to Rialto for Second Week,
Beats Negri Film at Rivoli by \$1,200 Last Week
—Strand Does \$31,500 With Chaplin**

Charles Chaplin in "Pay Day" at the Strand, New York, was the one attraction of last week that bolstered up business at any of the big houses, but the general show at the Broadway house was disappointing and although "Pay Day" opened Sunday to a bigger business than "The Kid" did when it was shown there, there was a reaction on the week that held the business down for the full seven days.

The surprise came with Marion Davies in "Beauty's Worth" at the Rialto, her second week on Broadway, having been moved down from the Rivoli the previous week, and beating the business of the latter house by about \$1,200. Pola Negri in "The Red Peacock" was a distinct disappointment at the Rivoli with audiences during the week actually razzing the picture.

Business at the Capitol dropped some \$7,000 below that of the previous week, while "Sisters" at the Cameo showed sufficient strength with strong Hearst paper advertising, and corking notices in all of the dailies, to be held over there for an additional two weeks. The holding over of the picture was contingent on the amount grossed by the production.

This week, Holy Week, business generally is below that of last week, although the Capitol picked up the first two days. The Strand holding over Chaplin and added the Anita Stewart feature, "The Woman He Married," figuring the double bill would manage to offset the Holy Week slump, seemed to suffer decidedly Monday and Tuesday.

The estimated gross of business for last week is:—

Cameo—"Sisters" (Cosmopolitan). (Seats 560. Scale, mats., 55; eves., 75; Sats. and Suns., 75 straight). This American Releasing distributed production backed by a heavy campaign in Hearst papers drew \$5,500. Picture has been held for two additional weeks, arrangement contingent on gross for the first week. Got corking notices in all daily papers.

Capitol—"A Poor Relation" (Goldwyn). (Seats 5,300. Scale, mats., 35-50-\$1.10; eves., 55-85-\$1.10). Will Rogers, star. Picture failed to attract and gross dropped about \$7,200 below previous week.

Central—"Man to Man" (Universal). (Seats 960; scale: 55-35. Remained for second week but business dropped to around \$3,400 and picture was withdrawn to make room for "Your Best Friend," which opened Sunday.

Criterion—"Loves of Pharaoh" (Famous Players-Special). (Seats 1,100. Scale, 55-\$1.) Bottom seems to have fallen out after seven weeks at this house. Around \$3,000 last week.

Rialto—"Beauty's Worth" (Cosmopolitan). (Seats 1,960; scale: 50-35-99. Marion Davies, star. Moved down from the Rivoli, where it had been previous week. Rivoli had been beaten week before by the business of the Rialto with the daily change (revivals) of ill, and last week in turn it beat the Rivoli business (Pola Negri).

Rivoli—"The Red Peacock" (Famous Players-U. F. A.). (Seats 2,206. Scale, 55-35-99.) Pola Negri, star. This foreign production was razzed by several audiences during week. Drew about \$18,100.

State—"The Cradle" and "Travelin' On" (Famous Players). (Seats 3,600; scale: mats., 35; eves., 55. Plays picture three and four-day split, together with eight acts. About \$18,500.

Strand—"Pay Day" (First National). (Seats 2,989; scale: mats., 30-50-35; eves., 50-35. Charles Chaplin, star. Picture started off Sunday by breaking record for first day of "The Kid" at house, but fell down as week went along. Single reel bill that accompanied Chaplin two-reeler wasn't strong enough. Feature in first week with double bill advertised would have undoubtedly pulled record business for house. As it was, gross of \$31,500 on week.

Times Square—"The Man From Beyond" (Houdini). Playing as

LOS ANGELES PICKS UP, BUT IS BELOW NORMAL

**"Turn to Right" Fails to Draw
at Mission—"Matrimony"
Gets \$15,800**

Los Angeles, April 12. Business picked up slightly last week, and the local house managers are all pepped up with expectations for after the Lenten period. The returns are still considerably below normal figures for the Los Angeles theatres.

The surprise of the week was the failure of "Turn to the Right" to draw at the Mission, where it remained for but a single week and was then withdrawn to make way for "Orphans of the Storm," which opened last Wednesday and is breaking the house records.

Estimated gross last week: Grauman's—"Is Matrimony a Failure?" (Paramount). (Seats, 2,300; scale, mat., 35; eves., 55.) All-star. Special attraction Rhea Le Fort, winner of newspaper beauty contest for southwest, in person in special act. Drew \$15,800, beating preceding week slightly.

California—"Be My Wife" (Goldwyn). (Seats, 2,000; scale, mat., 25, 35, eves., 35, 55.) Max Linder, star. Bobby Vernon in "Tis the Bull" comedy. Also Rudyard Kipling's "The Ballad of Fisher's Boarding House." Very bad week, below \$3,000.

Kinema—"Polly of the Follies" (First National). (Seats, 1,800; scale, mat., 23, eves., 40.) Constance Talmadge star. Picture replaced "School Days" in middle of week. Did not draw more than \$8,000.

Mission—"Turn to the Right" made way for "Orphans of the Storm" (Griffith). (Seats, 300; scale, mat., 55, eves., 55, 80, logs reserved \$1.50). "Turn to the Right" was to have indefinite run but because of poorest week of house's history, taken out for Griffith film.

Rialto—"The Green Temptation" (Paramount-William Desmond Taylor production)—Seats 800. Scale matinee, 35; eves., 55. Picture played Grauman's two weeks ago, brought back for additional week with heavy announcement. Week at Grauman's was only fair, mainly through Lent. Got \$7,000, figured fair and star credited with draw.

Miller's—"The Silent Call." (H. O. Davis)—Seats 800—Scale, matinee, 30; evenings, 50c. "Strongheart," dog, star. Picture in its ninth week, running along well and coming in for much publicity through its run. Good for couple more weeks sure. Around \$6,500 last week.

FOREIGN MADE "DESTINY"

"Destiny" is the title of a new eight-reel German production which arrived in this country last week. A representative of the Decla Bioscope Co., which made the picture, is also here and negotiating for its distribution. The chances are that the picture will first be shown as a special in New York during the summer and perhaps be developed into a road show proposition for the early fall.

"FOOLISH WIFE" BROKE

Los Angeles, April 12. Mae Busch filed a voluntary petition in bankruptcy in the Federal court last week listing her liabilities at \$211,225 and her assets at \$661.66, \$500 of which she claimed represented clothing and the other \$166.66 cash.

Miss Busch had one of the leading roles in "Foolish Wives." Since that picture her screen work hasn't brought her much compensation.

special feature with Houdini making personal appearances, doing his escape acts and other features, but not pulling as expected. Got just little over \$3,000 last week. Playing to average of about \$500 a day.

BOSTON REMAINS OFF; \$5,000 GROSS IN MAIN

**Loew's State Did \$11,000;
Drop of \$1,000**

Boston, April 12. In the first run release houses here last week business was off in company with the loss of business in the legitimate field all over town. Loew's State did not get walloped as hard as the rest, even if the gross did fall about \$1,000 below that of the previous week. This has filled those connected with this newest first run picture house with hope that their most optimistic ideas about the uptown house are to be realized.

Loew's State—Featuring Gloria Swanson in "Her Husband's Trade-mark," for the feature, with Eugene O'Brien in "The Prophet's Paradise" as an added attraction. Still plugging advertising end with stress placed on the 30-piece orchestra. Did about \$11,000 last week with "Sailor Made Man" and "Tracked to Earth." House is now on the fifth week with a 4,000 capacity and 25-50c. top.

Park—Using revival policy this week, with change of bill every night and two feature pictures. Believed this policy will get the house through one of the toughest weeks of the year. Plays 40-60c; 2,200 capacity. About \$5,000 last week with "Wild Honey" and "The Bearcat."

Tremont Temple—"Monte Cristo" (2,400 capacity; 28-40c.). Did about \$5,000 last week with this film; on par with previous week. Picture now on fifth week.

Modern—"The Wordly Madonna," with Clara Kimball Young, and "The Vermilion Pencil," with Sessue Hayakawa (800 capacity; 33-40c.). Between \$4,000 and \$5,000 last week with "A Game Chicken" and "The Duck Hunters"; off some.

Beacon (Bill, capacity and scale identical with Modern)—Gross for last week about same as Modern.

"MORAN" AT WASH. RUNS AHEAD OF OTHERS

**\$12,000 in House of 1,200
Capacity—"Orphans" at
\$1.10 Gets \$15,000**

Washington, D. C., April 12. The big business getter of last week here was "Moran of the Lady Letty" at Loew's Columbia, with Rudolph Valentino and Dorothy Dalton starred. In comparison to the other big houses with seating capacities of 2,500 and more, this house with 1,200 and a lower admission scale topped even Griffith's "Orphans of the Storm" in the matter of drawing power, although not in receipts.

Estimated business for last week: **Columbia**—"Moran of the Lady Letty" (Paramount) (Seats 1,200; scale, mats, 35c.; eves., 35-50c.). Valentino and Dalton stars. Business jumped to a possible \$12,000 on week.

Rialto—"Orphans of the Storm" (Griffith) (Seats 2,300; scale, 85c.-\$1.10). Second week. Sale of reserved seats discontinued and a five show grind inaugurated instead of four a day as the first week. Business dropped about \$5,000, the gross going to about \$15,000.

Palace—"Hail the Woman" (Associated Producers) (Seats 2,500; scale, mats, 20-25c.; eves., 20-30-40c.). Held picture for the full week with business reported as "very good." Looked about \$13,000.

Metropolitan—"Penrod" (First National) (Seats 1,750; scale, mats., 20-35c.; eves., 35-50c.). Around \$11,000 reported; excellent week's business for the house.

HEPWORTH CLOSES STUDIO

London, April 12. The studios of Hepworth Picture Plays, Ltd., one of the producing pioneers in the British field, have closed down.

FILMING "COUNTRY BOY"

"The Country Boy," the former Selwyn piece, will be seen in pictures shortly (First National Exhibitors) as a John Stahl production. That organization procured an option on the picture from Rose Mulaney, who is marketing the scenario.

BUSINESS AT LOW EBB, REVIVAL LOOKED FOR

**Philadelphia Not Doing Much
of Late—Nearly All Houses
on Toboggan**

Philadelphia, April 12. Figured that film business went to about low ebb last week and week before, with a rise predicted soon. Stanley the only one of the downtown picture houses which has not been hitting the toboggan since "Foolish Wives" piled up a neat profit at the Aldine.

Surprise this week was the announcement Stanley company was bringing "The Golem" into the Stanton for one week only. Considering its success in New York, this is considered amazing, but Stanley people seem to be making more of a play on "Where Is My Wandering Boy Tonight" next booking.

Another point of interest in the current week is the booking of "Pay Day," the new Chaplin comedy, at only one house—the Stanley. His last picture was run at all the downtown Stanley houses coincidentally, and was a decided flop at some. It is being run at the Stanley in conjunction with Constance Talmadge in "Woman's Place." This is believed the result of poor business done by this formerly big money star in her last picture at the same theatre.

Estimates for last week: **Stanley**—"The Green Temptation" (Paramount). Off at beginning of week, but picked up, probably through word of mouth praise, as papers were not generally laudatory. Work of Theodore Kosloff especially praised. Company boosted short feature, "How to Grow Thin," in all advertisements and display matter. Did about \$26,000, below house's average, but considered satisfactory considering time and bad weather. Capacity, 4,000; scale: 35-50 matinees, 50-75 evenings.

Stanton—"Cardigan" (American). Tried to get special publicity on historical value, but booking in was sudden, and house did not do as well as it might with little advance exploitation. Well liked, however, by press and fans, and pulled up towards end of week. Record was about \$9,000. Capacity, 177; scale: 50-75.

Karlton—"The Miracle Man," "Dr. Jekyll and Mr. Hyde" and "Male and Female" (Paramount). Two days each for these revivals, which would probably have set high record in any but this season. Even as it is, they did well and experiment is being repeated this week. \$7,500. Capacity, 1,100; scale: 50-75.

Aldine—"Molly O" (First National, 2d week). Not very satisfactory, despite wholesale stunt exploitation, including limerick contest and all kinds of "Molly O" articles distributed. "Hail the Woman" booked in this week, with "The Sheikh's Wife" for 24th. "Molly O" about \$7,000. Capacity, 1,500; scale: 50-75.

"Love's Boomerang" at the Arcadia had spotty week, though scenery of feature was liked by high class patronage at this house. "The World's Champion," with Wallace Reid, did excellent business (second run) at Palace; "Any Wife," with Pearl White, off at Victoria.

ELSMERE CLOSED

Building Dept. Issues Orders Following Investigation

The Elsmere, picture house at Crotona parkway and Elsmere place, Bronx, New York, was ordered closed last week following an investigation by the building department.

The owner of the house agreed with the decision. Immediate plans were prepared for complete renovations, which will probably take several months.

MRS. KIRKWOOD LOSES

Los Angeles, April 12. Alimony was denied Mrs. Gertrude Robinson Kirkwood, wife of James Kirkwood, cinema star, by Judge Hahn last week when the court held that a property settlement under which she received \$5,000 was valid. Mrs. Kirkwood broke down on the stand declaring she did not have a cent to live on. The husband was in court at the hearing, although not called to the stand.

CHI'S FAIR SHOWING WITH RAIN LAST WEEK

**Independent Film Does Poorly
at Randolph—Double Bill
at Chicago Gets \$30,000**

Chicago, April 12. Three days of rain came in succession in the first part of last week. The balance had good weather and this contributed towards a fair showing. The Roosevelt (Ascher's), playing the "Four Horsemen" film, finished with the biggest week the house has had since its opening. Extra advertising and press work did its bit. The film originally ran through the summer months at a local legit house, two shows a day with a top of \$2, while at the Roosevelt it is showing at popular prices, with 75-cent top. Griffith's "Orphans of the Storm" leaves next week, the grosses having been steadily declining.

Estimates for last week: **"Four Horsemen"** (Roosevelt, 1st week) (Metro). Closed first week with bang, grossing \$17,000, most this house has done on the week. Prolog in conjunction. Film may stay for some time as business warrants.

"Where Is My Wandering Boy" (Randolph) (Independent, Celebrated Players). A state-right picture, playing free lance. Did poorly here, and likely film went into Randolph with idea of showing at important house. Picture not very well thought of.

"Orphans of the Storm" (Great Northern, 10th week) (Griffith). Closing run after business started slumping. Finished with about \$6,500. Future of this legit house in balance; may remain dark for summer. The film has had a successful run and was going along finely until three weeks ago.

"Pay Day" and **"Green Temptation"** (Chicago). Double feature, business stood up to \$30,000. In billing Chaplin's "Pay Day" got feature and first mention, with Sydney Chaplin's name getting lights. Betty Compson is the feature in "Green Temptation" and took second place throughout the week. The Chaplin film was shown in three other loop houses.

TWO GOOD; THREE BAD IN FRISCO LAST WEEK

**"Sisters" Does \$16,000 at
Granada—C. K. Young at
Calif., \$12,000**

San Francisco, April 12. Out of the five principal houses here, business improved at two last week, while in three instances there was a further drop in receipts.

The exceptions were "Sisters," at the Granada, where the special publicity in the Hearst papers is accounted for having given a lift to the box office, and "The Sheikh's Wife," at the Tivoli.

The estimated business last week: **California**—"The Wordly Madonna" (Equity). (Seats 2,780; scale 50-75-90). Clara Kimball Young star. Around \$12,000. Low figure for this house. Slump attributed to inability of star to draw in this city.

Granada—"Sisters" (Cosmopolitan). (Seats 3,100; scale 50-75-90). Seena Owen, Mat Moore and Gladys Leslie featured; \$16,000. Special publicity helped box office.

Imperial—"All for a Woman" (First National). (Seats 1,425; scale 50-75-90.) (Foreign production). No special exploitation features; grossed about \$9,000.

Strand—"A Doll's House." (Seats 1,700; scale 25-50.) Nazimova, star. Grossed \$5,500. House cannot hit good patronage without special feature.

Tivoli—"The Sheikh's Wife" (Vita-graph). (Seats 2,200; scale 40-50-75.) \$10,500. Marked improvement over previous week.

SYRACUSE STRAND

The Syracuse Motion Pictures Co. a new producing firm promoted by Hamilton Smith and Arthur E. Caldwell, has started work on its initial production, "The Isle of Doubt," at the Metro Studios, New York.

The new concern, capitalized for \$500,000, has been financed by Syracuse capital.

Friday, April 14, 1922

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HAYS' SCOREBOARD TO DATE

FILMS TO CARRY U. S. TRADE BANNER TO WORLD MARKETS

Screen to Preach Supremacy of American Manufactures—Industry Invited to Co-operate in Campaign

Washington, April 12.

The extensive use of the motion picture to show American supremacy in the production of mechanical equipment and as a means to help trade was urged at the meeting of the National Association of Manufacturers at the New Willard Hotel Tuesday.

Dr. Julius Klein, director of the Bureau of Domestic and Foreign Commerce, pointed out that about 17 per cent. of American manufactured mechanical machinery is destined for foreign sale, and stated that the clearest and best way to impress the superiority of the American product would be through the use of motion pictures, the doctor terming them the silent salesman of industry.

A joint board of review has been established by Dr. Klein's bureau and other government agencies to aid the American manufacturer in proper presentation of the pictures of his individual product.

President J. E. Egerton, of the Association of Manufacturers, forwarded a letter in which he pointed out pictures were being used by radicals to stir up discord, and that the manufacturers might use them also, but as a means of combating this evil.

M. J. Cohen, appearing for the exhibitors, explained the details of a plan which he said had solved the problem of distributing industrial films. C. H. Moore and representatives of the Fox Film Corporation and other makers of industrial films made brief remarks, explaining their qualifications and equipment, and on the suggestion of one of the motion picture men a committee was appointed by the association to go more thoroughly into the matter and recommend a concrete program for using motion pictures in industry.

HEARING IN MUSIC TAX BILL

The music tax bill introduced by Senator Lampert of Wisconsin on the request of the M. P. T. O. A. is coming up for preliminary hearing in Washington this week. Delegations of film folk are headed for the capital to support its approval by the House committee.

Senator Lampert contends that the purchase of a sheet of music or an orchestration or a dramatic work or book gives the purchaser license publicly to perform it.

VERA GORDON TWICE IN CURRENT FILMS

Starred at Central—Featured at Rivoli—Pictures by Different Makers

The current week holds a novel situation in the first run of two pictures on Broadway, both having the same star but made by different companies. Vera Gordon, of "Humoresque" fame, is the screen star so honored by this unusual freak in booking. She is at the Central theatre in the Harry Rapf production, "Your Best Friend," directed by Will a Nigh and which the Warner Brothers are releasing, while at the Rivoli, the Famous Players presents the Cosmopolitan production, "The Good Provider," in which Miss Gordon also appears.

In "Your Best Friend" Miss Gordon is starred and has as her principal supporting player Dore Davidson, at the Rivoli in "The Good Provider" both also appear, but are featured under the title of the picture.

The Warner Bros. gave a special showing of their picture at the Hotel Astor two weeks ago and were in negotiation for a Broadway date for the production when came the announcement of the Vera Gordon picture at the Rivoli. At the last minute they closed with Universal to take over the Central and showed their picture theatre opening day and date with the Rivoli attraction.

DINNER FOR BRANDT

The Theatre Owners' Chamber of Commerce is to tender a testimonial dinner to its retiring president, William Brandt, at the Ritz Carlton, April 20.

There was no formal announcement of the dinner made, but in an invitation extended to Will Hays this week to be present at the affair, the fact that the exhibitors of Greater New York and New Jersey were united in an effort to do honor to the man responsible for the T. O. C. C.

WHEN LEADERS LEAD

Will Hays says he doesn't yet know exactly what pictures expect of him. Here are a couple of things he might think at, meanwhile.

The hub of the motion picture industry has combined to finance the name, prestige and presence of Hays in the business, one of the purposes, at least, being to make a front of respectability, stability and good intentions.

The film world suffered heavily from the Arbuckle tragedy and the Taylor misfortune, and the exposures, true or slanderous, that attended them, and the advent of Hays, in a measure, was looked to to counteract some of this regrettable impression.

But last week, in New York, in a public restaurant, two of the most important magnates in the film world paid a female dancer \$1,000 at 8 o'clock in the morning, after a night of carousing in the wild resort, to disrobe entirely in the presence of some still remaining guests and execute a dance forbidden at secret stage. Publication of that would be legitimate news, and it would rip up all the wounds of with fresh vengeance.

Shortly before that a leading woman was elevated to stardom almost immediately after her had left jail because of a scandalous charge. There is no law against giving a man his due, no matter what his past has been—but reasonable discretion might be used so that the public line and cry might at least dull down before he is lifted to prominence.

The big men in pictures should either prevent these wanton things before they happen, or take their medicine, stop their clubs and let out their fall-guys.

THREE ZEROS AND ONE PERSONAL VICTORY

D. W. Griffith Reported Out Through Unsuccessful Arbitration—Governor Miller Signed Amended Censoring Bill—Congress Sticks to One-Half Cent Tariff on Imported Raw Stock—Hays' Assistants Given \$25,000 Each Yearly

NEXT TEST IN MASS.

The activities of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in behalf of the industry, do not seem to have been crowned with any brilliant success during the six weeks he has been in office.

Thus far Hays has had three major problems to deal with, two of a political nature and one an inner industry entanglement. In his embarrassment over existing conditions, it is understood Hays sent out a general call for help and even went so far as to ask for the assistance of William A. Brady, president of the National Association of the Motion Picture Industry, as well as others.

The first zero recorded on the Hays' scoreboard was his inability to spike the New York State measure which gave added powers to the censorship board. That matter was well in hand in other channels than the Hays association, but Hays undertook to take over the task, and those who had been working on the matter stepped out. Hays handled it, but the bill went through in Albany and was signed by Governor Miller.

In Washington there is a measure that will be passed, declaring a tariff of one-half cent per foot on raw stock imported into this country. The producers were of the belief Mr. Hays would be of material assistance in having this tariff reduced to a quarter of a cent a foot. Mr. Hays was active in Washington, but it is still declared the measure, as originally framed, will be passed.

William Fox and D. W. Griffith, both members of the Hays association, differed over the matter of the English rights to "The Two Orphans," with the result that the organization has evidently lost Griffith as a member. If he had remained in the organization last week his name would have undoubtedly appeared on the directorate board which was named. Griffith appears to have left following Hays' attempted mediation of the question raised.

The scoreboard has one victory chalked up. That is a personal victory by Hays over those placing him at their head. At a meeting of those interested in the Hays project within the last week it was proposed the salaries of each of Hays' assistants be limited to \$15,000 annually. This Hays fought and defeated. It fixes Courtland Smith and Charles Pettijohn with a job at \$25,000 per annum each in the new association.

Figuring the overhead of the Motion Picture Producers and Distributors of America, Inc., at \$500,000 yearly, it seems to mean that those parties to the Hays contract will have to disgorge to the extent of approximately \$10,000 a week for the maintenance of the association. Hays is to receive \$100,000 annual salary for three years and, in addition, \$15,000 yearly for living expenses. With Smith and Pettijohn

each getting \$25,000, there is a total of \$165,000 per annum in three salaries alone. Atop of this there is \$15,000 for rent of the Fifth avenue offices, making \$180,000.

The manner in which the money is being raised to defray the expense of the association is by levying on the distributors of one-half of one per cent of their weekly gross takings. At present, with the number of members the association has, it does not seem likely this levy will meet the total expense.

The Hays association represents between 30 and 40 per cent. of the production output in the picture field. The old National Association held fully 85 per cent. of the production output in its membership. Unless the Hays association can increase its membership there seems a probability those on the contract will have to devise means at the end of the week to make up a deficit between the income of the association and its operating expenses.

Of the bigger producing and distributing organizations not aligned with the Hays movement at this time are the First National, United Artists, Pathe, D. W. Griffith, W. W. Hodkinson, American Releasing, and Gunning. On the surface there seems to be little that would indicate any of these will eventually associate with the new association.

During the last week it is understood William A. Brady heard from Hays and that the latter has asked Brady to assist him. It is known Hays has had Fred Elliott (of the N. A. M. P. I.) at his office for a conference; likewise Charles O'Reilly and Samuel Berman, heads of the New York State Motion Picture Theatre Owners of America. The latter were closeted with Hays for several hours. It is said the new leader of the industry intimated he might in some manner infuse himself into the exhibitor affairs at the coming Washington convention.

It was later intimated Hays might even go so far as to have a candidate in the field against Sidney S. Cohen. W. A. Steffes of Minneapolis is one of the possibilities for the head of the exhibitor organization, according to those who have been informed Hays has the interests of that particular Northwest exhibitor at heart.

If Mr. Hays should elect his choice as the head of the national exhibitor body, he might bring about an affiliation of the exhibitors with his association and perhaps would be in a position to make good on the idea of converting the screen to use during political campaigns.

The next political activity on the part of Mr. Hays will be in Massachusetts, where at the forthcoming election the people of the State are to pass on censorship. When Mr. Hays invades the down East territory he is going to find that he is up against Senator Henry Cabot Lodge, Republican, and Senator D. I. Walsh, Democrat, and Joseph Walsh, Republican Congressman, not one of whom has any particular friendly interest in Mr. Hays or what he is trying to do for the picture industry.

Meantime the old N. A. M. P. I. seems to be going along and functioning as usual with no resignations reported of any of the members, even though some are aligned with the Hays movement. The chances are that within the next week there will be something more or less startling forthcoming from Brady in regard to the future of the N. A. M. P. I. that may affect the new association. The annual meeting of the N. A. M. P. I. in June is going to be the scene of some action. The prospects are this association will survive and continue to go along in the usual manner of its functioning.

Hays' reported approach to Brady is looked upon as a logical move preliminary to the dissolution of the old National Association. Now that the Hays group have made all the motions of getting together in a producers' and distributors' association, there seems no field for the old body to cover. It is presumed that in a few weeks the executive board will declare the National no more.

The trade took note that in the formal statements given out after last week's meeting of the Hays

THEATRE SAFETY RULES GO UP TO U. S. SENATE

Outcome of Knickerbocker Disaster—Accused Five Plead April 21

Washington, April 12.

The five men recently indicted by the Grand Jury in the Knickerbocker theatre collapse are to plead April 21. Reginald W. Geare, the architect, and his co-defendants, John H. Ford, Julian R. Dowman, Richard C. Fletcher and Donald W. Wallace, will be arraigned on that date before Chief Justice McCoy in the District Supreme Court, it was announced.

It is expected counsel for the defendants will enter demurrers against their pleading to the indictment as drawn by United States District Attorney Peyton Gordon, but should the demurrers be overruled, it is predicted that counsel for the men will ask for 10 days at least to decide on a form of pleading to the indictment.

The recent recommendations made by the Grand Jury for additional legislation to improve conditions to avoid a recurrence of a like disaster as the theatre tragedy were presented to the Senate by Senator Ball, chairman of the District Committee.

That portion of the recommendations looking to additional inspectors and better facilities for the office of the Building Inspector were referred at the request of Senator Ball to the Appropriations Committee while that part of the recommendations proposing amendments to existing building regulations, etc., were referred to the Senate District Committee.

crowd two new names appeared—Jos. M. Schenck and Vitagraph.

Vitagraph has been holding out on the reported grounds that the Hays contract gave the new "dictator" too much power and no responsibility, but it is now declared that objection has somehow been met (how nobody on the outside knows). On the surface it seems odd that Mr. Schenck participates in the new organization while First National, through which the Schenck product is distributed, has no part in the affair.

The explanation is that while J. D. Williams, of First National, holds that the central office of the organization cannot join the Hays coterie, there is no reason why any producer or any distributing franchise holder should not do as he pleases. First National is a co-operative organization of independent units, and the board does not feel that it can act in such a matter for everybody concerned. There would be too great a chance for disagreement. The California territorial member might be satisfied with membership, while the Illinois or the Southern member might object.

A curious angle of the Hays affair came out this week, when one of the financial information or tipping services undertook to explain the new advance in Famous Players' stock on the ground that investors were buying because of renewed confidence in the business due to "the beneficent influence of Will H. Hays." The weakness in the stock up to late last week was attributed to short selling brought about by the Arbuckle and Taylor affairs in Hollywood. "Hays' beneficent influence" got a sour grin in the trade.

The directors of the Hays organization named last week as representatives of the organizations they are identified with are E. W. Hammons, Educational Films; Adolph Zukor, Famous Players-Lasky; William Fox, Fox Films; Frank J. Goddard, Goldwyn; Marcus Loew, Metro; Lewis J. Selznick, Selznick Corp.; Carl Laemmle, Universal; John M. Quinn, Vitagraph; and Joseph M. Schenck being the only producer named.

The officers of the association elected by the above board were Will H. Hays, president, and Courtland Smith, secretary.



Easter Greetings

Arthur Horwitz

LOEW ANNEX

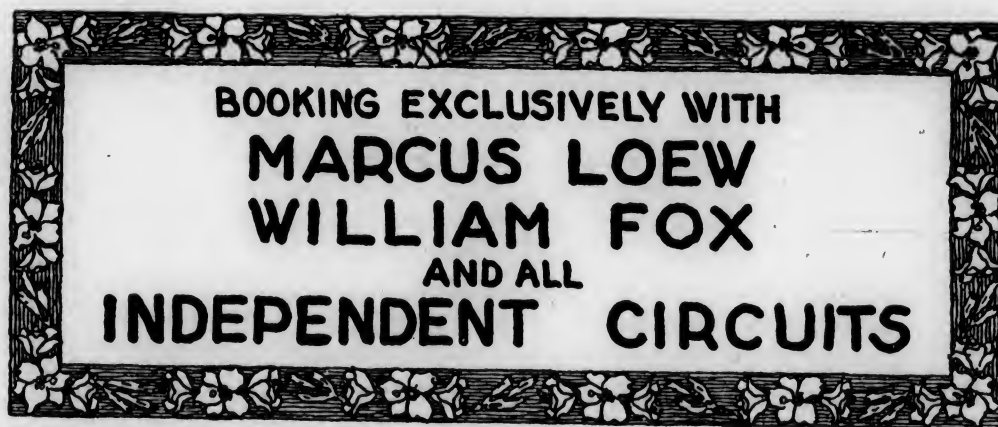
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AMERICAN PLAYS IN BERLIN

HOPE FOR LOWER FARES NEXT SEASON ENCOURAGES SHOWMEN

Season Likely to Start at Fast Producing Pace, Anyway—Rail Chiefs Agree High Transportation Costs Works to Roads' Loss on 1922 Record

The theatrical season of 1921-22 will not wind up any stronger than forecast last fall, when the slump started. Though prediction has been made next season will find considerably fewer productions attempted, showmen are reticent in admitting the percentage will be as great as stated recently when the head of one of the big producing offices estimated there would be 40 per cent fewer legitimate attractions on the boards.

One of the keenest executives in New York, a man who is a wizard on theatrical statistics, gave it as his opinion this week that while there may be fewer shows next season there was indication of the season starting out next fall with as many attractions as the current season. The controlling factors will be the possible changes in conditions on the boards.

'HOLLYWOOD SCANDALS' NEW THRILLER

Gus Hill Preparing Play—Will Lift Lid of Inside Picture Situation on Coast

Gus Hill has a new thriller in preparation, with the hectic title of "Hollywood Scandals." It is a three-act "society melodrama," written by Arthur Denver.

The piece is said to lift the lid of the inside picture situation on the coast, with the principal characters carrying names that will make them easily recognizable.

"HOW TO READ YOUR HUSBAND'S MIND"

by HOPE EDEN and FRESCOTT

In the NATIONAL PICTORIAL MONTHLY FOR MAY

25 Cents at All Newsstands Today.

ARRIVED HOME 4 A. M. 'WITH WOMAN HE LOVED'

Married Vaudevillians So Informs Wife-Partner—Wife Leaves

A married couple recently completing a tour of the Shubert vaudeville circuit as a double act came to a final parting the other morning at 4 o'clock, when the husband appeared at their apartment with a companion he described to his wife as the woman he loved. His wife immediately packed her belongings and left the apartment in their possession.

Upon reaching the apartment the husband awakened his wife to impart the information. "The woman he loved" said nothing. She was formerly of a sister team, and appeared lately with a male partner with whom she recently dissolved their brief vaudeville career. "The woman he loved" has been married and divorced.

The husband was marked as obstreperous while on the Shubert time. He had often threatened to break up the act and leave his wife, who bears an unblemished reputation.

TWO OTHER CABARETS PASS

Two more Broadway cabarets are reported about to follow the lead of Shanley's, becoming dance places.

The two latest are the Cafe De Paris, formerly Rector's, at Broadway and 48th street, and the Moulin Rouge, underneath the Palais Royal, on the opposite corner. Both restaurants are under the direction of the Salvin group. Each will institute a season of five-cent dances. It is said, Shanley's, already committed to a straightaway dance policy, is charging an admission of \$1.50.

"EASIEST WAY" IS FIRST OF SERIES

New Permanent Policy at Deutsches Theatre Will Be Plays and Players from the U. S.—Venture Starts This Week—First Enterprise of Kind

LURE FOR TOURISTS

Berlin, April 12. April 22, at the Deutsches, is the date set for the first Berlin performance of "The American Theatre," a newly formed organization to present American plays in the American language; the first production will be Eugene Walter's "Easiest Way." This is the first professional English speaking theatre to be founded anywhere outside of the U. S. and G. B. since the war, and it is believed that at no time has so pretentious an English (Continued on page 3)

NEW YORK CRITICS WILL DO SPECIALTIES

Sunday Night Performance at 49th St. Theatre—Invitation for Admittance

A travesty on "Chauve-Souris" entitled "No Siree" will be the feature of a special show to be given and played in by the critics of the New York dailies at the 49th Street Sunday night, April 30.

In the cast will be Alexander Wolcott ("Times"), Heywood Brown ("Morning World"), Robert C. Benchley ("Life"), George S. Kaufman ("Times"), Eugene Kelly Allen ("Women's Wear") and Marc Connelly.

There will be a number of other specialties with some feminine parts called for. The show will be by invitation only, with no charge for admission.

WOMEN FORCE WITHDRAWAL OF 'FATTY ARBUCKLE' PICTURES

Zukor and Hays Convince Schenck Showing Would Be Inadvisable—T. O. C. C. Continues Resolution Against Comedian's Films

OPEN SHOP STOCK IN NEW ENGLAND

Non-Union Stage Hands and Musicians—Louis Mann in "Friendly Enemies"

New Britain, Conn., April 19.

The James Cormican Players opened in stock Monday afternoon, offering "Tailor Made Man." The organization is open shop, with non-union stage hands and musicians used. An attempt to delay the opening was based on a complaint about the asbestos curtain, but the house took care of the matter satisfactorily.

The stage crew was brought here from New York, Cormican gathering the men after failing to secure assurance from the union there would be no interference because of the open shop stand of the company. One of the local stage hands who had been ousted for delinquency in payment of dues applied at the Lyceum and was put to work.

Louis Mann arrived here this week and will appear in "Friendly Enemies," which will be the attraction of the Cormican Players next week.

BUYS HOUSE

Anne Morgan Takes 49th St. for One Show—Honor of Joffre

Morris Gest has sold the entire house for "Chauve-Souris" at the 49th Street next Wednesday night (April 26) to Anne Morgan, representing the Committee for Devastated France.

The occasion will be in honor of Marshal Joffre, who is on his way home, and who will arrive from the west early next week.

The tickets for next Wednesday's performance will be allotted by Miss Morgan, with none on sale.

Detroit, April 19. The Blackstone theatre withdrew a Fatty Arbuckle two-reel comedy within two hours after the house opened today, due to protests from women patrons.

Tuesday a statement issued from the Hays offices in New York to the effect he had prevailed on Adolph Zukor and Nick Schenck (representing his brother, Joseph) (Continued on page 11)

FILM AS EVIDENCE

Picture Introduced Into Pittsburgh Damage Suit

Pittsburgh, April 19.

The first time pictures were ever introduced in a local courtroom as a means of evidence during a trial occurred during the past week, occasioning much comment in the dailies, and much laughter incident to the circumstances of the case. The case involved a six-year-old boy whose parents were suing the owner of an automobile which struck the lad. He had been hurt severely, but his physician stated that recovery was complete. However, counsel on the plaintiff's side insisted the lad's legs would be disabled to some extent for life.

It seems that some weeks ago the attorney for the defense, Morris G. Levy, one of the most brilliant of the younger lawyers in Western Pennsylvania, through some device, had the boy "caught" in various poses, close-ups, and racing with some other youngsters. The Motion Picture Producing Co., of this city, a new organization, made the picture and, at the proper time, threw the film on the bare wall of the courtroom.

THE HOTEL MOUSE

dress Frances G. H. O. White and her costume at opportunity to show their versatility—an afternoon frock, a character costume, an evening gown and a regular fellow's suit of clothes.

BROOKS "EVERYTHING"

112 West 40th Street, N. Y. C. Booklet No. 23

STERLING EXCHANGE ADVANCE CUTS INTO AMERICANS' GAIN

Old Contracts Return 20 Per Cent Profit, But New Agreements Are Fixed On Rate of \$4.45—Return to Normal Canadian Payments

London, April 19.

However bad the slump may be and whatever the chances for and against the American act who comes over on the chance of getting bookings, the position of those who have had their contracts for some time is enviable.

Most of the American acts over here are profiting to the extent of about 20 per cent, owing to the present rise in value of the British pound. Those who are in are alright and have every reason to congratulate themselves, but it is questionable whether others coming over will be as lucky. Managers here will be quick on adjusting the money question and those who follow may have to pay for those who have gone before.

A year ago the pound sterling was quoted around \$3.75 in dollars, and contracts were made in pounds at a rate that would return the American player his salary in dollar equivalent. An act contracting for the equivalent of \$500 a year ago would have received about 133 pounds and at the current rate that represents approximately \$600.

A \$500 salary at \$4.45 would be about 120 pounds now. In pre-war days the pound was figured at gold equivalent and stood at \$4.87, with only trifling variations. The benefit of the old contract is that it can be converted back into American currency at a profit, and even the pounds, when spent in England, have a higher purchasing power, consequent upon the re-establishment of money.

Basing their conclusions on the rapid approach of the U. S.-Canadian money exchange rate to par, the vaudeville circuits throughout Canada receiving their programs from New York and other American booking agencies, feel satisfied that with opening of next season all salaries for acts will be conducted on the pre-war basis, paying full amounts in Canadian currency.

Three years ago the Montreal-New York rate of exchange dropped to such a point (20 per cent. discount) that managers were forced to pay American attractions two-thirds of the net salary in American and the balance in Canadian money. Two years ago and since they have been paying 50 per cent. American and Canadian, first deducting the 10 per cent. commission and booking fee.

The present rate of exchange is \$3 discount on every \$100 and a Canadian check for that amount is good for only \$97 American. Many actors have withheld their Canadian money from circulation awaiting the rise of the exchange to normal rather than lose the difference in exchange.

The railroad problem takes another angle, for in purchasing a through ticket from any Canadian city to any point in the States the price is based on regular American rates for mileage in this country and the Canadian currency is accepted at par value. This also applies to baggage excess and other incidental expenditures relative to theatrical travel.

At present the Canadian manager purchases his American money in Canadian banks with which to pay salaries and thereby loses \$3 on each hundred.

WILETTE KERSHAW
DRURY LANE
Theatre Royal, LONDON

MR. G. RHODES PARRY
OF LONDON
WILL BE IN CHICAGO FOR ONE MORE WEEK
Artists Desiring Engagements in England Write for Appointment.
Variety, State-Lake Bldg., Chicago

"HIS GIRL" HOPELESS

Bad Musical Show at Gaiety—Lupino's, Joe Miller's

London, April 10.

The production by Austen Hurgon at the Gaiety of the new musical play called "His Girl" looks like a dire failure. It was written by Austen Hurgon and F. W. Thomas and the music is by Ernest Longstaffe and Max Darewski.

The plot is crudely elemental even for a musical piece. A cockney has become wealthy and a titled gentleman is desirous of securing him as a son-in-law for one of his six daughters. The cockney's secretary is in love with the daughter selected for him (the cockney) as a bride. The maid of the house was the former sweetheart of the cockney.

Needless to add, the daughter elopes with the secretary, and the cockney is happy to take to wife the maid whom he loved when he was poor, and who has waited all these years for him.

The pity of it is that Stanley Lupino, one of England's best knock-about comedians, has small opportunity for his talents and has to resort to a lot of Joe Miller jokes, burlesque table scenes, etc., that would be regarded as old fashioned for a "turkey" burlesque show in America.

The production is admirable, but wasted upon an insane book with indifferent music.

TRIX GIRLS IN HALLS

London, April 19.

Helen and Josephine Trix will leave "A to Z" at the Prince of Wales May 1, to appear in the halls. The girls secured a release from their production contract with the understanding they would not appear in West End halls and that they would return to the revue in August for four weeks.

SAILINGS

Reported by Paul Tausig & Son, 104 East Fourteenth street, New York:

April 19, Mr. and Mrs. Jacobs (Jacobs' Dogs), Mr. and Mrs. Jolly Johnny Jones (Minnekahda); Alice Pollard, Jack Morrison (Carmania); Amy Verity (Megantle). April 22, Lester Sheehan, Ethel and Marion Forde (Olympic). April 25, Black, White and Useless (Scythia). May 2, Elsie La Bergere and Co. (Resolute). May 2, Great Lester (Aquitania); Robert Blass (St. Paul). May 13, Francis Elliott, J. Elias (Hudson); May 17, Harry Golsen (Carmania). May 18, Karoll Bros. (Wuerttemberg). May 25, Dettmar Sisters (Saxonia).

April 22, J. J. Shubert, Mr. and Mrs. Georgie Price (Olympic).

Reported by Paul Tausig & Son, 104 East Fourteenth street:

(All from New York for London). April 22, Lester Sheehan, Ethel and Marion Forde (Olympic); May 2, Great Lester (Aquitania); Robert Blass (St. Paul); May 18, Karoll Bros. (Wuerttemberg); May 25, Dettmar Sisters (Saxonia).

July 8, Charles Althoff (Majestic), New York to London.

April 26 (London to New York) Jack Haskell (Hom. Ic).

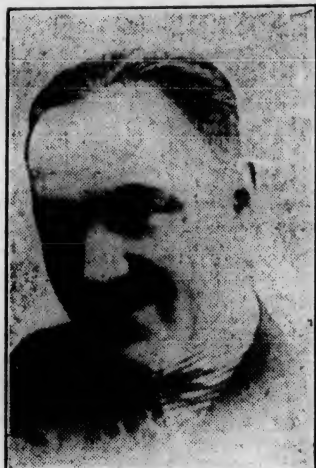
June 17 (New York to London) The Flemings (Majestic).

May 15 (New York to Germany) A. Robins.

April 26—(New York to Hamburg) Ike Rose (Mancharia).

May 6—(New York to London) Florence and Arnold (Homeric).

May 18—(New York to Hamburg) Caroly Brothers.



Am very busy writing big adv. Will write letters to Chas. G. Kilpatrick, the fire insurance man; Dave Chasen, Ned Norworth, Bill Ritchie, Betty Braum, Joe Erber, Jack Manning, Wilkie Bard, Harry Weldon, Harry Fox, Tom McGrath, Nevans and Gordon, Art Swanson, Dag Oakland, Joe Shoebridge, Whiting and Burt, Ed Johnson, my agent; Martin Beck, E. F. Albee, Pressy Hardin, Gus Sun, King George, J. Ellis Kirkham, Tommy Gray, my Baltimore brother; Johnny Hoagland, Nellie Revell, Louis Bennett, Phil Sheppard, Beth Harrison, Beth Berri, Shanley and Furness, Gilhuly Brothers, Three Haley Sisters (used to be four, but Jack Manning got sentimental and now they're no more), Oliver and Olp, Johnny Hughes with wife, "Boston Common" Daley Duttons and Horses.

FRANK VAN HOVEN

P. S.—Forgot to mention Ned Norworth. P. S.—Address still Continental Hotel, San Francisco. P. S.—Not forgetting my old pals, Bill, Genevieve and Walter.

REVUES WITH AMATEURS SCORE IN PROVINCES

Paul Murray Getting Money With Novel Scheme During Off Season

London, April 19.

Paul Murray has struck an original idea for providing amusement for provincial audiences at a minimum of expense. He has just tried out a touring revue at Newport with great success. If this success continues, he will probably put similar shows on the road. The production is really an amateur show from quite a new angle.

A fortnight or so before the show is due in each town two advance men arrive. They advertise in the local press for volunteer amateurs to play in a 40-minute revue which has been specially written by R. P. Weston and Norman Lee, a pair of England's best known revue writers. The amateurs responding are carefully tried out, cast and rehearsed with much of the care that would be taken with a professional production. Then 12 performances of the revue are given with 12 different companies. Costumes, etc., are provided by the management and prizes aggregating 50 pounds are given to players and company which is judged the best.

Of course the great thing is that relatives, friends and followers of all the players go in a body to every show in order to watch the chances of their own favorites, so by the end of the week a goodly portion of the town is occupying the theatre.

Amateur shows are as plentiful as daisies in the summer. "Try out" performances are an old gag of the wily showman to buck up business, but this idea is absolutely new.

PARIS THEATRE GROSS

Paris, April 19.

The total receipts at amusement places in Paris for last year is reported at 340,000,000 francs (about \$70,000,000 at par or \$32,000,000 at current exchange rate).

This sum includes the amount paid in taxes.

"LAWFUL LARCENY" ENGLISH

London, April 19.

A. H. Woods arrived on the Aquitania this week, announcing the company to support Pauline Frederick in Samuel Shipman's "Lawful Larceny" will be all English.

CRUSADE TAGS

Difficulties Surround Prosecution of Bogus and Criminal Managers

London, April 6.

The Actors' Association crusade against the bogus manager progresses slowly. Last week three new flagrant cases of bogus management were reported. In each case the type of show was "revue." Of the three bogus managers two had done time, one for deliberately compelling his girls to lead an immoral life, the other for a series of frauds; the third was an old hand, who has been bogus for many years. The A. A. plan to boycott the theatres booking these companies is full of difficulties. The theatres booking these sharks rely upon such shows for their attractions and will not co-operate in their extinction. In most cases the theatres are as bogus as the touring managers. The only sure way of dealing with the pests is police co-operation.

Unless fraud or deliberate precaution could be proved, the only remedy would be in the civil courts. That would simply mean throwing good money after bad.

NEW PLAYS SCORE

"Tons of Money" Looks Like Solid Success—Three Runs Close

London, April 19.

The opening of one play that promises a conspicuous success and another that indicates a moderate one bring cheer to the London showmen this week.

"Tons of Money," opening at the Shaftesbury April 13, is a three-act farce by Will Evans and Valentine. It was accorded a big reception and gives promise of becoming a substantial money maker.

The same evening ushered in Edward Percy's three-act play, "If Four Walls Told," under the sponsorship of Alban B. Limpus at the Royalty. This offering also was well received. It is a fine drama, well acted by a fine cast.

Among next week's departures are "Paddy the Next Best Thing," from the Savoy; "The Faithful Heart," from the Queen's, and "The Silver Fox," from the Court. "The Enchanted Cottage" winds up at the Duke of York's a week later.

SEEKS BIG FILM

C. B. Cochran Wants Production to Occupy Pavilion for Summer

London, April 19.

C. B. Cochran will inaugurate a summer policy of pictures at the Pavilion. He is now negotiating for a big American production to start in May, and the probability is that the same form of entertainment will continue during the warm weather.

THEMIS IN CABARET

Paris, April 12.

The witty Jean Bastia, having assumed direction of the Perchoir, has transformed the cabaret (which is not a restaurant but a vaudeville hall) into a mock court of justice for the proper atmosphere of his new show. The program is devoted to skits on judicial procedure, in which the magistrature is sarcastically handled.

The ushers are attired as French attorneys, and the chansoniers are presented as inmates from the local prisons loaned for the occasion. The pianist is handcuffed by a jailer to accompany the maitre d'chambers. As the show terminates the judge orders a spy case to be held in camera, so that the audience is ordered to leave the court.

Mlle. Musidora and a host of smart people entertain during two hours in this vein.

RUSSIANS AT FEMINA

Paris, April 19.

Marla Kousnezoff and her Russian troupe opened at the Theatre Femina this week with fair success. The organization offers a mixed entertainment in the style of "Chauve Souris."

This is the offering over which Paris agents of Ballet raised objections when the announcement was made that the "Chauve Souris" title would be employed.

BRITISH CAPITAL FOR GRIFFITH PICTURE

Producer Silent on Purpose of Presence in London—Production Rumors Extant

London, April 19.

D. W. Griffith reached London on the "Aquitania" Tuesday. He declared to his interviewers that he was compelled to cross by the fine reception given to his production, "Orphans of the Storm," and evaded questions of his producing plans.

It has been rumored in the trade capital has been offered to Griffith for a production in this country, but he would not comment upon the reports. On his last visit to this side Griffith made the war picture, "Hearts of the World," and since then British financiers have approached him at intervals to engage in another similar enterprise. It is the opinion of trade observers that a big Griffith picture would bring valuable prestige to the English producing field.

Stories are circulated that the real purpose of the American's visit is to approach a leading British author for rights to his books, and Barrie, Shaw and Bennett have been mentioned in this connection.

COCHRAN'S REVENGE

Writes Scathing Revue of Critic's Books, Paying Off Old Score

London, April 6.

The trouble between C. B. Cochran and Archibald Haddon continues and has now taken an odd turn. Haddon is the dramatic critic of "The Daily Express," whose criticism of the New Oxford revue, "Mayfair to Montmartre," roused the management's ire. Now, the critic has recently written a book of theatrical reminiscences, and the editor of his paper has handed it over to Cochran for review. Cochran's review of the book as published in "The Sunday Express" April 2, is very much on the same lines as Haddon's notice of the Cochran revue.

The manager lashes the critic and his work unmercifully and London, which we are told requires brightening, awaits Haddon's reply with impatience. Meanwhile, "The Critics' Circle," a select band of dramatic critics, has passed a resolution re-entailing C. B. C.'s attack on the professional honesty of their fellow-member, "a critic whose sterling sincerity of purpose, integrity and absolute independence of judgment are well known in journalism, and have been preserved unswerving for the last 20 years."

In conclusion, the resolution states that "this meeting of his (Haddon's) colleagues unanimously wishes to express its complete faith in his high sense of duty and his probity."

SIGNORET'S PROTEAN ACT

Paris, April 19.

Rip's sketch, "Circoco," as the vehicle for Signoret's appearance at the Alhambra was poorly received. Signoret skillfully impersonates an aged actor. The action consists of his "impressions" of different types of vaudeville specialists done before a pretended impresario from whom the actor seeks engagements.

VIOLET LORRAINE EXPECTANT

London, April 19.

Violet Lorraine expects a family event in the near future.

One of the most popular of English actresses, she retired from the stage at the time of her marriage. Her departure was signally noted by profession, press and public.

ELKINS FAY AND ELKINS

Playing Moss Stoll & Principal Circuit's Direction: W. S. HENNESSEY

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WARD JOINS FULLER; COMING TO AMERICA

Quits Williamson-Tait, "Geo. M." of Antipodes Will Produce

Sydney, April 2.

Hugh J. Ward has resigned from the directorate of Williamson-Tait. He has joined forces with Sir Benjamin Fuller. This move had been reported some little time ago, but nothing came of it until the final dress rehearsal of "Johnny Get Your Gun," with Louis Berrison, at the Theatre Royal, Melbourne.

At the conclusion of the rehearsal Mr. Ward said that he had finished his obligations to the firm. He then handed in his resignation. Hugh J. Ward has been called the "George M. Cohan of Australia." He picked mostly all the artists and plays for production by Williamson-Tait. His judgment rarely went wrong. Ward is a great friend to the "small" actor. Since J. & N. Tait merged with J. C. Williamson, Ltd., they have had no serious opposition.

They control mostly all the legitimate attractions that play this country. By joining in with the Fullers Ward will have the use of at least two theatres in every town of every state, both in this country and New Zealand. A new theatre is to be built in Sydney almost at once. Ward is going to produce musical comedy, farce and drama. He will not be connected, however, with the Fullers' vaudeville policy. Mr. Ward left for America a few days ago in quest of artists and plays.

DUBARRY TO MUSIC

Paris, April 19.

The Eden reopened April 15 with the operetta, "La Nuit de Dubarry," by Armand Foucher and Rose, music by Albert Tillet. The piece had been done previously at Nice. In the cast are Farres and Mme. Maton and Balazy.

It was fairly well received.

EARL LESLIE ABROAD

Paris, April 19.

Earl Leslie, the American dancer in "Paris en l'Air," starring Mistinguette at the Casino de Paris, goes to Brussels tomorrow (Thursday), where the piece will run six weeks at the Alhambra.

YORKE DOES NICELY

London, April 19.

Gus Yorke and Co., familiar to American vaudeville, were well received at the Coliseum, opening an English tour.

WANGER TAKES RIVOLI

Will Run Huge West End Kinema Along American Lines

London, April 19.

Walter Wanger, the American film impresario, has taken over the management of the Rivoli, the mammoth West End cinema, and will operate it with a picture program framed along modern American lines.

Wanger's reported promotion of a big picture palace to be erected on the site of the Rivoli appears to have lapsed for the present. The whole scheme seems to have reached an impasse owing to the impossibility of securing sufficient space. The real estate parcel had been satisfactorily assembled, all but a plot at the rear, and the failure to close this detail has caused the project to be abandoned.

SAVAGE JUST LOOKING

London, April 19.

Col. Henry W. Savage was in London last week on his way to the Continent. "Just looking around," said the colonel.

He has arranged for the rights to continue the playing of "The Merry Widow" in the United States next season. The London revival of "The Widow" impedes. Joe Coyne won't play the role he created in the London original, declining to tempt fate by trying to duplicate his former success.

DEATHS ABROAD

Louis Huot, French writer, died, aged 52 years, at Hanoe, Indo-China.

The wife of Maurice Yvain, French composer, died in Paris, April 4.

Henry Hertz, co-manager of the Porte St-Martin theatre, Paris, died at Nice, April 6, aged 60.

Henry V. Esmond, the English actor and playwright, died in Paris, April 17. The deceased was 53 years old and has been on the stage for 30 years.

Alfred Davies, a former opera manager, died in London, Monday. He was 74 years old and had twice toured the United States with operatic stars.

"DOLLY" GOES FAIRLY

Paris, April 19.

"Dolly," produced at the Apollo April 15, was fairly received.

In the cast are Morlot and Andal and Mmes. Simone Judic and Richard.

M'KAY USES BURKE'S TALK

London, April 19.

Jock McKay at the Coliseum is doing a part of Johnny Burke's monolog, "Drafted."

ATMOSPHERE OF OLD DRURY LANE MOURNED

Will Affections of Public Go to Famous Theatre in Its New Dress?

London, April 6.

When Drury Lane (few people ever think of giving it its right name, the Theatre Royal, Drury Lane) reopens it will hold 800 pounds. With its new glory will depart much of the historic association. The building will no longer whisper of the great days long past, of the men and women who became famous and made history upon its stage; of Garrick, Keane, Siddons, Grimaldi. The old gloominess will have given place to warmth and beauty, and even the ghost of the old orange peel smell will have been laid forever.

To thousands of Londoners Drury Lane will not be the same. It is a notorious fact that many a theatre and music hall which, in its old, uncomfortable, dilapidated days drew vast audiences never did the same business when rebuilt and made into a thing of artistic beauty. The old Middlesex Music Hall, lovingly known to London as "The Mo," is a case in point. As "The Mo" it was a gold mine; people crowded into the auditorium, squalid, dirty, infinitely uncomfortable. The bars were packed, the performance went on often amid indescribable uproar. But nobody cared; the joyousness of the Mo's riotousness was shared alike by the artists who had to work on a microscopic stage and the perspiring audience.

Then they rebuilt the place and called it the "New Middlesex." They put on wonderful bills, gave the audience wonderful carpets, seats, lights, ornamentation, and the audience stopped away. So they scrapped the Middlesex altogether and began to woo popularity again as the Winter Garden. Richard Thornton and Tom Barrasford found the same thing. They took old dilapidated neglected houses and made them so that they ranked with the best, but it was a hard struggle to get the business back.

BERLIN-AMERICAN THEATRE

(Continued from page 1)

speaking organization ever appeared on the continent.

The first production will be cast as follows: The Laura Murdock will be played by Margerete Christians, the daughter of Rudolph Christians, the former director of the Irving Place theatre, New York. Miss Christians has since her return to Germany become the leading feminine player of the Hollaender (Reinhardt) stages and also a well-known picture player. The Brockton will be Arnold Korff, an American by birth, whose grandfather fought in the Civil War. As a youth of eighteen he came to Vienna and there became one of the most famous members of Burg theatre. His last work in Berlin has been the playing of Lord Illingworth in Wilde's "A Woman of No Importance." The Elsie St. Claire will be in the hands of Gussy Hott, born in New York, but as a girl of 17 already famous as a vaudeville star in Germany. In 1910 she played for the Shuberts in "Up and Down Broadway" and later took a fling at American vaudeville at Morris's American Music Hall. John Madison will be handled by Charles Meredith, a young player who made his hit in New York in Faversham's "Allegiance" and then became leading man in Morosco's Los Angeles stock. From there he branched out into pictures and played the lead to Marguerite Clark, Dorothy Dalton and others.

The company hopes to draw its audience from a combination of resident and transient Americans and the English-speaking Germans. The chances of the founding of a permanent organization look very good and already negotiations are under way with well-known Broadway players to appear when vacationing in Europe.

As a second bill the directors of the organization plan to play an American farce in the American manner and have also under consideration plays by O'Neill, Vellier, Zoe Akins, and so on.

COPYRIGHT TO FORE

Irving Estate Restrains Use of Actors' Version of "The Bells."

London, April 6.

The vexed question of copyright seems very much in the air just now. First of all the Fox people restrained the Griffith film, "Orphans of the Storm," at the Scala, a film which is based on an old melodrama, "The Two Orphans," which has been played for many years by every "stock" company in the land without hindrance, and now a small and unimportant touring dramatic repertory company has been halted before the local Kadi for playing "The Bells."

The proceedings are instituted by the executors of the late H. B. Irving. For many years "The Bells" has also formed an item in the repertory of every small stock and touring repertory, either just as "The Bells," "The Sleigh Bells," or "The Polish Jew," and no word has been said. Of course, the introduction of a special character, special business or "gags" will reconstitute a copyright as far as the insertions go, but the story remains non-copyright and public property. "The Bells" can be bought for one penny.

In all probability the defendants in the recent case had unknowingly introduced something that belonged to the Irving version. These "versions" or rather the infringement of them have proved a gold mine to some managers, notably the case of "East Lynne," where the introduction of a policeman with even a suspicion of comedy has brought in much money to the coffers of Pitt Hardacre, who originally put in a comic policeman to brighten up the death of little Willie.

AMERICANS IN EUROPE

Paris, April 3.

Rachel Crothers, after a short sojourn in Paris, is now in London. Johnny S. Black, of "Dardanella" fame, is en route to Berlin.

Charles Hackett, tenor, after an engagement at the Scala, Milan (Italy), appeared at the Opera, Paris, as the Duke in "Rigoletto," with Battistini and Mme. Ritter Ciampi.

Clarence Winthrop Bowen of New York, owner of the "Independent," is travelling in Italy.

Bataclan Reopens

Paris, April 19.

The Bataclan reopens tonight (Wednesday) with a revival of the operetta, "Panpan"; music by Vincent Scotto.

Revue for South America

Paris, April 19.

Mme. Rasimi has contracted to go to South America, touring in the Bataclan revue.

TAX REDUCTION NEEDED TO AID BUSINESS—BUTT

Predicts Gradual Recovery—Is Reentering Producing with "Smilin' Through"

London, April 8.

In an exclusive interview with Variety, Sir Alfred Butt said that among his most important future engagements was one to present Jane Cowl in "Smilin' Through" during the coming fall. Another was the production here of "The Cat and the Canary." He admitted he had practically made up his mind to withdraw from the world of theatrical enterprise in 1918 when the boom was at its zenith. Speculators insisted upon buying up his shares at the highest price and as a business man he could do nothing else but sell.

However, he had not left the show world and was looking forward to a steady gradual improvement. There would be nothing sensational in the "come back" of the stage's prosperity. It would take time. The cost of the war had been colossal and it could only be covered, as it were, through the ground. He thought that an immediate sign of returning prosperity all around would be an income tax reduction of a shilling.

Speaking of the new piece, "Lass o' Laughter," which was tried out at the small country town of Leamington recently and which he is to produce at the Queen's at the end of the month, he said that the two authoresses, Edith Carter and Nan Marriot Watson, came to him and read the piece. He accepted it immediately for West End production.

LAUDER SHOW OPENS

London, April 19.

Harry Lauder opened an eight-week engagement at the Princess Monday, receiving an enthusiastic welcome expressed in flowers and speeches. His supporting company is made up of Stan Kavanagh, Australian juggler; Lelpaig, Herman and Shirley, Milo and Princess Winona.

"FAITHFUL HEART" FOR U. S.

London, April 19.

Godfrey Carle will play "The Faithful Heart" in America next season under the management of Frederick Stanhope and Marc Klaw.

Isadora Duncan's Mother Dies

Paris, April 19.

Isadora Duncan's mother died in Paris April 12. Raymond Duncan, who is here, directed that the funeral services be conducted according to the ritual of the ancient Greeks.

IN LONDON

London, April 10.

When Arthur Prince, the ventriloquist, was asked when he was crossing to America again, he shook his head and said the newspapers and friends' correspondence kept him in touch with affairs across the Atlantic and he was "aware of the antagonism shown to British turns." If a man who has already done well in America has swallowed these stories, circulated by the disappointed and the "fopped," what must the mental condition be of the act who knows little about the country?

"Nightly Night," having terminated a short but inglorious run at the Shaftsbury, the theatre will pass into the hands of Leslie Hanson and Tom Walls, who announced "Tons of Money" there April 13. The piece, which is by Will Evans, of vaudeville fame, and Valentine, has an exceptionally fine cast and has been successful during its provincial career.

Andre Charlot has lost 20 pounds in weight! This is not the result of fasting or of training but merely the effect of studying the book, "Eat and Grow Thin" and carefully following the gastronomic instructions therein. Several other West End managers are now awaiting the publication of a companion volume, "Go Easy and Grow Fat."

According to present plans the British National Opera Company, which has arisen from the ashes of the Beecham concern, will open at Covent Garden May 1. Two, probably more, cycles of "The Ring" will be presented.

The company of the Everyman theatre, Hampstead, a tiny concern much given to the production of "high brow" revivals, will cross over

to Norway in the autumn for a season of Shakespeare and George Bernard Shaw. The next program at Hampstead will consist of four one-act plays: "Defeat," by John Galsworthy; "Ile," by Eugene O'Neill, whose "In the Zone" was successfully produced at the same house; "A Bargain from Basra," and, lastly, a play by a new author, "Daily Bread."

Doctor's orders have compelled Leon M. Lion to throw up his part in the production of the new Galsworthy play, "Windows," at the Court. The first night has been scheduled for April 15, and the cast will include Mary Odetta, Janet Eccles, John Howell, and Irene Rooke.

Sir John Martin-Harvey's condition has taken a turn for the worse. After two serious operations for appendicitis he felt well enough to arrange for the opening of his summer tour at Birmingham on Easter Bank Holiday. The plans for the summer are now entirely scrapped, but it is hoped he will be able to go on the road again opening August.

Owing to the success of the series of Galsworthy revivals at the Court, Leon M. Lion and J. T. Grain are planning a series of revivals of Sir Arthur Wing Pinero's plays at the same house in the fall. The Court is a small house down Chelsea way.

Having finished their season at Battersea the Associated Players, in other words the Actor's Association company of unemployed, will reopen for a special week at the Royal, Stratford, E. After this week it is hoped they will be able to book a tour. The week before Easter is one of the worst in the year which

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IN BERLIN

By C. HOOPER TRASK

Berlin, April 2.

"Lady Chic," a musical farce, book by Kurt Kraatz and Richard Kessler, lyrics by Will Steinberg, music by Walter Kollo, premiere March 12 at the Neues Operettentheater. The plot concerns a famous fancy swimmer (played by Alice Hechy), who wins for herself an Indian Maharajah by playing the tough nut and by continually rushing off stage and changing to a new costume. The effect of this disrobing is quite thrilling as on each occasion the new dress is slightly more disclosing than its forerunner: the sequence ending in a silhouette of complete nakedness. The first act of the libretto is unfortunately the best, the latter running rather much to feeble fun. Kollo's music has moment of effectiveness, the usual number of shimmies, etc., being present—a good average score. Alice Hechy is well suited to the requirements of her role, only the lower limbs could come in for critical caviar; her singing and her acting are quite inoffensive. The Maharajah of Hans Unterkircher (late matinee idol of the Irving Place, New York) does his share for the female portion of the audience—one wonders why the films got Schildkradt instead of him, for the lad had looks combined with some real dramatic talent. The remainder of the cast included Kurt Goritz, Eva Wolff, Kurt Busch, Ellen Isenta, Herbert Paulmüller and Ewald Wenck. It looks like a hit.

At the Trianon theatre, March 17,

first performance of Ludwig Fulda's farce, "The Volcano" (Der Vulkan). The volcano here referred to is the old matrimonial one and, although the handling of it here cannot be said to be distinguished for startling originality, yet it must be admitted an amusing theatre evening. The difference between this particular couple are the old utterly insignificant ones: she coughs, he smokes; she opens the window, he shuts it again; they quarrel over the upbringing of their child (when it isn't even in the offing); etc., etc. In the first act she gives up and goes to a sanatorium; after three days she writes most affectionate letters and returns to a second honeymoon. But this reformation is short and the second act sees his escape to the same sanatorium. The ensuing reconciliation is closely followed by what purports to be the final break; a divorce is arranged and carried through. But habit (far mightier than his much over-pressaged colleague, fate) steps in and makes his still small jabber evident. The last act finds the husband renting a room in his former wife's apartment; they tea together and in an adjoining bedroom make it up again. And the curtain rings down on the first blood of the joyous reunion; a sound box on the ear of friend hubby.

Not the least credit of the evening must go to the players; they sold their hokum well. The "wife" of Olga Limburg, the "husband" of Eugen Burg, the "family friend" of

(Continued on page 26)

INDEFINITE SYSTEM SEEMS TO MARK SHUBERT ACT-BOOKINGS

Shubert Agency and Franchise Holders Both Engaging—Names of Franchise Holders Withheld, Though Franchises Reported Issued

The booking of acts for the Shubert vaudeville unit shows next season does not appear to have resolved itself into a set system thus far. Accounts say the Shubert booking offices and the Shubert franchise holders are each seeking turns.

When the first announcement was made of the Shubert style of vaudeville for next season, it was stated all bookings would go through the Shubert agency. This appears to still hold good, but the franchise holders seem to contrive it to mean the contracts only should pass through the Shubert agency, they reserving the right to engage at will any acts or artists.

The present status is that all of the franchise holders, together with the Shubert agency and agents connected with it, may be on a hunt for acts, agenting in each case as individuals, with no understanding between them. In this way, it is claimed, the Shubert franchise holders will become their own competitors in engaging.

At the Shubert agency nothing could be learned as to the intent in booking. No comprehensive plan had been laid out as far as could be gleaned, nor had any orders been issued that would apply a system of booking under which the franchise holders and the agency would work. The only statement at the Shubert agency was that all Shubert vaudeville contracts for next season will pass through that office and the Shubert agency will collect its usual five per cent commission upon them.

The Shubert franchises for next season have been issued in part, it is said, but the names of holders have not been announced. No reason has been given for withholding names of franchise holders, excepting that they have not been settled upon. Contrary to that announcement is the statement of one holder he has received his signed franchise. It is believed among persons interested in the burlesque producers awarded Shubert franchises have had considerable to do with holding back the franchise holders' names. Wednesday the Barney Gerard show given the summer run at the Columbia, New York, was suddenly cancelled and Jean Bedini's "Chuckles" substituted. It indicated either the Columbia executives believed Gerard had been awarded the Shubert franchise or that Bedini will leave the Shuberts to return to the Columbia wheel. Gerard has been south for three or four weeks. He did not return to New York until Tuesday.

No Shubert vaudeville contract form for next season has been issued as yet. Wednesday it was said the final corrections had been made in the draft and the contracts were being printed.

Among those reported among the franchise holders next season are the Selwyns, Arthur Hammerstein (2), Lee Shubert (2), I. H. Herk (2), E. Thos Beatty (2), Max Spiegel (2), George Gallagher (2), Jos. M. Caltes (2), L. Lawrence Weber (2), Arthur Klein, Max Marcin, Jerrie Jacobs, J. J. Shubert (2).

It is understood when the list comes out it will contain three producers, besides Spiegel, who now hold franchises on the Columbia wheel. It was said by Herk the franchise announcement would be made next week.

KAJIYAMA'S INVENTION

Tameo Kajiyama, the handwriting expert, has invented a new game called Active which he proposes to market within a few weeks at \$1 per set. The Active set allows the players six different games of concentration and chance as well as being of educational value.

Kajiyama also proposes to introduce Active on the stage, promoting contests, the winner rewarded with a set.

Tommy Gray's Dinner April 30

The dinner to be given Tommy Gray by the Friars at the clubhouse will happen Sunday evening, April 30.

FAMILY BURNED

Music Arranger Helm Reads Sad News in Paper

Morney Helm, music arranger of Irving Berlin, Inc., had concluded testifying in the Felix Bernard "Dardanella" suit against Fred Fisher before Supreme Court Justice Bijur on Monday, and on exiting picked up a newspaper extra, to read that his wife, Mrs. Laurine Helm, and his two children were burned to death in an apartment house fire at 93 Wadsworth terrace, New York, that morning. The Helm family were the only occupants of the building, recently completed and was not equipped with electric lights. An overturned candle used for lighting purpose caused the fire. Helm has been separated from his wife.

He testified on the "Dardanella" arrangement as an expert whether the dance or vocal version "made" the song the hit that it is.

Justice Bijur adjourned the case to Wednesday, as Nathan Burkan of counsel for the defense had other trials in the interim.

ALLEGES HUSBAND BEAT HER

Kansas City, April 19. George N. Brown, billed as the world's champion walker, appearing in "Pedestrianism" at the Orpheum last week, was made defendant in a suit for divorce filed here by Mrs. Lurena Brown.

According to the petition, the couple were married in New York June 16, 1918, and separated in Kansas City April 15, 1922.

The plaintiff as a cause of action claims that her husband beat, cursed and otherwise abused her. She asks that her maiden name, Lurena J. Chapman, be restored and that she be granted alimony.

Mrs. Brown did not claim this state as her home, but brought the suit under a state law which provides that an applicant does not have to be a resident of the state a year if grounds for the complaint were committed while the principals lived within the state.

Mrs. Brown was not appearing in the act with her husband.

LOWER FARES

(Continued from page 1)

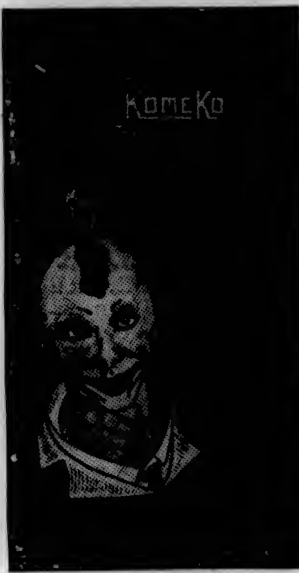
tions from now on and the probability of concessions in transportation costs. The latter looms up as the most important at present. The fight for lower rail rates has been proceeding for months, with this season proving to the railroad heads the theatrical interests' contention that high transportation rates would force attractions off the road, was substantiated.

A survey of the legitimate field this season shows how much the decrease in production was over last year and demonstrates that the smaller stand attractions were curtailed three times as much as the major offerings. In one of the big routing offices the figures prove there were 122 attractions with routes as against 146 for last season. The drop is approximately 16 per cent.

This season in the one-night division the drop was 64 per cent. That means for every 100 shows out in the small stands last season there were only 46 this season.

These figures do not consider Broadway, where the number of total production on the season will amount to 25 per cent more than last year. By the first of the year, as many attractions had been tried in New York as are offered for an entire normal season.

One feature of this season was the sticking quality of the attractions on tour, though the total was much less. The explanation is not that the remaining shows succeeded in continuing because of the diminution in opposition so much as the strength of the attractions alone. When the sifting began last fall, the "weak sisters" in the going were eliminated virtually altogether, leaving only those strongest in backing or merit in the field.



KOMEKO

The Eccentric Pantomimic Comedian with

THE WM. BORSINI TROUPE. Now playing the Pantages Circuit. THE BORSINI TROUPE will leave for a EUROPEAN TOUR in September, opening at the WINTERGARTEN, BERLIN, GERMANY, October 1.

THREE LEFT

Shuberts Closing Crescent, B'klyn, This Week

The Crescent, Brooklyn, closes Sunday. It will leave the Shuberts with three vaudeville houses next week—Chestnut Street, Philadelphia; Opera House, Detroit, and Majestic, Boston.

The Crescent was originally scheduled to close next week. The Majestic, Boston, will remain open next week, holding over "The Merry Rounders" until for another week.

The Detroit house was to have closed last week, but decided to remain open after the success of the "Promenaders." This week a straight vaudeville show was booked with the house playing a unit, "Whirl of New York" next week.

FIRST RADIO ADV.

One of the big makers of musical instruments is the first to twist the radio into an advertisement campaign. The concern, which has branch offices in eight principal cities, found that members of bands in four different towns were playing its instruments.

On this fact it based an announcement in the magazines of national circulation that the Blank Concert series would be given on a certain date, the impression being that the company was sponsoring the concerts in four principal broadcasting stations on that date.

ZEY PREVOST OFFERED

Zey Prevost, who was in the Roscoe "Fatty" Arbuckle party which resulted in the death of Virginia Rappe and in three trials for Arbuckle, the final one an acquittal, is making overtures through Harry Weber's office for a vaudeville route.

Miss Prevost proposes to do a sketch, in which also will appear Mrs. Wally Schang, wife of the regular catcher of the Yankees.

FIRE WALL INTERFERED

Ruth Budd was unable to open at Moss' Franklin, New York, Monday, through the fire wall on the stage being built in such a manner it interfered with the performance of her aerial trapeze swings. Smith and Baker substituted.

Raquel Meller Too High

Flo Ziegfeld, who has been negotiating with representatives of Raquel Meller, the Spanish singer, was advised from abroad this week that his terms were not acceptable. The Spanish star asking \$600 weekly. Ziegfeld also has been angling for Yvonne George who looks favorable upon an American invasion this fall.

PEGGY WOOD BOOKED

Peggy Wood, current star in "Marjolaine" and former star of "Maytime" and "Buddies," has been booked by the Keith office for an eight-week summer tour, opening at the Hamilton May 1.

Miss Wood will be supported by the quartet which appeared with her in "Buddies."

S. K. HODGDON'S SUCCESSOR IN KEITH'S IS W. DAYTON WEGEFARTH

Appointment of General Booking Manager Announced by E. F. Albee—Progressive as Resident Manager of Keith's Syracuse

DANCER STABBED

Mario Resents Remarks—Discharged at Flower Hospital

As a result of a verbal battle at 47th street and Broadway, New York, last week, Mario, Spanish dancer (formerly with Countess Ruskaya) was stabbed three times by an unidentified man, said to be a professional.

The victim was rushed to the Flower Hospital in a taxicab. After medical attention had been applied he was discharged.

According to the story a supposed friend of Mario questioned him regarding his intention for the coming season. After receiving a reply to the effect he was rehearsing a new act for vaudeville with Mildred Halliday, the inquirer, it is alleged, uttered remarks which did not meet with the approval of Mario, who made a punch for the offending person and in return was penetrated with a knife.

BILLY GRADY, AUTHOR

Graduates Into \$2 Show Business—Van and Schenck As Aids

Billy Grady, erstwhile vaudeville booker, man-about-town and merry quipper extraordinary, has finally pushed himself and his tortoise rimmed "cheaters" into the \$2 section of show business. Grady, who attends to the business affairs of Van and Schenck, is now working on the production of a two-act intimate musical comedy called "Sunbonnets and Derbies," which he wrote himself, Van and Schenck supplying the lyrics and music.

Grady's previous penmanship efforts were devoted to vaudeville playlets, he having written "Shivers" for Jean Sothern, and skits for McCormack and Irving and the Greene Sisters, for all of which he admits having received credit and considerable "jack."

Grady-Van-Schenck & Co. will own the new piece themselves and are now negotiating with a few Broadway producers in an effort to have its premiere some time in autumn. The cast carries 11 principals and a chorus of 16 and revolves around a rural experience which Grady avers he took from life in his home town, Alton, N. H.

SUE CARTOONIST

Ask \$200,000 Damages Arising from Newspaper Comment

Arthur Perloff and Ethel Graves Perloff, professionally Arthur Page and Ethel Gray (vaudeville), brought suit this week for \$200,000 damages against the News Syndicate, Inc., publishers of the New York "Daily News," and Ed. Randall, a staff cartoonist, for defamation and false caricature. The suit is filed through Kendler & Goldstein and objects to Randall's review of the act while it was playing the local Jefferson, the week of March 20.

Appended to Randall's usual percentage estimate of an act's merit is a line about there being no place in modern vaudeville for the act in question.

PLAYING OLD CONTRACT

Ryan and Lee Return to S. Hoboken—Walked Out Year Ago

Ryan and Lee are playing at the United States, Hoboken, N. J., on an old contract, to settle a difference that arose between the team and the house management about a year ago. Ryan refused to conclude the engagement at that time.

The dispute is said to have originally centered around the number of shows on Saturday and Sunday, the artist contending he should be paid pro-rata for an extra show on one of the week ends.

The official announcement of W. Dayton Wegefarth as successor to the executive office held for years by the late S. K. Hodgdon, in the Keith Vaudeville Exchange, was made this week by E. F. Albee. Mr. Wegefarth assumed supervision of the booking department Monday morning, a new desk, files, etc., replacing Mr. Hodgdon's, which were taken home by his son Raymond.

In announcing Mr. Wegefarth's appointment, Mr. Albee declared that some months ago he conferred with Mr. Hodgdon at length on the matter of an assistant, and it met with Mr. Hodgdon's hearty approval. Mr. Albee told him at that time that he never would be supplanted as long as the office existed, but felt he should be in a position to come and go as he wished, and to do this, an assistant would be essential. He had selected Mr. Wegefarth for this position and for the past four months Mr. Hodgdon had been diligently grooming Wegefarth for the responsibility attendant to the office. Mr. Hodgdon became very fond of Mr. Wegefarth, and, according to Mr. Albee, made it a practice to consult him every morning in reference to Wegefarth's advancement, taking a personal interest in making him conversant with all the details of the position. Prior to Wegefarth's arrival, Mr. Hodgdon's conferences with Mr. Albee were few and far apart in reference to office routine.

Wegefarth for 18 years was manager of the Grand, Philadelphia, and when the Keith interests took over the house Wegefarth went with it, acting as assistant to Harry T. Jordan. When the Syracuse Keith's theatre opened, Mr. Albee appointed Mr. Wegefarth as manager. His progressive manner of management and its attendant success suggested his appointment to headquarters. He came to the Keith office in New York to install an efficiency system, and has succeeded in eradicating a number of the minor defects in the booking and routing plan. He is exceptionally considerate in handling artists, and is looked upon as a perfect selection for the position so ably handled by his predecessor for many years.

Tuesday morning Mr. Wegefarth issued instructions to all booking men that thereafter everyone would be expected to start business functioning at least by 10 a. m. daily. The artists' representatives were asked to report not later than 10.30 a. m. A similar order was issued in the office a few years ago, but gradually faded out. Under the Wegefarth system it is likely to bear fruit.

NO. 2 WALK-OUT

Colored Act, Headlined, Refused Second Position on Program

Glenn and Jenkins left the bill at Broadway, New York, after the matinee Monday, the colored team refusing to accept the No. 2 spot assigned. Frankie Heath took the vacancy.

Glenn and Jenkins were topping the bill on the paper outside of the house. The colored boys notified the Keith office they would leave unless switched to a later position.

Dan Simmons, booker of the house, refused to change the running order.

\$3,000 FOR TWO DAYS

Nora Bayes was booked by Jenie Jacobs to appear in conjunction with the Palma Festival in Columbia, S. C., Wednesday and Thursday, receiving \$3,000 for the two days. In addition to the salary, transportation was paid both ways for Miss Bayes and her maid.

Lights Opening End of May

The season's opening at the Lights Club, at Freeport, L. I., will be set the end of this week, when its officers convene.

The official date will probably be Decoration Day.

ILLUSION FILM EXPOSE IN COURT ON INJUNCTION ACTION

Priority Will Be Judicially Determined—Goldin vs. Weiss Bros. Picture Co. (John Coutts)—Affidavit Charging Goldin with Collusion in Other Injunction Proceedings

For the first time on court record a judicial body will go into the history of the "Sawing a Woman in Half" or "Vivisection" illusion. Justice Delehanty Tuesday reserved decision in the Horace Goldin injunction suit against the Clarion Photoplays, Inc. (sued as Weiss Brothers' Clarion Photoplay, Inc.) and Alexander Film Corp., to restrain the distribution and exhibition of a reel titled "Sawing a Lady in Half." In it John E. Coutts actually performs the illusion and then exposes it.

Goldin's grievance is that the expose of the illusion would tend to damage him financially. At the trial in Special Term, Part I, Harry B. Kosch introduced a number of affidavits on behalf of the defendants, contesting Goldin's claim to the illusion, averring it was known to the ancient Egyptians 3700 B. C., and quoting that Albert A. Hopkins' book, "Magic," published in 1897 by Munn & Co., contains detailed account of the illusion.

Kosch frankly contests Goldin's priority to the trick. Never before has this question been threshed out in court. The people Goldin sued, with an exception in Kansas City (Selbit) conceded he was the first to introduce it in this country, but never sought to prove it had been done by others elsewhere before Goldin.

Mr. Kosch introduced an affidavit by Jean Belasco, of Meriden, Conn., who formerly did a "sawing" act. Belasco alleges collusion between Goldin and Melville A. Selden, Goldin's secretary and manager, and himself stating "he (Selden) would like to arrange with me so that he could obtain an injunction against my act and promised that if I would not contest an action which he intended to bring and permit him to get an injunction, he would take care of me and permit me to go on and play my act by paying a small royalty to Mr. Goldin, and also promised that there would be no publicity in the matter. . . . A written agreement to this effect was entered into, a copy of which I have in my possession. Relying on this agreement I permitted the injunction to be entered and as a matter of fact signed a judgment pro confesso and permitted a permanent injunction to issue . . . and thereafter I made arrangements with the plaintiff through Selden whereby I was to manage or book certain acts depicting the illusion of plaintiff's act and was to receive a salary of \$75 a week."

Sam Howe, the burlesque impresario, also interposed an affidavit setting forth he has been presenting the illusion since September 17, 1921, in conjunction with "Sam Howe's New Show," and that, although legally molested by Goldin in Baltimore, he was successful in the suit. Howe says he bought the paraphernalia from The Great Leon, April 25, 1921. He concludes: "In fighting this action on the part of Goldin I was put to an enormous amount of trouble, expense and inconvenience and it is my belief that the efforts of the said Goldin were intended solely for the purpose of preventing me from putting the show on the boards, but as stated after a prolonged legal battle and much delay and loss of money, his suit was thrown out."

Coutts' personal affidavit belittles the illusion as involving no "great thought or any great expenditure of money in order to perform the same." Referring to Goldin's statement he had originated the trick in 1911 and first performed it in vaudeville in April, 1921, Coutts calls attention to the P. T. Selbit controversy. Coutts states "the plaintiff attempted to warn the theatrical profession he was the sole owner . . . that the act of Selbit was unauthorized. In reply to the notices sent out by the plaintiff the said Selbit caused to

be published in Variety that your deponent has never heard of any action brought by the plaintiff against Selbit and that the act of Selbit is now being performed throughout the United States." Referring to the injunction Goldin secured against the Great Richards in the U. S. District Court for the Southern District of Illinois, Coutts also alleges collusion to the effect "Sampson (Richards' business manager) stated to your deponent that the said Richards, in collusion with Goldin, had permitted this injunction to issue under an agreement with the plaintiff, and that in consideration of the Great Richards not defending this action and not protecting his rights to perform this act, the plaintiff gave to the said Great Richards license to perform (Continued on page 7)



AL WOHLMAN
in "THE GRADUATE"
TOURING ORPHEUM CIRCUIT
Direction: LEW GOLDER

ORPHEUM, PAN AND LOEW ALL LOS ANGELES BOOKING RIVALS

Town Over Theatred and More Building—Circuits Turn to Film Colony for Feature Acts—Orpheum, Jr., Complicates Situation

Los Angeles, April 19.

Los Angeles as a booking center is gaining more attention. The story of establishing an Orpheum booking center here has become definite. Already Manager Ben Piazza of the new Junior Orpheum has announced his intention of booking acts on the Coast for both the senior and junior circuit. Harry Singer, who has been visiting here for some weeks, will take a hand in the initial bookings. The Pantages circuit has been breaking in an average of one act a week at the New Pantages theatre here ever since Alexander Pantages deserted his Seattle headquarters for city. Pantages, however, has been using big name acts for a week's engagement only, although many turns of minor importance open here and continue right over the circuit. In the future, there will probably be some lively competition between Pantages and Piazza for the big acts. The picture colony is being made the target for the outside men.

There is no question but that the opening of the Junior Orpheum has cut into Loew's State and the New Pantages. The latter house, however, has been running high class shows and seems to be holding up despite the competition of the new Orpheum, a block down the street. Loew's State, in the ideal location of the city on Seventh and Broadway, is feeling the pressure of its competitors principally at the matinee. Grauman's Million Dollar theatre and Loew's were the best matinee bets in town until the Junior Orpheum opened. But at this time the Junior Orpheum is getting the matinee play of the vaudeville houses, while Grauman's continues master of the picture field. Loew's is showing the cream of the pictures as far as the combination houses are concerned, but with Pantages and the Junior Orpheum offering bigger acts, the State box office needs help from the vaudeville bookers.

There are entirely too many amusement centers in Los Angeles for the population. The best showmen in town feel that the city will wake up with a bang some day

soon, to find out that the population isn't any way near large enough to support all the theatres. And right at this time the largest and finest theatre Los Angeles ever dreamed of is nearing completion—Grauman's Metropolitan.

Today Los Angeles' theatre seating capacity is 50 per cent greater than it should be, it is estimated. There are eight downtown first-run picture houses and six vaudeville houses, besides two for legitimate attractions and a couple using tab. Then there are a dozen or so smaller picture houses and any number of neighborhood theatres. The city claims a permanent population of 700,000, considerable more than it really has. Granting that it has its boasted population, the seating capacity here calls for one out of every three persons, including the children, to attend the theatre at least once a week for the house to break even. One of the big "four" picture theatres has been losing money right along. The others have just managed to get over. With a new house getting neat play (although not what was expected) and another to open soon, the exhibitors and vaudeville houses will soon be out with the S. O. S. sign.

Big name acts are going to play an important part in the future success of the vaudeville houses. Mr. Piazza's first ace as far as name is concerned comes the week of April 24, when Henry B. Walthall will appear in a dramatic playlet written by Ethel Clifton. Walthall has been popular in the picture colony for much time. He may be remembered through his work in D. W. Griffith's "Birth of a Nation." Walthall is doing what many other picture stars of yesterday or even of today will soon do. He is going back to vaudeville because conditions are very bad in pictures.

This week the Orpheum Jr. has Eddie Hearn, the famous racing driver, in a daredevil automobile act as its headliner. Pantages has secured Ben Turpin for the current week. It is understood that Ben "of the eyes" will make a tour of Pantages theatres. Other film stars are to follow, says the report.

The next month will bear close observation, as it is rumored here big time booking offices are to be opened. So many artists are vacationing here there is much good material to be had.

BULL POOL IN LOEW STARTS WITH SPECTACULAR DRIVE

Price Shoved to 18 5-8 in 22,600-Share Session—Arbuckle Release Ruling Has Double Effect on Famous Players Quotations

The long expected drive by the supposed bull pool which has taken up Loew, Inc., started Monday with a quick rally that carried prices to a new high of 18 5/8 during a sensational session in which transactions totalled 22,600 shares, or 10 times the normal turnover.

The move had been looked for since a month ago for three reasons. First and foremost, a speculative pool was formed in the issue at that time; the inner position of the company was known to have improved materially since the passing of the dividend a year ago, and it was generally held that the stock had done nothing to discount the general betterment of the business outlook, and was out of line with the rest of the list, which has been on the upward trend since the beginning of February.

Coup Unheralded

The pool took hold unheralded just after noon Monday, and in less than an hour ran the price up more than 2 1/2 points from the previous day's level. During the flurry there were half a dozen single trades in blocks of more than 2,000 (one single trade was for 3,200), totalling nearly 15,000 shares in two hours. The dip was as sudden as the rise. Several times square dabblers in the amusement stocks tried in vain to have short sales executed near the top, but apparently the maneuver consisted in shooting the price up, and getting out immediately. It is doubtful if the big turnover represented any substantial accumulation. Apparently the operators merely made a group of big purchases, and then switched to the selling side. The design may have been to serve notice that Loew had re-entered the active list.

The Monday peak was 18 5/8 and the close 17 3/4, net up 1 1/4. The final seems to be the pool's idea of about the right level for the present, for the stock has hung around between 17 and 18 ever since. Wednesday it got up to 18 1/4 for a few trades, but lapsed to 17 1/4, and most of the week's business has been done thereabouts.

The Loew bulge came in spite of a mischance by which the market was informed that Loew's bank obligations amounted to over \$800,000. The understanding in Times square is that the greater part of this is really a Metro obligation and does not affect Loew, except indirectly. How the mis-statement got out was a mystery to Loew officials. The statement also misquoted on Metro, making liabilities of banker too much.

The move, of course, was very largely manipulated as most violent

changes of the kind are, but there is reason to believe that it is fairly justified by the material betterment of the property. Loew can scarcely go very far until something definitely is done about the resumption of dividends. Nothing has come out as to the future possibilities in this direction, but the possibility of prompt action is always present and this situation makes it easy to run the price up by a market demonstration like that of Monday. As soon as big buying appears the speculative talent hop aboard and accelerate the climb. The reverse also is true and this makes for fast action both ways.

Famous Players Sags

Famous Players was easy, moving up sharply late last week on the news that Roscoe Arbuckle had been acquitted in the San Francisco film scandal case and this would release Famous Players comedies representing potential gross takings of \$2,000,000 and bringing back to the Famous Players books the \$700,000 which had been written off when the comedian was put on trial and his pictures barred from the screen. Under the influence of this news Famous Players quotations got up close to 84 late last week, but at the top a reaction set in, and when the statement appeared Wednesday before the open-

(Continued on page 7)

FIRST POP SHOW HOUSE GOING UP AT AUCTION

Gotham, on 125th St., Will Be Sold—Played Pop Vaude and Pictures in 1905

The Gotham, 125th street, between Third and Lexington avenues, New York, will be offered for sale at public auction, Tuesday, April 25, at the Vesey Street Exchange.

The Gotham was the first house in New York to play pictures and vaudeville at pop prices, the Gotham trying the innovation in 1905. The house was then called the Family, and operated by Sullivan & Considine. S. & C. used the house as a try-out theatre to get a line on acts for the circuit, which was principally west of Chicago.

The auction sale, ordered for the Gotham, which is presently playing pictures, was brought about as the result of an unsatisfied mortgage of \$140,000.



EDITH CLASPER and Co.
Assisted by NELSON SNOW and CHAS. COLUMBUS
in "LOVE STEPS"
Action HARRY WEBER

GERMAN THEATRICAL MARKET LOOKING TOWARD AMERICA

Berlin Amusement Director Says American Acts Will Be in Demand for Germans' Entertainment—French Specialties Offered for Importation

A communication received this week by M. S. Bentham from Erna Gillis, the Berlin amusement director, indicates that since peaceful relations have been established between Germany and the United States the amusement directors of Central Europe are looking forward with expectation toward the import and export of attractions with this country.

Gillis advised Bentham that the Admiral's Palace, Berlin, is scheduled to open in September next. He asked that Bentham submit available material for that stand, indicating American acts will be in demand in large numbers throughout Germany very shortly. Because of the animosity between England and Germany as a result of the war it is doubtful if the English amusement market will be called upon for any supply.

Gillis also offered through Bentham for American consideration two pantomimes now appearing at the Deutsches theatre, Berlin, called "Bazazzo," taken from the opera. He also offers the works of two prominent German composers, Dr. Benatzky and Edmund Eyseler.

At the same time a large number of French specialties have been offered for immediate American booking, the principal ones now being available including M. Severin and Co. (originally brought here by Wm. Morris), Raquel Meller, Sacha Guitry Co., Alexandre and Clothilde, Sakharoff, Mlle. Napierkowski, Gomez Trio, Robert Quinold and Partner, Alexandre, Demdoff and Tanara Gansakoudria.

RAFFINS' MONKEY FIGHT

Brother Sues Brother—Family of Monkey Trainers

Charles R. Raffin, of the Raffin family, monkey act trainers, has brought a Supreme Court action against his brother, Frank Raffin, asking for \$2,000 alleged due him under a 1916 contract. Frank Raffin had agreed to take out one of Charles' monkey acts, it is alleged, on a 50-50 net profit sharing basis. Charles alleges that since 1916 \$4,000 profits have been realized and that he is entitled to \$2,000, representing one-half of the net proceeds.

Charles Raffin controls a number of vaudeville monkey acts, including Everett's Monkeys. He has a sister also out in a monkey act. Another brother is a mail-carrier in London, having been formerly in the profession.

Frank Raffin at present is in San Domingo with a monkey act. August Dreyer, his attorney, has put in a notice of appearance, but no answer as yet.

JACK ELLIOTT LEAVING HIP

Youngstown, O., April 19.

John R. (Jack) Elliott, manager of the Hippodrome, has resigned as manager of the house becoming effective April 23 when the Hip will discontinue Keith vaudeville and install stock as a summer policy. Elliott has been manager of the Hippodrome since the house opened. He previously had managed the Grand opera house and Park.

The resignation follows a difference of opinion in matters of policy between Elliott and the Hippodrome Co. No successor for next season has been announced. It is reported locally strong overtures for a reconsideration are being brought to bear on Elliott who is very popular.

MUNDORF RETURNS

Harry Mundorf returned from Europe Tuesday morning after a two-year sojourn abroad in the interest of the Keith booking office. Mundorf, while on the other side, made a close study of conditions and will probably supervise all foreign importations made by the Keith agency from now on.

He will act as general bookman for the time being, not handling any books.

N. Y. GOVERNOR VETOES PROPOSED AGENCY LAW

Would Have Opened Way for Joint Commissions Above Present Limit

Albany, N. Y., April 19.

Included among the measures which did not receive the approval of Governor Miller in the bills contained in the 30-day list under the annual blanket veto was the Fearon bill, amending the general business law in relation to employment agencies.

This is the measure which has given occasion for so much discussion in theatrical circles because it was interpreted as opening the way for the charging of commission fees for vaudeville engagements in excess of 10 per cent.

According to the construction placed upon the text of the proposed law, it would have been possible for any number of agents jointly parties to the securing of an engagement individually to exact the minimum fee of five per cent each, no matter how high these combined commissions might be in total.

TWO NEW ACTS AT PALACE

Patricia Deacon, a Minneapolis society girl, will make her stage debut at the Palace, New York, next week, appearing in the George LeMaire and Joe Phillips act. The latter, who is out of burlesque, has joined with LeMaire. They will offer a combination of the osteopath and dentist turns formerly played by Conroy and LeMaire. Betty Dudley, a daughter of Edgar Dudley, will also make her vaudeville debut in the turn.

The Palace next week will also have Ed Rice's "Surprise Party," done at the benefit given Rice at the National, New York, last Sunday evening. The turn has a group of oldtimers.

POCKETBOOK PINCHERS

"Be more careful" is a new slogan that has been sounded throughout the Palace Theatre building, New York, by two stenographers whose purses were robbed of \$49 last week. The first victim, connected with the Lewis & Gordon office, was taken for \$40, while the girl in the Poli office reported a shortage of \$9 the following day. A telegraph messenger suspected of the Friday occurrence was apprehended by an officer on Broadway soon after he left the building, but as no evidence could be found on his person he was released.

ACT OVER RADIO

Oakland, Cal., April 19.

McCormack and Winchill, appearing at Loew's State last week, were employed in a radio stunt promoted by Manager Newman Wednesday night. The team gave a portion of their act in the theatre and were rushed to the broadcasting station in the Hotel Oakland, arriving there shortly before the completion of the final act on the State's bill.

They then proceeded to give the remainder of their act over the radio, an amplifier in the meantime having been installed on the stage.

Split Week at Hamilton

B. S. Moss' Hamilton will go into a split week policy May 22, playing six acts and a feature picture twice weekly for the summer months. The house is a two-a-day full week stand booked by Dan Simmons of the Keith office.

Act of Ice Skaters

Bobby McLean, American skating champion, is returning to vaudeville in a four-people act, titled "Tons of Ice." The new turn includes Doc Baker and Berk and Blue. All of the cast have been features of the Sherman House rink, for merit.



DET ER NOGET NYT I AMERICA!
HAR DE SET DET? HVIS DE
IKKE HAR SET OS—SAA SPORG.
BILLY JACKSON
ROYAL DANES

NIXON-NIRDLINGER SUED ON ALIENATION CHARGE

New Jersey Man Wants \$150,000 from Philadelphia Manager

Philadelphia, April 19.

Charging alienation of his wife's affections, Franz Voelker of Mays Landing, N. J., started suit against Fred G. Nixon-Nirdlinger, from whom he asks \$150,000 damages.

Voelker alleges the wealthy theatrical and film man is responsible for his wife leaving her home some months ago. Voelker was formerly a member of the Atlantic City tax board.

MARINELLI GOING ABROAD

Is Considering the Re-establishment of Branch Offices

H. B. Marinelli is arranging for a trip through Europe, leaving here early in June and remaining abroad until August. He proposes to take a number of American attractions with him, but the real purpose of the trip is to study conditions abroad and possible to reopen his offices in London, Paris, Berlin, Vienna and Petrograd.

This will be Mr. Marinelli's first trip abroad in eight years, he having been fortunate enough to reach this country during the war without molestation. Since that time he has been handling his foreign business through representatives in different cities, but has had no established headquarters. Fred De Bondy, his booking assistant in New York, will precede Marinelli to the other side.

Previous to the war Marinelli as an international theatrical agent was conceded to have the most complete organization of its kind, extending from New York to all continental capitals, including England. He did a booking business with the leading managers the world over. War disrupted the organization that had taken many years to build up.

HOUSE CLOSINGS

Reports the Philadelphia neighborhood vaudeville houses will discontinue were again current this week. Booking representatives on their arrival in New York for the weekly visit, stated the William Iann and the Grand opera house are operating from week to week, with a bad weather break liable to end the vaudeville season with other houses. Plans do not call for the Philly houses being dark, a change in policy being arranged for several. Stock is already decided for two, while another will probably offer tabloid musical comedy. The impending changes are dated for May.

Keith's, Indianapolis, April 30.
Alhambra and Colonial, New York, April 30.

Keith's, Columbus and Cincinnati, O., will close April 22 and May 6, respectively.

The Orpheum, St. Louis, closes May 22 and the Rialto, St. Louis, closes May 1.

Keith's, Indianapolis, April 30.
The Palace, Lakewood, N. J., discontinues vaudeville April 30.

The Lyric, Hamilton, Can., closes April 22.

The last show to play Shea's Victoria Street, Toronto, goes in May 22, when the house closes, afterward moving to the Princess, Montreal. The week of June 3 will close that theatre for the summer.

ORPHEUM CIRCUIT IN SECTIONS; BECK RE-ELECTED PRESIDENT

Meeting in Chicago, April 13—Three New Vice-Presidents Selected—Bright Prospects for Next Season

KEITH AGENTS MUST LISTEN TO ALL ACTS

Office Issues Order to Secure Openings for New Turns —Can "Show" in Harlem

Keith agents hereafter must not pass up any acts applying for openings, no matter of what type or grade of salary, according to an order issued this week by V. Dayton Wegfarth. In the event an act requests an agent to secure an opening the agent is obligated to instruct the act to apply to Mark Murphy, who will in turn arrange a try-out for the turn at the Harlem opera house or Proctor's 125th street.

The principle of the Wegfarth order appears to be that a small act will on occasion apply to an agent who does not care to handle it because of the unimportance of the turn. The act drifts away, failing to secure a hearing with the always remote possibility the act may possess sufficient merit to warrant bookings if given an opportunity.

Another Wegfarth order issued this week calls on the agents to be more prompt in notifying the bookers whether an act will accept a given engagement. The sense of the latter order is that agents must keep in constant touch with their acts.

CHANGES AT HAMILTON

Hamilton, Can., April 19.
Ruinous competition between Loew's and Pantages is the cause of contemplated changes at Pantages, it is said. It was not until the Pantages Circuit invaded the city with an additional house the box office returns at Loew's reported a decrease.

The Lyric, one of the Canadian Keith houses, playing vaudeville on a full week basis and closed several weeks ago for the summer period, reported a successful season.

It is understood N. N. Nathanson, one of the directors of the Famous Players Canadian Corporation, who, it is said owns the Pantages house, brought about the decision to change the policy, while he himself will take complete charge of the picture attractions when the change becomes effective.

FRED MACK WITH WILTON

Fred Mack, former booker of the Maritime Amusement Co., houses in the Keith office is now a vaudeville agent associated with Alf Wilton.

Mack held an interest in the Maritime houses which discontinued vaudeville and switched to pictures several months ago. He sold his holdings in the houses shortly following.

The theatres were located in the Maritime, Providence, of Canada, and played pictures and Keith pop vaudeville.

JACK MIDDLETON'S REVUE

Cincinnati, April 19.

Jack Middleton, for many years in vaudeville in a song and dance act, and later at the head of his tab musical comedy, has been engaged to produce the first revue to be given by the Oola Khan, Grotto, a branch of Masonry, at Emery Auditorium, on the afternoon and evening of May 6.

The book is by Harry V. Martin and music by Walter Esberger.

Pantages' Optional Notice

Memphis, April 19.

The Pantages theatre has posted two weeks' notice for the staff, but it is optional. The house is anticipating a closing date.

Arthur A. Seiffert, newspaperman, and Richard Pitrot, have formed a foreign booking alliance. Pitrot will shortly sail for Europe to take care of the foreign end. Seiffert will handle the local bookings.

Chicago, April 19.

Three new vice-presidents were added to the list of offices of the Orpheum Circuit, and Martin Beck was re-elected president for the ensuing year at the annual meeting of the circuit held in the general offices at the State-Lake theatre building April 13.

Mrs. Caroline Kohl was re-elected vice-president. The new incumbents to the other vice-presidential offices were Mort H. Singer, Marcus Heiman and Joseph Finn. Ben Kahane was re-elected secretary and treasurer of the circuit.

The executive board, appointed at the meeting in February consisting of Messrs. Heiman, Finn, Singer and Kahane, with Mr. Beck, ex-officio and having the deciding vote has already begun to function. At the meeting they made a most glowing report on the outlook for business next season. They stated a statistical report on conditions and prospects over the entire circuit for next season was far brighter than they even thought it might be.

It was also decided at the meeting to split the circuit into four units or sections for the coming season, and to make each of the vice-presidents responsible for the conduct of the theatres and business in their respective sections. The executive board in the future is to meet here one day each week at which time the section reports are to be made and action taken upon them.

It was voted to begin the construction of a new Orpheum, Jr., in Oakland, Cal., to cost in the neighborhood of \$1,000,000. Ground for this project will be broken in May.

Martin Beck returned to New York this week following the meeting of the Orpheum circuit directors held in Chicago last Thursday and resumed active management of the Orpheum properties.

The title of general manager of the Orpheum circuit has been abolished, this office having been juggled around for some years with no particular importance attached to it, since the established Beck system had all matters of any significance center around him.

Mr. Beck immediately upon his return instructed his booking department to close the Majestic, Milwaukee, at the close of next week and the Orpheum, Minneapolis, April 22. The Denver Orpheum is slated to close June 7.

Mr. Beck announced that next season's building program will take in junior Orpheum theatres in four cities, Omaha, Denver, St. Paul and Seattle. Work will be begun on these properties as soon as possible.

C. E. Bray arrived in New York Monday after a trip through South America, Panama and the west coast. His status will be fixed this week by Mr. Beck and he will probably be attached to the New York office.

PAGLIA-SABLOSKY SPLIT

Amos Paglia and Dave Sablosky, vaudeville agents, with offices in Philadelphia and New York, dissolved partnership this week.

When the couple originally formed, eight months ago, Sablosky controlled the Quaker City office, while Paglia stood responsible for the New York end.

With the dissolution, a mutual agreement was reached, whereby Sablosky will operate the Philadelphia office exclusively, and Paglia will do likewise in New York.

As it is necessary for Sablosky to visit New York every Tuesday for the purpose of booking, his name will be carried on the door of the New York office.

Hempstead, L. I., House Opening

The new Strand, Hempstead, L. I., recently completed, opens Friday (April 21) under the management of Salvatore Calderoni. The former Strand, controlled by the same interests, will be closed at that time. The new house will play six acts of vaudeville on Saturday and Sunday, booked by Fally Markus.

REVIEWS OF RECORDING DISCS

Variety department of critical reviews of the current phonograph records)

POPULAR

SHE'S A MEAN JOB (Fox Trot)—Frank Westphal and His Rainbow Orchestra.

IF YOU KNEW—Same—Columbia—No. A-3571.

Windy City loophounds and recent arrivals locally from Chi at one time or another, raved over Frank Westphal's Rainbow Gardens band. It started some wondering why he was not grabbed by a recording company and made an exclusive feature. Columbia has done it. Judging from their first release, they are as good a bet as Art Hickman was at one time until a rival organization swamped them. Westphal has something on Hickman—who was Columbia's stellar dance feature—in the way of instrumentalization. He has taken two average fox trot tunes and accomplished considerable with them through intelligent, skillful arrangement. At one time or another every instrument figures individually in the course of the renditions, including saxo passages, piano runs, banjo duets, brass blarings, etc. It is an excellent dance record and should become one of Columbia's monthly best sellers.

WIMMIN' (One-Step)—Lew Shilkret's Novelty Orchestra.

SEÑORITA (Fox Trot)—Same—Pathé No. 20685.

Lew Shilkret has elected to do "Wimmin'" (Fred Fisher-Eddie Cantor) as a one-step, although popularly a tiddler. The xylo hammering and the forte banjo picking distinguish this side of the record, including an Oriental interlude. "Senorita" (Santrey - Winston - Boas) is not so fandango as it sounds. In fact, the Spanish motif is but faint. Henry Santrey (from vaudeville) part-authored this number, sponsored by a company that has since folded up its tent and departed out of existence.

PERSIANNA (Fox Trot)—Bar Harbor Society Orchestra.

TELL HER AT TWILIGHT (Fox Trot)—Yerkes' S. S. Flotilla Orchestra—Aeolian-Vocalion No. 14284.

"Persianna," by Willy White, is published by the same house that sponsored "Dardanella," and is intended as a sequel to it. The same arrangement and tempo obtains, but the songwriters' axiom that a "follow-up" song will never attain the same popularity as the original is well borne out here. About the nearest current approach is "Granny," but which by no means is as popular as "My Mammy." It is an Oriental fox trot that permits for a wealth of orchestra effects and interludes. The Bar Harbor orchestra is a Yerkes controlled unit. On the reverse side Yerkes S. S. Flotilla band delivers "Tell Her at Twilight," which hints strongly of "Just a Song at Twilight." As a matter of fact, the vamp and introduction are identical with the first notes of the Carrie Jacobs-Bond classic.

TY-TEE (Fox Trot)—Ernest Husar's Hotel Claridge Orchestra.

WHEN BUDDHA SMILES (Fox Trot)—Nathan Glantz's Orchestra—Pathe No. 20683.

Two languid Oriental fox trots capably performed. The latter (Freed-Brown) is a soothing, sustained note dance.

TY-TEE (Fox Trot)—Carl Fenton's Orchestra.

STEALING—Same—Brunswick No. 2180.

"Ty-Tee" has been done in so many different ways comment is unnecessary. "Stealing," a new popular melody fox trot, could have

been orchestrated to better advantage. Its inspiring smooth-flowing chorus required majestic interpretation either by the brasses or the dulcet saxes. The violin is assigned to carry the air at the beginning in this case. Otherwise it is a good dance, including a trace of the Chopin Minute Waltz, from which in turn "Castle of Dreams" of the "Irene" score was "adapted."

ANGEL CHILD—Al Jolson (Vocal).

ANGEL CHILD (Fox Trot)—The Columbians—Columbia No. A-3568.

It is very seldom that a song is recorded "two ways" on the very same record. If a song is unusually popular a vocal record is made after the dance version. In this case both the dance and the vocal are backed up together, which means double royalty for the publisher and authors. Not such a bad break at that! Al Jolson delivers the song in his inimitable, though much imitated style, inserting ejaculations the authors never wrote. George Price, Abner Silver and Benny Davis concocted the words and music, although for some reason Price's name is left off the disk. This recalls an incident at the Jolson theatre on Sunday night, when Price appeared on the bill. Jolson was only a spectator, but somehow both had some words. Jolson audibly belittling "Angel Child" as not to be compared with his then current "Old-Fashioned Girl," which he (Jolson) wrote. Strangely enough, Jolson has been assigned to make a record of it. The Columbians render the fox trot version beautifully. Every known trick is employed, from switching the brass to the sax and back to the cornet for the melody carrying, including a "stop time" arrangement wherein the banjo picking in the accompaniment becomes strikingly noticeable.

IN BLUEBIRD LAND—Irene Audrey and Charles Hart (Vocal).

THAT'S HOW I BELIEVE IN YOU—James Craven and Male Trio (Vocal)—Brunswick No. 2185.

Irene Audrey, soprano, and Charles Hart, tenor, duet, "In Bluebird Land," in an optimistic vein in keeping with the spirit of the selection. James Craven's tenor, assisted by a male trio, assures the absent one sincerely how much he believes in her.

MAMMY LOU—Broadway Four (Vocal).

CAROLINA ROLLING STONES—Gotham Three (Vocal)—Aeolian-Vocalion No. 14278.

"Mammy Lou," a typical Harry Von Tilzer melody with a typical Von Tilzer swing is, beautifully gotten over by the Gotham 3. Vocal records undersell dance disks by a stupendous ratio yet this is a record that will probably sell big.

"Carolina Rolling Stones" (Parish-Young-Squires) is also a Dixie number and since the public is eating that stuff up the proper thing to do is feed 'em double portions of it. Say what one will, the great majority of the lesser hardboiled proletarians who vote this side of the Mason-Dixon line fall for the Swance, river, Alabama mammy and Carry-me-back-to-old-Virginny stuff like a sailor for a skirt.

SALLY AND IRENE AND MARY—Frank Crumit (Vocal).

BOO-HOO-HOO—Same—Columbia No. A-3543.

"Sally and Irene and Mary" was first introduced in Eddie Dowling's (Continued on page 28)



"DEMAND THE ORIGINAL"
BETTY—MARTIN and MOORE

"The middle class rules England and that is why they keep Lloyd George in harness. The people of England know well that he is one of the ablest statesmen in the world today. American middle class want to rule, too, but they choose a crop of Main Street boobies and have no confidence in them after making their choice."

"By booking Martin and Moore you never go wrong."

TALK No. 13

LOEW POOL STARTS

(Continued from page 5)

ing that Will H. Hays and Adolph Zukor had agreed to withhold the Arbuckle pictures, the buying inspired by the good news was undone and selling set in. By noon Wednesday the price had got into a new low for the movement of 79%.

The position of the Famous Players pool is obscure. Last week there was every indication of an aggressive attitude, particularly in reference to the preferred which was worked up to 93 for a time. But the proposition of holding it there was too much. By Wednesday the senior issue had eased to 94, close to its low for the year. Of course it would be desirable to maintain a good level for the preferred for its effect on the common and for the sentimental reason that all business men like to keep their investment paper at an attractive figure. The weight of market sentiment, however, seems to be against higher figures for Famous Players just now.

Goldwyn Up

There were indications that the forecast of an upward move in Goldwyn was getting under way. The turnover was slightly increased and for the first time the bottom appeared to be established at 7. It would seem reasonable to assume that the campaign of accumulation had been pretty well accomplished during the flurry of a month ago and not the steady advance to an attractive realizing price would be in order.

Orpheum participated in Tuesday's setback in a moderate degree, getting down to 18 1/2 at the close. It recovered to 19 Wednesday. The ironing out of whatever division there may have been among the company officials had been expected and had no effect when it became public.

The summary of transactions April 19 to 19 inclusive is as follows:

STOCK EXCHANGE

Thursday—Sales High Low Last—Cng
Fam. Play. Inc. 8200 83 82 82 1/2
Loew, Inc. 2200 10 16 10 1/2
Orpheum 300 19 19 19 1/2
Boston sold 200 Orpheum at 19 1/2

Friday—Exchange closed.

Saturday—
Fam. Play. Inc. 2100 83 82 82 1/2
Loew, Inc. 100 34 34 34 1/2
Loew, Inc. 3100 10 16 10 1/2
Orpheum 400 19 19 19 1/2

Monday—
Fam. Play. Inc. 7200 82 81 81 1/2
Loew, Inc. 300 34 34 34 1/2
Loew, Inc. 2200 10 16 10 1/2
Orpheum 300 19 19 19 1/2
Boston sold 125 Orpheum at 19 1/2

Tuesday—
Fam. Play. Inc. 1500 81 80 80 1/2
Loew, Inc. 100 34 34 34 1/2
Loew, Inc. 1300 10 16 10 1/2
Orpheum 300 19 19 19 1/2
Boston sold 225 Orpheum at 19 1/2

Wednesday—
Fam. Play. Inc. 6700 80 79 79 1/2
Loew, Inc. 100 34 34 34 1/2
Loew, Inc. 5200 10 16 10 1/2
Orpheum 300 19 19 19 1/2

THE CURB

Thursday—Sales High Low Last—Cng
Goldwyn 3200 7 6 7 1/2
Friday—Exchange closed.

Saturday—
Goldwyn 1700 7 6 7 1/2
Monday—
Goldwyn 700 7 7 1/2
Tuesday—
Goldwyn 500 7 7 1/2
Wednesday—
Goldwyn 3200 7 7 1/2

CABARETS AND ATTRACTIONS

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

Beaux Arts—Geraldine Karmis in the Gold Room (called the "Pacific Coast sensation").

Blossom Heath Inn—Has been doing good business on week-end over winter. Ray Miller and band. Summer dance attraction opening when reopen formally.

Cafe de Paris—Show includes Vie Quinn, Frank Farnum, Midgie Miller, Eddie Cox, Sally Fields. A Whiteman orchestra (Vernon Country Club band) dance feature.

Club Dansant—Poor business closed Club Dansant for three weeks, reopening Monday with Jack Shilkret's orchestra supplying the dance music.

Club Maurice—With Irene Bordoni guaranteed \$2,000 weekly, management is nipping the customers a "deuce" per head, which has raised considerable dissatisfaction. Last month the Club Maurice gave 'em a full sized show at half the covert charge, with no restrictions on the sartorial appearance. Now one cannot get a ringside seat if not sporting formal evening wear. Miss Bordoni sings three or four numbers, making her first appearance at 1 a. m. Up to then Miller's band sole entertainment.

Club Royal—Clyde Doerr conducts a Whiteman orchestra at this exclusive club, judging from the two to three-dollar covert, according to the day of the week.

Gallagher's Broadway Gardens—Charles Cornell's "Let's Step" floor show and Napoleon's orchestra.

Healy's Golden Glades—Review of Reviews and two dance orchestras.

Hotel Astor—Al Notary's orchestra.

Hotel Biltmore—Hazy Natzy's orchestra.

Hotel Claridge—Ernest Hussar's orchestra.

Hotel Pennsylvania—Vincent Lopez's orchestra. Lopez is building up popular following among the young folks. Grill menu scale also attractive for the moderate purse.

Hotel Plaza—Henry Rittmeyer's orchestra.

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

Hunter Island Inn—Burt Hirsch the winter attraction and no small factor in drawing 'em through the off season. Business on week-ends exceptionally good.

Knickerbocker Grill—Edward Elkins' orchestra, Edith Kelly Gould and William Reardon.

Little Club—Joe Raymond's orchestra opened Monday, succeeding Al Jockers, who goes to the Woodmansten Inn, Pelham, N. Y., starting April 18. No show at the Little Club as formerly.

Little Hungary—Lower East Side Bohemian resort has Rigo's orchestra and show.

Maurice & Fitzgerald Grill (formerly Healy's)—Jack Small, orchestra.

Montmartre—Emil Kolman's orchestra.

Moulin Rouge—Society Circus revue here for some time. Ted and Catherine Andrews featured. Ben Selvin's orchestra fixture for dance music.

Palais Royal—Paul Whiteman's orchestra and Evan Burrows Fontaine attractions in the Versailles Gardens. Whiteman playing Keith vaudeville in conjunction, although due to rest for summer. Whiteman at first intended going abroad, but has changed his plans.

Pavilion Royal—Specht's Society Serenaders, who made such impression in Atlantic City, will probably open at the Merrick road roadhouse for summer. Pavilion has lately been opened on week-ends, but will formally reopen in three weeks. The Salvins are negotiating with Specht for the engagement, dependent on the latter's vaudeville bookings.

Plantation—The old Polles Bergere has an all-colored revue that is catching on. Will Vedory's orchestra officiates. Florence Mills, late of "Shuffle Along" is an added stellar attraction.

Paradise—The rechristened Reisenweber's has been dubbed Paradise a la Russe in honor of the now Red Rooster Players, a Russian troupe, which opened there this week. They succeed the former "Dixieland" all-colored show. In the Crystal Room Princess Kalama, Mary Relly, a lusty coon and rag singer, hailing from the Windy City, Art Frank and Billy Kahe are the attractions. Sherbo's orchestra is on one floor and Giorgio Passilia's band, formerly at the Ambassador, on the other floor.

Pelham Heath Inn—Lou itadern, last at Woodmansten, succeeds Strickland's orchestra.

Rendezvous—Divertissement Russe, including the Russian Balalaika orchestra, is current. Joseph C. Smith's orchestra also.

Roseland—Sam Lanin's orchestra and Mal Hallett's band.

S. S. Flotilla—Percy Elkeles' new floor show and Yerkes' orchestra. Show has greatly improved business.

Stauch's—Coney Island resort reopened last Friday. Sidney Springer's 15-piece orchestra has been re-engaged as musical and dance feature.

Strand Roof—Friedlander's revue and orchestra. Bands have changed so often since Billy James quit it is difficult to keep track of the changes.

Ted Lewis Club—With Lewis en tour in the "Greenwich Village Polles." Joe Gibson will be in charge of the orchestra.

Woodmansten Inn—Al Jockers' orchestra.



J. W. LIDDLE Presents
RENEE BONNAT
"A ONE GIRL PRODUCTION"

Acclaimed by the press: "A vaudeville genius of rare grace and mimicry."

Restricted Material. Assisted by ANDY RIGGS.

Western Representative, SIMON AGENCY

CARNIVAL ARRESTS

Detectives Make Bronx Raid—Ten Men Taken

A flock of detectives raided the carnival held on a lot in the Bronx by the Willard A. Elton Post of the American Legion Monday night. The police were after the men operating paddle wheels and other chance devices, claiming a violation.

Ten arrests were made, a large crowd of post members and visitors to the carnival following the officers through the streets.

At the police station an injunction issued by a judge restraining interference with the carnival was displayed by post officers. The police captain, however, backed up the detectives.

The men arrested were operating booths where prizes of dolls, blankets, dolls and the like were prizes.

The Ten users' Club of America will stage its annual benefit Sunday, April 23, for the relief fund of the organization. The show will be held at the Hudson theatre.

MAGIC EXPOSE SUIT

(Continued from page 5)

two patented tricks belonging to the plaintiff herein and also agreed to permit the Great Richards to perform the plaintiff's act in all towns where there were no theatres, directly or indirectly controlled by the Keith interests.

There is another suit pending in the New York Supreme Court by Goldin against William J. Bird and others for an injunction to restrain the release of a similar film produced by the Clarion Photoplays, Inc.

Goldin was successful in that suit, Justice Newburger granting the temporary injunction saying, "the ownership by the plaintiff not being disputed, the application for an injunction will be granted." Goldin has been ordered to increase his \$250 posted bond to a larger amount, but it has not been fixed as yet. Bird's attorneys will move to renege the injunction motion this week.

Justice Delehanty has taken the Weiss Brothers' case under advisement. A decision is expected shortly.

INSIDE STUFF

ON VAUDEVILLE

Jack Lewis is back, agenting, in the Keith office, after having covered himself with glory through the recent Thomas Jefferson Memorial Dinner given by the National Democratic Club at the Hotel Commodore, New York. The dinner had 1,600 diners, including representative democrats from all over the country. Its management was entirely placed with Lewis, who devoted three previous weeks to the affair. His credit came in generous chunks when the dinner ran off like clockwork with many asides other dinners had had no notion of. Mr. Lewis applied showmanlike tactics to his direction, and the results were in accordance. The dinner received much further publicity upon the denial by ex-President Wilson of an authorized statement as made on his behalf by Jos. Tumulty during the dinner.

Mr. Lewis has been active in democratic politics for a few years past. Always a ready wit, who pours out genuine humor, Lewis can adapt himself to any company. He has managed the campaigns of local democratic candidates for a couple of years, and has yet to record a failure. He seems to stand very strong with the National Democratic Club crowd, and as that club, on Fifth avenue, holds the representative democrats of the nation in its folds, Jack certainly picked a live one.

At the same dinner Wilton Lackaye made a speech that evoked much admiration and not a little laughter, for Lackaye's incisive style is gaining him national recognition as a speaker. He has grown to be more and more in demand of late as a guest on the dias at big affairs.

Mabel Stark, the wild animal mistress of the Ringling-Barnum & Bailey circus this year, is, like other trainers of wild beasts, much scarred. Her reputation preceded her. With the Al. G. Barnes circus, which is a two-and-a-half-hour wild animal show, she is credited with having broken every "cat" in the outfit. She has won the admiration of every trainer on this side of the water and is admittedly the world's leading woman exponent of wild animal tamers.

Billy Jerome, the veteran songsmith, sprang a funny one at a recent meeting of the Composers and Lyric Writers' Protective Guild. Referring to Ireland's internal turbulent state of affairs, he said, "Look at Ireland. They're spoiling our business over there. We couldn't sell an Irish song for a nickel." Which goes to show how national events figure prominently in the nation's popular songs. Right now a flock of radio, finale hopper and flapper songs are under way for exploitation.

The news that Clark and McCullough had been engaged for next season's revue at the Music Box was of particular interest to the old guard with the Ringling-Barnum & Bailey outfit. The comedians started out as \$30 a week clowns with the Ringling Circus, when that show pitched its big top exclusively in the west. Lew Graham advised the youths to trot east and aim for burlesque, advising Clark to moderate his material, which was then inclined to be too rough. The next time Graham heard about them, the team was featured in Jean Bedini's Columbia wheel production.

George Henshall, who handled the publicity for Shubert vaudeville in Cleveland, has returned to New York and immediately started agenting Palsade Park, the outdoor project of Joseph and Nick Schenck on the Hudson, which opens its season Saturday. The park has been open 10 years, an annually he has been the winner for the press trick against all comers.

Men at Madison Square Garden, where Zit or Zip is the "standard" freak with the Ringling-Barnum outfit, say they never knew the old darkey by any other name than Zip. The man is 71 years old. It is 60 years since he was first exhibited at Barnum's museum, Broadway and Ann street, New York. For a time he was one of the freaks at Bunnell's on the Bowery, and he slept in a bureau—just put in there for the night. That is vouched for by one of the best known officials of the Ringling bunch.

One of the popular southern songs of the day refers to a "Kentucky home on the Suwanee shore." While hundreds of acts are weeping this sweet sentiment, it chances that the Suwanee River is in Florida, some 1,200 miles from the nearest point in Kentucky. This was pointed out by a prominent single, who changed the lyric to read "Ohio shore," which is O. K., as the Ohio flows along the border of Kentucky.

One of the best stories on Coney Island to date was published in the "Saturday Evening Post" under the title of "Keep to the Right, Don't Shove." The yarn is anonymous, the "old showman" author admitting 77 years of age, and gives his present occupation as that of a Barker. He states the admission tax paid the government last year by the resort with which he is connected was \$100,000. It is supposed Luna Park is meant, the tax showing the gross for last season to have been \$1,000,000.

There is a reference to "Zit," the old Negro freak with a pointed head, who isn't as dumb as he makes out. It was commonly supposed the colored man was called "Zip," but the author is an old hand in the circus game and explains "Zit" is a contraction of "What Is It?" the old label used in the days of the Barnum show. "Zit" is still "working," being among the freaks of the Ringling-Barnum & Bailey outfit. It was "Zit's" comment, according to the old showman, that women's styles "will kill the leg shows," and he points out the present bad season in burlesque as proof.

The story estimates the value of the buildings at Coney to be \$10,000,000, with no fire insurance carried because of the frame construction in general use. The showman stated that one insurance company offered to accept a risk of 15 per cent. of the gross receipts during the year. The offer was rejected as impossible.

The Salvins are understood not to be heartily in accord with Paul Whiteman's vaudeville appearances for Keith, starting at the Palace this week, figuring it will hurt the Palais Royal business. The cabaret has not been drawing well of late, everybody evidently intent on fighting shy of expensive entertainment and fancy prices. The Salvins are reported objecting for that reason on the premise that prospective patrons of the Palais Royal attracted by Whiteman's music might patronize the vaudeville theatre instead, at a great financial saving, or that after-Palace diners would pass up the Palais Royal since Whiteman has performed enough for their benefit for an evening.

Three production turns of the girl-act type were given added booking this week in the Keith office, though listed to close for the season. The producer wired the turns they would stop at the end of the week. The players replied they would take a 25 per cent. cut if further time could be secured. By eliminating his profit the producer then offered the acts at substantial cuts under the figure set for the turns, and extra bookings were gained, some being repeat dates. One of the acts which had been getting \$1,900 was "sold" at \$1,200, and another which had been getting \$1,500 was taken at \$900.

The Keith office bookers are reported to be holding down very hard on salaries for next season. It has resulted in several contracts for routes next season being held up. Acts to some extent have declined the reduced figure that runs from 15 to 25 per cent. under the salary of this season. In other cases the salary as set this season remains for next season. So

far the Keith office, it is understood, has negotiated only with the medium salaried turns. No headline or feature acts are reported engaged by it for next season as yet.

There is a \$3,000,000 building on Broadway which can only hold 150 pounds to the square foot on the ground floor. The Building Department requires reinforcement of the flooring when anything over that weight is moved in. It is said to have been an error by the architect.

CABARET

The Gorman revue is at the Hotel Walton, Philadelphia, for a short run. It will play other cities for two or four weeks each, eventually returning to New Orleans. It opened there at the Grunewald. Georgia Hewitt joined the revue this week.

"Bandana Land," at Reisenweber's in the Bandana room, is to open Monday evening. It's an all-colored floor show.

The road houses around New York are announcing opening dates between now and May 1.

Abe Lyman has replaced Art Hickman at the Los Angeles Ambassador hotel. Hickman is resting in San Francisco. Lyman has increased his band to ten pieces and is getting considerable play at the city's largest hotel. Lyman formerly supplied the music at the famous "Ship cafe" in Venice, Cal., and later took over the Green Mill aggregation. The band is booked for at least 12 weeks at the Ambassador, with a probable trip to the other Ambassador hotels. Practically every prominent picture star in the business wired the bandmaster "good luck" at his opening Saturday night.

The Red Rooster Players succeeded the "Dixieland" revue as the prime attraction at Paradise (formerly Reisenweber's) Monday. The Red Rooster Players is a Russian troupe, in honor of which the cabaret has been renamed Paradise a la Russe. Mrs. R. W. Hawkesworth is managing the company. "Dixieland" opened at the Beaux Arts, Philadelphia, Monday, with Harper and Blanks and Dave and Teresa featured.

Cliff Edwards and Band have signed to play at the Alamac, Atlantic City, for the summer season.

The suit of Shuffle Along, Inc., against Florence Mills to restrain her appearances nightly for the Salvins in the Plantation (formerly Folies Bergere) was discontinued this week. Wentworth, Lowenstein & Stern, the Salvins' attorneys, acting for Miss Mills, produced her contract with the all-colored "Shuffle Along" show, which contains a two weeks' cancellation clause. Shuffle Along, Inc., sought to restrain Miss Mills from appearing in cabarets, alleging breach of contract. Miss Mills handed in her fortnight's notice and signed with the all-colored revue now in Plantation.

Paul Whiteman has incorporated to handle his many orchestras throughout the country. Since Whiteman's arrival locally at the Palais Royal from Los Angeles via the Ambassador, Atlantic City, where his band first came to the fore publicly in the east, he has been corralling the cream of the orchestra business. His Palais Royal bunch and the Vernon Country Club orchestra (first under Arnold Johnson's and now under Jimmy Guest's leadership) have been greatly responsible for reviving business at both these Broadway cabarets. In addition Whiteman controls the orchestras at the Club Royal (Clyde Doerr, director), Little Club, Pavilion Royal (all in New York), Carlton-Terrace, Cleveland; Hotel Sinton, Cincinnati; New Ocean House, Swampscott, Mass., and three organizations for New York social functions and dances. In addition there are two "Romance of Rhythm" bands touring in Pennsylvania and Ohio and the south respectively. Coupled with his phonograph income from the Victor and other disks, including some of the other bands, and his vaudeville engagements, Whiteman commands substantial revenue.

Governor Miller last week signed the Pitcher pool room bill, providing that all parlors in New York State excepting in cities of 400,000 or more, obtain licenses to conduct their business. The measure also eliminated the words "pool room" and lists them as pocket billiard parlors. The law takes effect Sept. 1.

"Small time" bootleggers upstate, New York, are avoiding payment of a court fine by serving 30 days in jail and then taking a pauper's oath. The law provides that where a man has been imprisoned for failure to pay a fine he may, at the expiration of 30 days, make application to a United States Commissioner for discharge as a pauper. Before he is released, the prisoner must make an oath in writing before the Commissioner that he has no money or property. "Big time" bootleggers scorn serving a jail sentence to get out of paying a fine, which is never over \$1,000 for a Volstead violation. The "palace" bunch pay their fines and leave court to make it up in a few days' or a week's good business. Since Judge Frank Cooper of the United States District Court imposed a jail sentence on a man convicted of violating the national prohibition law a second time, however, the Volstead violators have been very careful of getting caught again. A source of encouragement to them had always been that apprehension meant only the payment of a fine—a debt which could be easily wiped off the books by future profits. But a shiver goes down their backs now when they remember that a second conviction may result in a "vacation" behind the bars. That takes a lot of the exhilaration out of the game.

Young's Million Dollar Pier, Atlantic City, will have Benson's Orchestra of Chicago for the summer. The Benson aggregation start their seashore season June 25. Emmett Welch will return to the pier with his minstrels for the summer, and the program for the Hippodrome will include a number of acts from the Keith office.

The farm of William T. Wells on the Indian Fields road, a quarter of a mile west of Aqueduct, town of Coeymans, declared last fall to be "the wettest place in Albany county, N. Y." is now as dry as the Sahara, a visit by Albany prohibition enforcement agents under Henry J. Waldbilling revealed this week. A squad of dry sleuths swooped down on the Wells farmhouse, but failed to find booze on the place. The "raid" was made following complaint by Ellis R. Conrad, a New York broker, who alleged that he bought liquor at the farm and that Wells had refused change for a \$5 bill. Conrad told the agents that Wells threatened "to beat him up" if he didn't get out. The agents obtained a search warrant and visited the farm one night last week shortly after dusk. A careful search of the place failed to reveal any whisky, however. Wells denied ever having seen Conrad. The agents believed the liquor said to have been on the farm was well hidden or had been moved. The farm was raided last fall when, it is said, three barrels of wine, 24 cases of home brew and other liquors were seized. The raid was made without a search warrant and counsel for Wells has filed petition with Federal Judge Frank Cooper for the return of the seized liquors, setting forth that the raid and seizure was illegal. Judge Cooper has not ruled on the petition, neither has Wells made a plea in open court.

Ansel Mollieur of Chazy, former United States customs service employee, and Frank Mullen, part owner of Mullen Brothers' garage at Chazy, were held for the federal grand jury in \$1,000 bail each when they were arraigned before United States Commissioner William L. Pattison at Plattsburgh last Friday charged with impersonating federal officers and confiscating 44 cases of Scotch whiskey from Bert Duval of Ellenburgh and Walter Prevost of Peru. Promised immunity, Duval and Prevost told the Commissioner that coming from the Canadian border, 38 cases were carried on the wagon driven by Prevost, while Duval had six cases in his rig. Near Scotia, they testified, four men alighted from two autos and stopped them, transferring the rum and driving away. Mollieur and

Mullen were identified as two of the four men in the hold-up. Both swore that at the time of the hold-up they were at their homes and this was corroborated by their wives. Mollieur left the customs service March 1 last after a term of 60 days.

Federal Judge Frank Cooper of the Northern New York district is still handing out large fines to violators of the Volstead act. At Syracuse last week, Samuel Blodgett of 125 Madison avenue, Albany, drew a \$500 fine for selling whiskey. "There's no use saying I didn't have the whiskey. I admit I sold it to my friends, and was in trouble last May under the state prohibition laws," pleaded Blodgett. The judge lost no time in assessing the fine. The defendant was not represented by counsel as he told the court he did not think it necessary to have a lawyer. Blodgett apparently expected to escape with a nominal fine, for he only had \$300 in court to settle his federal obligation. He was permitted to leave that on account with instructions to settle the balance when he returned to Albany, which he did.

NOTES

A temporary reunion has been reached between Francis X. Donegan and Amelia Allen, whereby the couple will complete present vaudeville bookings. Following the vaudeville dates, Donegan will team up with another partner for vaudeville, while Miss Allen will join the "Music Box" for next season.

The recent judgment of \$2,000 awarded Olympia Desval against the American Railway Express Co. as a result of delay in transportation of stage paraphernalia, has been appealed and is on the calendar for a hearing before the Appellate term of the Supreme court.

Equipment valued at \$6,000 belonging to the "Mighty Doris" shows, a carnival, was destroyed by fire near Kansas City, April 13. The property was in a three-story building, which had been used for winter quarters. John Lazia, manager, reports that the loss was covered by insurance.

The show is billed to open April 15, and a large part of the equipment had been loaded. Manager Lazia says the loss will not delay the opening. The property burned consisted of six newly painted wagons, canvas and tools.

When "Molly Darling" opens at the Palace, Chicago, for its summer engagement, it will take along its own electric sign, 7 by 14 feet, which will cover entirely the space now utilized for the headline vaudeville attractions at the Clark street house.

Max Hoffman, Jr., will not continue with his mother, Gertrude Hoffman's act. His appearance with his wife (Norma Terriss) in a dance specialty at the Palace last week in Miss Hoffman's production was only temporary because of the latter's sprained ankle. Hoffman and Terriss this week resumed their bookings as a two-act.

Today (Friday) is N. V. A. day in the theatres of the Vaudeville Managers' Protective Association membership. The matinee receipts are donated to the funds of the club. It is the third annual event of its kind. In previous seasons the gross amount of the matinees ran around \$35,000 each year.

As a result of a recent decision of the Vaudeville Artists' Federation, England, Bert Levy, cartoonist, will sail for the other side May 2, on the "Aquitania" to fill vaudeville dates of eight weeks in Berlin, Germany, which he had contracted for prior to the war. He has also completed arrangements to play London and Paris, which will probably keep him on the other side for the entire summer.

The toddle top craze is to take its place with booze and other implements of destruction without the pale of the law, for Governor Miller last week at Albany signed the Duke bill prohibiting the sale of toddle tops, better known as "Put and Take." The new law prohibits the sale of any implement in the use of which there is an element of chance of winning or losing money. As a result of the wording in the Duke act there is much speculation here as to whether the law will prohibit the sale of playing cards, dice and other accessories of Lady Luck.

Friday, April 21, 1922

MAJESTIC

Chicago, April 19. It took "The Blue Streak of Vaudeville" to inject life into the Monday night show and to encourage attendance. Not in many a moon has there been such an outpour of the populace toward Monroe street. And from the manner in which Rae Samuels, Chicago's own singing comedienne, was greeted, it was all her doings.

Miss Samuels had the headline position and held it rightfully, despite the fact there were other big names on the bill. With B. Browne at the piano, following Fritz Leibler, who had rendered his Shakespearean oration on the "Death of Caesar," Miss Samuels occupied quite a precarious position. The folks had just witnessed and listened to a stirring death oration when out stepped Rae and announced "Caesar is dead! Now let's have fun." No sooner said than done for Miss Samuels started out to goal 'em with her repertoire of syncopated and comedy melodies. It was all gravity from the start.

Opening the show were Chong and Rosie Moey, presenting their Chinese version of American song and dance. The couple are attired in native costume, and have a gorgeous full stage setting of drapes. Their youthful and ambitious couple gave the proceedings its initial impetus, which was held up by Alexandria and Partner, two men. The act opens in dark stage, with one of the men attired in stage hands' costume making the wrong setting and working in travesty fashion, dropping things around stage in awkward fashion. Then the other man comes on, and after wasting five minutes on alleged comedy they go into playing on the xylophone. Had this been done at the start, with the two men working straight and getting right down to business, the boys would have stepped on it early instead of getting a mild reception. They know how to slam the xylophones, but they do not know how to be comic.

Florence Nash and Co. in "A Breath of Fresh Air." The theme is the familiar type of Irish offering. It is a true Nash vehicle with Miss Nash, of course, carrying off the honors.

Will Mahoney, with his nut comedy songs, talk and eccentric dancing, on next, stopped the show cold. He did a full 22 minutes, and it seemed as though there was no stop limit, but the customers liked him and held on to him as long as they could.

Edna Leedom, with John Gardner, came next with more tomfoolery. At the opening Miss Leedom was handicapped through the loud laughter of one of the local horde of song pluggers who was seated in a box, breaking loose as she was attempting to tell a "gag." He kept this up for a few "gags" until Miss Leedom stepped out of character and reminded him that even though he saw the act before he should give her an opportunity of going on.

Being the anniversary of Shakespeare's birth, it was quite appropriate to have Fritz Leibler and his company.

RIALTO

Chicago, April 19. Earle Williams in "The Man from Downing Street" was the film attraction. By the time the first act came on for the first show the main floor was well occupied and settled. In a most unusual manner Zeno, Moll and Clark started the machinery running, with sensational work on a trampoline and three bars. The act opens with two men sitting on the end bars, and the third man entering in bell hop attire, paging one of the trio. He tries to deliver the message to the person on the bar by bouncing on the trampoline, somersaulting, and the like. This made way for the two-bar workers to snap into swift routine.

This fast shove-off for the show did not mean much to the balance of the bill, for it ran just mildly. Murphy and Klein trotted on for their familiar routine of telling gags by dropping cards from a valise with the wording on the card. The man goes from saxophone to piano and sliding whistle, while the woman flits through a routine of songs, making one change. The team pleases the small time audiences and left them satisfied. Norton and Wilson strolled in to the music of the Wedding March, and then the man slams the bride's parents, with the bride coming back with more in suits. They work before a special drop in "one," with each of the duo coming on for single numbers, acquitting themselves in only fair fashion. Where both stand up best is in their closing bit, the woman doing an Oriental dance in costume during a "dope" number by the man.

Tyler and Crolius were the third man and woman act in succession and in "one." They were placed on the bill in a spot where they had everything in their favor, and the team work took advantage of it. The man is one of those "nut" comics who works to the point of perspiring, is never still a minute, and always ad libbing effectively. Ken Harney, with the assistance of a round-figured colored man, next. Harney seems to be climbing down the ladder, as his work, dancing and other efforts impressed as being only mildly acceptable. Herbert Denton and Co. of one woman presented the sketch of the bill. Both do their work with ease and bring out the plot skillfully.

They made way for Bryant and Stewart, two men, who save their comedy and song with a fine flavor of showmanship. In comparison they do not work half as hard as Tyler and Crolius, yet accomplish the result they aim for. "Rice Pudding," with two boys and two girls, and its producer, Felix Rice, at the piano, closed the bill. Rice had assembled a pleasant support, which he has directed into a delightful act.

STATE-LAKE

Chicago, April 19. "Easter Monday" seemed to be fun day at this house, for it fully recuperated from the dullness of "Holy Week." There was a crowded house to view the third or supper show. The show is a singing, dancing and comedy talking festival, with the headline honors apportioned to Emma Carus.

Miss Carus, on fifth, with Walter Leopold at the piano, announced she was full of pep and upheld this assertion with her vigorous and forceful manner of rendering song, comedy talk and grotesque dancing. Following a pair of show-stoppers—Burns and Freda—Miss Carus managed to demonstrate that she is still in that class by bringing on the stop sign twice in succession.

Opening the show were Jack and Jessie Gibson on the high wheel and an avalanche of comedy talk. They gave the show a good start and the opening pace was kept up

UNDERWOOD BENEFIT IN CHICAGO APRIL 30

Friends Arranging Performance for Theatrical Man in Hospital for Year

Chicago, April 19. Dury Underwood, confined in a hospital for a year with a foot infection, will be given a benefit at the Woods Sunday afternoon, April 30. The testimonial has attracted the interest of men prominent in newspapers, sporting, theatrical and business circles, and the committees working for the affair number several hundred.

Underwood is well known in theatricals, having handled publicity for several of the leading Broadway producers. His newspaper activity has been of wide range, having been reporter, sports writer, night city editor and feature writer on various Chicago dailies.

William Pinkerton is chairman of the committees, George Ade is treasurer and Charles Comiskey of the White Sox the secretary. Publicity committees for Chicago and New York have started work, there being 13 feature men on the job.

The show will be put on by C. S. Humphrey, Will Rogers and Abe Jacobs. Lou M. Houseman secured the theatre from A. H. Woods for the occasion.

AMERICAN HOSPITAL ELECTS

Chicago, April 19. Judge Sabath was re-elected to serve a third term as president of the American Hospital association at the annual meeting of directors of the association.

Other officers elected were: Harry J. Rdings, manager Cohan Grand theatre, first vice president; Thomas J. Johnson, second vice president; Aaron J. Jones, treasurer, and C. S. Humphrey. The new board of directors elected consists of Charles N. Goodnew, John P. McGoorty, John J. Garrity, U. J. Herrmann, Harry J. Powers, Lester Bryant, Mrs. Caroline C. Kohl, C. Roy Kindt, R. T. Kettering, E. P. Carruthers, Nathan Ascher, I. Weingarten, E. F. Boore, W. L. Rosenberg, Charles McCuen, George W. Sello, George Wharton, Joseph Winkler, John Panegasser.

It was voted to give a benefit performance at the Colonial Sunday, May 21, to raise funds for the work of the institution.

Suit was filed in the municipal court by Cecil R. Loraney and G. B. Duquane for \$129 and \$134, respectively, against Ora J. Hartley, producer of "The Dashing Widow," a musical show. They claim this amount represents salaries due them.

by Bob Carleton and Julia Ballew with their songolog. This team rendered their syncopated and "blues" repertoire in acceptable fashion and climaxed their offering with a neat eccentric dancing number.

In the "trey" spot came another repetition of song and dance, with the latter the stellar feature. Johnny Muldoon, Pearl Franklin and Lew Rose, assisted by a male piano player, were responsible for this offering. Rose furnished the vocal end of the program, with Muldoon and Miss Franklin obliging with the terpsichorean portion.

The dancing ran from the shimmy, shiver and eccentric jazz style and met approbation. Rose's vocalization was most acceptable and he scored very nicely with a sentimental ballad. For its type this act is one of the fastest seen hereabouts in execution of routine. The work was fast, snappy and performed with zest and energy throughout.

Burns and Freda, on next, "goaled" the mob with their comedy talk and instrumentation. It seems no matter how often the balloons are broken or how often they hear the "blind" gag, the audience never heard, as though it were never heard. The boys stopped the show cold after their guitar and clarinet number and were compelled to beg off on account of the length of the show.

Next to closing came Neal Abel, "The Man with the Mobile Face." Abel told the folks his southern character stories, accentuating them with facial contortion. It was an easy task for him and it only seemed rather unfortunate for the house that he had to go into his dance and depart, for they were smitten with his yarns.

Closing were the Bob Pender Troupe with acrobatic and Russian dancing and still walking. Proved a big flash.

CHICAGO ITEMS

Frank Puncheon, 81 years old, said to be the oldest active confidence man in America, and who some years ago sold the Chicago opera house to an unsuspecting victim, was sentenced to ten days in the house of correction and fined \$10 for taking \$25 from Mrs. Rose Barclay after promising her a position as manager of the hotel he said he owned in Oshkosh. Puncheon has spent 55 of his 81 years in prison.

A judgment of \$3,000 was awarded the De Bourge Sisters, vaudeville agents, against the M. F. Markham Transfer Co., in the Circuit Court, where they sued to recover that amount for the loss of trunks, costumes and illusions, stolen from a truck while in the custody of the defendants.

Yussaff Ben Hamid, 16 years old, member of an Arabian acrobatic troupe, lost the sight of an eye when he was struck by a rowdy in a Grand avenue poolroom during an argument. The assailant insisted that Hamid play a game of pool with him and when the latter refused jammed the point of a billiard cue in his eye. Hamid was appearing in local vaudeville theatres with his act at the time the assault occurred.

TIVOLI "UNSAFE" RUMORS

Chicago, April 19. Balaban & Katz have been perturbed for the last year over stories which had been current regarding the safe construction of their Tivoli theatre, a 5,000-seat picture palace at 63rd street and Cottage Grove avenue. Things and rumors regarding the house were very quiet until the recent Washington disaster, when the stories began to spread again, and they spread so rapidly that the business at the house was said to have suffered.

Last Monday in the papers appeared a half-page advertisement, in which the picture house owners set forth that "Designing persons, with malicious intent, to whom truth and decency are unknown, originated and spread the rumor that the Tivoli theatre was unsafe."

To prove their sincerity, Balaban & Katz are advertising they have authorized a local bank to pay \$10,000 for any information that will establish a basis for this rumor.

BOX OFFICE SWITCH

Chicago, April 19. With the resignation of Basil Mallicabate and Emmet Lyons from the Illinois box office there was a switching around of box office men in the Powers group of theatres here.

Manfred Kearwein, of the Blackstone, was sent to the Illinois to take charge of the box office; Russell Hopkins was delegated to the Blackstone to aid Gene Wilder, who is in charge there, and Mike Donovan and Russell Morrison were left at the Colonial.

ENGLEWOOD-SHUBERT VAUD.

The Englewood, burlesque, American wheel, will be one of the chain of houses in this vicinity to play Shubert vaudeville.

The house is centrally located in a populated section. It will be opposition to the Empress, now playing Western vaudeville, and the Stratford, located a short distance away, which plays pop vaudeville.

TREASURERS' CLUB DANCE

Chicago, April 19. The Treasurers' Club of Chicago will hold its annual dance and frolic at the Tiger Room, Hotel Sherman, on May 10. Tickets are \$5 a couple. Bob Lewis, treasurer, the Garlick, 1, in charge.

HOLY WEEK IN CHI BUSY FOR BOND BREAKERS

Number of Show People Receive Divorce Decrees—Desertion and Cruelty

Chicago, April 19. Holy week; the Circuit Court divorce mill was kept busy by Attorney Ben Ehrlich, grinding out decrees for a number of his clients.

Some becoming "wifeless" or "husbandless" were: Florence Brady, vaudeville granted decree from Thomas J. Brady by Judge Lynch; Harry Weiss freed from Edith Weiss by Judge Sabath; Elizabeth Martin, parted from John Martin by Judge Lynch; Will Crutchfield, who will no longer support Bella Crutchfield; Helen Lee Hunkerford (Helen Hinkson, vaudeville), decree from Leo Hunkerford from Judge Sabath; Norman Thomas ("A Modern Cocktail," vaudeville) was freed from Rose Thomas (Rose Valyda, vaudeville); Alice Merrill Prevost granted freedom from F. Charles Prevett. Both of the latter persons appeared in the vaudeville turn known as "The Mystic Gardens."

The decrees were all granted on the grounds of desertion and cruelty.

RADIO MISSES CO-OPERATION

Chicago, April 19. Owing to the fact that the Chicago Telephone Company will not permit the local radio station to use its lines to transmit stage productions, Chicago is not able to hear the acts and features which would otherwise be possible.

In many cities in the country, it is said, the telephone companies co-operate with the radio stations.

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ADLER & DUNBAR Say:

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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

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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 HEADLINES ARE HERE LAST WEEK: BOOSTERS FOR STEAKS

Gallagher and Shean, Roscoe Aids, York and King, Al Herman, D.D.H.T., Felix Adler and Francis Ross, Edith Clasper, Jack Ingels, Nelson Snow and Charles Columbus.

The Shop of Original Modes
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CHICAGO
WRAPS, SUITS, FROCKS AND FURS
Ten Per Cent. Discount to the Theatrical Profession.

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TO THE PROFESSION
Special Discount to Performers
WHEN IN CHICAGO
State-Lake Theatre Bldg.,
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\$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
44 N. Dearborn St.—219 N. Clark St.—Chicago.

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.
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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.

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Single, without bath... \$8.00 and \$9.00 Newly furnished.
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WE SOLICIT YOUR PATRONAGE

BURLESQUE CLUB MONEY SPLITS MEMBERSHIP

Meeting to Decide on Disposition of Building Fund Opposed by Petition

The recent decision of the Governing Board of the Burlesque Club to hold a special meeting sometime early in June to decide upon the disposition of the \$60,000 donated by theatre managers and show producers toward a building fund, and which is now in the hands of Rud Hynicka and I. H. Herk, as trustees, has split the organization in two factions. It looks likely a battle on the question of returning the amount to the donors will be waged at the special gathering.

This week John Kelt, agent of the Columbia Theatre building, started a petition protesting against the return of the fund, advising the Board of Governors he and the co-signers would hold them each and collectively responsible for the money. The petition was addressed to the Board of Governors and posted on the bulletin board. President Herk noticed the paper and removed it, claiming that a communication to the board would be delivered to it, and should not be placed on the bulletin. About 18 members had signed the petition.

The membership is apparently divided in the matter of the division of the fund, specifically collected for a new building. With the past season leaving many theatres and producers far behind, and with no visible possibility of collecting any more money for the building, it seemed as though the fund would be tied up indefinitely. Many favor the return of the amounts, and many of those who made the voluntary contributions say they will welcome such a move.

The fact that Kelt is not an active burlesquer and is a real estate agent lends weight to the impression he may have in mind a personal deal for some suburban site for the club.

The meeting will be held, and the executives have been advised by counsel a two-thirds' vote of the membership can legally determine the disposition of the money.

AMERICAN'S ONE

"Some Show" Only Left on Wheel—At Newark Next Week

The American wheel has but one show routed on its sheets for next week, the Leavitt Brothers' "Some Show," playing the Lyric, Newark.

3 B. B. O. HOUSES OPEN

The Capitol, Washington; National, Chicago, and Bijou, Philadelphia, all playing the Burlesque Booking Office shows, close Saturday. With the Gayety, Baltimore, and Empire, Cleveland, closed, the B. B. O. has three houses open, with dates of closing dependent on future business.

Those remaining are the Star, Brooklyn; Gayety, Brooklyn, and one other in the East.

The arbitration hearing in the Bernard Granville-Flo Ziegfeld-Equity matter will come up today (Friday.) Granville puts forth a claim for three days' salary while playing with "The Follies" in Chicago. At that time Granville left the show suddenly and without notice, it is said, coming to New York when he immediately sailed for England.

Florence Mills is out of "Shuffle Along," replaced by Edith Spencer, who opened with the colored revue at the 63rd Street Monday. Miss Mills continues at the Plantation, a cabaret, where she is featured. Miss Spencer recently closed in vaudeville.

Wolpin's restaurant, a favorite rendezvous for professionals since its opening several years ago, closed its doors Saturday and the contents, fixtures, etc., went under the auctioneer's hammer, a motley of dealers buying up most of the utensils. The building is to be demolished and a new one constructed.

Sanger Bros.' Circus (King Bros. owners) opens its season April 22 at Dyersburg, Tenn.

COLUMBIA CANCELS GERARD'S SHOW; SUBSTITUTES BEDINI'S "CHUCKLES"

Sudden Switch in Plans for Columbia's Summer Show—Columbia Executives Non-Committal—Surmised Shubert Vaudeville Had Something to Do with It—"Chuckles" Opens May 1

The Columbia Amusement Co. Wednesday made a sudden change in its arrangement for the summer attraction and announced that at the Columbia, New York, Barney Gerard's "Follies of the Day" had been withdrawn as the selection and would not open on May 22, as previously decided upon and announced. The Gerard office had made preliminary arrangements for their advertising campaign, but had not gone to the extent of augmenting their cast or purchasing any new wardrobe or scenery.

The show selected to replace the Gerard attraction is Jean Bedini's "Chuckles," with Clark and McCullough, which played the Shubert vaudeville circuit as a unit attraction the past season. Clark and McCullough, after the completion of that route, entered vaudeville with their double act and are playing over the Fox time.

The new arrangement brings "Chuckles" to the Columbia May 1 for the summer instead. Bedini will produce an entire new production under the old title for the engagement. The last Sunday concert at the house will be April 23, and means the loss of the Columbia week to three wheel shows, "London Belles," "Golden Crook" and "Social Maids," the latter a repeat date since the same show appeared there under the title of "The Greenwich Village Revue." Those interested in the three shows are satisfied to lose the week and seem to appreciate rather than regret the withdrawal. The last regular wheel show to play the house will be Billy Watson's production.

Three officials of the Columbia Amusement Co., Messrs. Scribner, Mack and Hynicka, refused to comment at any length on the sudden move, merely stating they believed it good business. When pressed for a statement as to whether the

repeated rumors of Gerard having signed or negotiated with the Shubert-Herk faction for Shubert vaudeville entered into the decision they were non-committal. Later they averred they proposed to protect themselves from any opposition and at the same time protect the Columbia franchise holders. They also said this move would in no way effect the regular franchises under which Gerard operated and which are owned by the Miner estate, having been two of the Empire circuit agreements for a 20-year period, 10 years of which have expired. Consequently it is expected the Gerard shows will be seen on the Columbia wheel next season, unless the present controversy results in his withdrawal from the circuit.

Clark and McCullough have signed to appear with the Music Box for the next season, opening early in September. Their appearance with "Chuckles" at the Columbia, a Broadway house, may complicate matters further.

The facts on the surface indicate a fight to the finish may be anticipated between the burlesque wheel and the Shubert unit vaudeville next season. Rumors have been afloat for some time about various producers on the Columbia circuit flirting with the Shubert-Herk promotion, but this is the first definite action taken to indicate that reprisals can be expected.

At the Affiliated Theatres corporation it was denied Gerard had had a franchise allotted him, but I. H. Herk admitted negotiations between his office and Gerard had been under way.

The selection of Bedini also brought the announcement he had been given a Columbia franchise for next season. When Bedini jumped over to the Shubert circuit last season his franchise was taken

up at the Columbia and all business relations with that organization and Bedini were severed. It was understood Bedini would operate a unit on the Shubert circuit next season, but his restoration to the Columbia wheel may drop him from that list.

Mr. B. Gerard issued the following statement Wednesday:

After a conference with my associate, Mr. H. Clay Miner regarding the rumors that I was to make productions independent of the Columbia Circuit, Mr. Miner asked what effect I thought such activities would have in connection with the summer run of "Follies of the Day" at the Columbia, starting May 22. I informed Mr. Miner I didn't know. However, if the Columbia Amusement Co., on account of my producing elsewhere decided that under these conditions they wouldn't care to play "Follies of the Day" at the Columbia theatre during the summer, I was agreeable to it cancelling the engagement as the chances of profit starting May 22 were very remote.

I told Mr. Miner that as I am not only a producer but an author, I had the right to produce for any circuit or circuits that I believed would bring to my efforts financial results. Mr. Miner was to communicate this to the Columbia Amusement Co., with the result the summer engagement of "Follies of the Day" was called off.

INCREASING STOCK

Columbia Amusement Co. May Double Present Capitalization

A plan to double the present capitalization of the Columbia Amusement Co. has been formulated and will be placed before the Columbia stockholders to be voted upon at a special meeting, called for Thursday, April 27, at 11 a. m.

The Columbia Amusement Co.'s present capitalization is \$250,000, consisting of 2,500 shares of stock at a par value of \$100 each. The proposal to double the capitalization calls for the issuing of 2,500 new shares, at a par value of \$100, making the total number of shares 5,000.

A. B. A. HEARINGS APRIL 25

The hearings in the bankruptcy proceedings of the American Burlesque Association, scheduled to begin before ex-Federal Judge Henry J. Lecombe Monday, April 17, at the A. B. A. offices, were postponed until April 25.

The American alleges it is solvent to the amount of \$150,000 assets, with liabilities of \$125,000. An involuntary petition in bankruptcy was filed by three creditors against the corporation early in February, estimating its liabilities at about \$175,000 and assets totaling \$25,000.

ACT FOR YOUR PAL AL

Al Reeves, your old pal, Al, is going to introduce his banjo to vaudeville in the immediate future, having delegated Tommy Gray to compile a repertoire of special songs and talk for a "single."

Reeves has been doing a specialty with his own show this season, and feeling sure the vaudeville patrons are crying for new faces and novel acts he has intimated his desire to accommodate them.

CONTINUOUS OFF IN K. C.

Kansas City, April 19. The Gayety, Columbia burlesque, closed Saturday with the "Bon-Ton Girls." The last week was straight burlesque; the two-in-one policy started three weeks ago, having been dropped for the final week. As far as this city is concerned it is not probable that the continuous thing will be tried again soon. It is the opinion of those interested it hurt rather than increased business.

COLUMBIA LOSES POINT

Officers Must Submit to Examination Before Trial in Irwin Suit

The Columbia Amusement Co.'s motion for appeal from an order to examine the officers of the company before trial in Fred Irwin's \$100,000 damage suit, was denied by the Appellate Division last week. That judicial body affirmed the previous order calling for the examination of Sam Scribner, Rud K. Hynicka and J. Herbert Mack.

The examination, to be fixed by court, will take place within a fortnight, the Columbia being directed to produce all corporate records, documents and books to assist the court in adjudicating Irwin's claim for damage because of the alleged loss of two franchises.

FINNEY'S REVUE

Betty Sweeney.....Laura Houston
Stub, Pinky.....William Evans
Bea Ware.....Marie Worth
Officer Enwong.....Jack With
Tessie Chudick.....Pauline Heman
Chick Chudick.....Paul Yale
Peter Pinky.....Ernest Mack
Rella Leader.....Althea Barnes
Tim Sweeney.....Frank Finney
First Holdup.....Joe Little
Second Holdup.....Vincent Seimon

This is the Chas. Waldron show, formerly "The Trocadero." Now it's Frank Finney's Revue, named for the starred comedian. It is at the Columbia this week. Mr. Finney besides being the star, assembled the show. In doing that he didn't cheat himself any, for it's pretty nearly all Finney, who is a capable and experienced burlesque comic. He knows every trick and how best to catch the elusive laugh. He's versatile and a good entertainer, but one comedian isn't enough to carry a show for two and a half hours. No matter how clever he's bound to spread out a bit thin, when almost totally unassisted.

Finney does his Tad character throughout and makes it consistently amusing. He's the only featured Irish comedian on the Columbia circuit, by the way, the last of the Mohicans. Working in a natural easy way with the soft pedal on his comedy method at all times, Finney puts life into the proceedings and is responsible for whatever good impression the show gives. Outside of Finney, the entertainment runs to conventional farce and very small time vaudeville, a tedious mixture.

The principal thing missing, among a large amount of what isn't, is conflict in the comedy. In bygone days when Finney did his running for office bit, he had a dialect comedian playing opposite a "Dutchman" usually. This season it's an eccentric comic opposing Finney as the candidate for office. No contrast with the bit entertaining, but not nearly as well as before. Ernest Mack does as well as the dialog and business allotted him permits, but the arrangement limits him.

In a production way Mr. Waldron's show is old fashioned. The costumes show little taste in coloring and design, the general effect being that of the old time burlesque show. The numbers run mostly to evolutions and cut and dried steps, with little real dancing. The 16 are below the average on looks and their percentage on form would run about 60.

Scenically the show maintains a fair average, the same as the chorus. That's the trouble with the show, it rarely gets out of the average class, aside from Finney.

Much of the material is familiar. Mr. Finney on one occasion digs up Howard and North's old gag about "Everybody's Magazine" and on another he gets pretty close to Dixon, Dowers and Dixon's ancient trio, a deaf man, a mute and blind man. The way it is worked out is different, but the basic idea is there.

Finney and Mack have a specialty during the show in which Finney plays the clarinet. He handles the instrument competently, "selling" his music as he does everything else, in thorough personality. The patter in this bit is bright and laughable. Mack and Marcella Compton do a dancing turn near the finish. They're good hard shoe steppers and stopped the show Monday night.

There is considerable dialog in the performance and it is mostly spoken the way acrobats would speak it, with the conversationalists supposedly addressing each other, but talking to the audience instead of facing one another.

With Finney out of the show, it would be a typical American wheeler of the second grade. Laura Houston is the soubrette, Marie Worth, the ingenue and Althea Barnes the prima. Miss Barnes has a nice voice, knows how to use it, but lacks impressiveness. None of the women figures importantly. A male singing trio do a specialty and play various bits.

Business was fair at the Columbia Monday night.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-four in This Issue

BOTTOM OF BURLESQUE SEASON WAS REACHED HOLY WEEK

Startling Low Grosses—"Village Revue," with Greb, \$2,300 at Buffalo—Greb's Salary \$1,000—"Jingle Jingle" Best, \$4,700 at Toronto

Burlesque business below normal all season, touched bottom all over the Columbia wheel Holy week. Some of the grosses were so low as to be startling, the Columbia producers standing on the average the heaviest losses of the season.

The "Greenwich Village Revue," with Harry Greb, the pugilistic light heavyweight contender, as the extra attraction, at the Gayety, Buffalo, furnishes an index to the poor business last week, grossing slightly over \$2,300. Greb was with the show on a straight salary basis of \$1,000 for the week. The Gayety, Buffalo; Gayety, Washington; Majestic, Jersey City, and Gayety, Albany, dropped the continuous idea last week, each playing straight burlesque.

The Casino, Boston, with Frank Finney's Show (Chas. Waldron's own show) did about \$3,900 on the week, with the continuous pictures and vaudeville retained. The Gayety, Boston, without the continuous and playing Jack Singer's Show, beat the Casino by about \$400, doing in the neighborhood of \$4,300.

The Sam Howe Show at the Empire, Providence, did \$2,600. "Peek-a-boo," rated as one of the drawing shows of the season, did \$2,400 at the Star and Garter, Chicago, with the continuous features retained.

"Jingle Jingle" stood up very well in a bad week at Toronto, doing \$4,700. It seems Good Friday is celebrated as more of a festival day in Canada. The show did much better

Good Friday and Saturday than on any other day of the week.

"Follies of the Day" at the Majestic, Jersey City, did \$3,400, considered good in view of Holy week and the present condition of the burlesque business, but much below the "Follies," taking in most of the other Columbia houses.

"Maids of America" at the Palace, Baltimore, got \$2,625 last week and "Folly Town" at the Gayety, Washington, did \$2,900.

The cut of 25 per cent in prices accounts for some of the falling off Holy week of the Columbia attractions.

Next week will find nine Columbia shows and houses operating, all of the others having closed or are due to close tomorrow (Saturday).

"HARVEST TIME'S" NEW TITLE

"Harvest Time," the Lew Talbot show which played the Columbia, New York, last week under that title, is playing the Empire, Brooklyn, this week, billed as "Wine, Woman and Song."

The change of title for the Empire arose from the fact that a Columbia show titled "Harvest Time" played the house earlier in the season. The present "Harvest Time" is a new show, the one that played the Columbia wheel until a couple of months ago having been disbanded, when Lew Talbot combined the "Lid Lifters" and "Baby Bears," two American shows, into the current "Harvest Time."

'THREE-IN-ONE' TOTAL FAILURE; STRAIGHT BURLESQUE IN FUTURE

**Experiment Cost Columbia Houses Total of \$75,000
—Individual Managers' Option to Keep Up Continuous Policy**

The Columbia Amusement Co. as far as the houses controlled by it are concerned will not play the continuous "three in one" pictures and vaudeville policy next season. It is agreed by the Columbia executives the continuous after a fair try-out is a decided failure and that the Columbia policy will be straight two-a-day burlesque unadorned with fads or frills, with the possible exception of an extra attraction here and there.

In the case of Columbia houses not controlled by the organization, like Waldron's Casino, Boston, it is optional with houses of the latter type whether they care to continue the "three in one." Whether the traveling shows will agree to split the extra expense for vaudeville and pictures is a matter extremely doubtful, the producers almost as a unit being adverse to the continuous plan. With the producers not splitting the expense, it does not seem likely any of the Columbia houses controlled by individuals would chance running the continuous and paying the whole freight.

The continuous thing has been an enormously expensive experiment for the Columbia houses, running well into a total of \$75,000 for fixing up the houses with booths, picture machines, etc. Each house remodeled to show pictures necessitated an expense of some \$2,000. With 20 houses remodeled that amounted to \$40,000 alone. The expense of film features and extra vaudeville was a weekly loss to most of the houses putting it in, the shows in many instances doing less with the extra features than without them, though obliged to stand an equal share of the extra attractions with the house.

"The London Belles" did \$2,200 at the Gayety, Rochester, last week. The house had no extra features.

2 NEW COLUMBIA PRODUCERS

Rube Bernstein and Sam Williams, both producers on the American wheel for several years, will each have individual Columbia wheel shows next season.

Bernstein will operate under the "Sugar Plums" franchise, and Williams on the "Bon Tons."

Engaged for Waldron's

Frank Finney, Gus Fay and Eddie Jordan have been engaged as principals for the burlesque stock company Chas. Waldron will install at the Casino, Boston, May 1.

The continuous pictures and vaudeville features will be continued at the Casino with the stock.

FRANK FINNEY BOOKED

Frank Finney, the burlesque comic, will play some vaudeville dates during the summer, having been placed over the Keith time by Alf. T. Wilton.

Finney will either do a fast comedy skit with four people or a three-people comedy act in "one."

COLUMBIA'S LOWEST GROSS

The Columbia, New York, played to its lowest gross of the season last week (Holy Week), doing something less than \$5,400 with "Harvest Time" as the attraction. The previous week "The Big Jam-boree" did \$5,600.

Jack Strouse Joins Circus

Jack Strouse, operating "Pell Mell" on the American wheel last season and more recently manager of the Gayety, Baltimore, has joined the executive staff of the Walter L. Mains Circus for the tenting season. Strouse will be back in burlesque again when the season opens.

Burlesque Stock in Two Houses
The Avenue, Detroit, and Haymarket, Chicago, B. O. houses, drop off that circuit next week and will install resident burlesque stock companies.

Producers' Meeting

A meeting of Columbia producers was scheduled for Thursday. (April 20.)

ALL-COLORED SHOW

Hurtig & Seamon Organizing for
Columbia Wheel Company

An all-colored burlesque aggregation to play the Columbia Circuit on one of the Hurtig & Seamon franchises is now in process of organization. The success of the colored revues running locally is said to have inspired the producers with the all-colored burlesque show idea, for which it is claimed permission has been granted by the Columbia people.

This will be the first organization of its kind to play a burlesque circuit, when the rest of the shows have been composed of whites.

Several colored artists have been approached with offers to join the contemplated company, among them Glenn an' Jenkins and Dotson, two turns now playing vaudeville.

The entire company of principals and choristers will be colored artists recruited from vaudeville and colored shows that have been playing in and about Greater New York during the past season.

Low Rose Secures Divorce

A divorce was granted Low Rose from Hazel Hargis in Chicago in February.

ILL AND INJURED

Komeko, the comedian with the Borsini Troupe playing at Pantages, San Francisco, last week was forced to leave the act on account of a badly sprained ankle. He probably will be laid up for several weeks.

James Dutton, playing at the Golden Gate, San Francisco, left the bill last week when he developed a serious case of blood poisoning. He is now confined in a local hospital and probably will have to stay there for some time.

John J. Earle (Earle and Bartlett) is under the care of a physician at the Hotel Commodore, Boston. Mr. Earle was taken ill just before the Thursday (April 6) matinee at the Waldorf, Watliam, Mass.

Bob O'Donnell (Fitzpatrick & O'Donnell) returned to his office in the Loew Annex Monday after a week's illness from bronchial trouble. Courtney and Irwin have canceled bookings due to Harry Irwin having suffered a nervous breakdown.

Lester Allen has been confined to his room at the Langwell hotel, New York, for several weeks. He will probably not return to the cast of George White's "Scandals" this season. Charles Howard replaced him.

Clarence Gray, former theatre treasurer, who had died the Dempsey-Carpentier pictures on the road, is out of the Jewish hospital after three weeks. He was operated on by one of the Mayo brothers, noted surgeons, of Rochester, Minn., who was brought on by Tex Rickard.

BIRTHS

Mr. and Mrs. Luther Reed, in New York, April 1; son. Mrs. Reed (Naomi Childers) retired from the screen at her marriage. Mr. Reed is with Cosmopolitan Productions.

Mr. and Mrs. Hughie LeBlanc, April 16, daughter. Three earlier additions to the family were all boys.

Mr. and Mrs. Jack "Sticks" Rosenshine (Broadway Ticket Agency), April 15, son.

Mr. and Mrs. Nick Basil at their home in Los Angeles last week, daughter. The father is of Basil and Allen. The mother was formerly in pictures.

Mr. and Mrs. H. H. Caldwell, April 19, at Hempstead, L. I., son. The father was formerly a captain in the U. S. navy. The mother was Katherine Hilbiker, a screen title writer of note.

Mr. and Mrs. Eugene J. Zukor, at the Knickerbocker Hospital, New York, April 14, son. The father is with the Famous Players. He is a son of its president.

IN AND OUT

Dobbs and Watson were off the bill at the Gates, Brooklyn, the first half due to illness. Tom Mahoney substituted.

SPORTS

Willie Mosconi, a seven-year-old nephew of the Mosconi Brothers and the accredited world's pocket billiard champion for youths under 16, gave a demonstration of his skill at the Friars' club Sunday night, playing with the father of the Mosconi boys. The youngster just tops the table border, but chalked up a high run of 21 during the game. He recently won a match from Hueston, former world's champion, and this week is playing another 12-year-old phenom in Philadelphia.

Unusual interest is being shown here in the coming mat bout between "Strangler" Lewis and Zbyszko, which will happen at Convention hall, Kansas City, April 25. Mail orders have been pouring in from all parts of the country which indicate the crowd will be one of the largest of the season. The prices have been scaled from ring-side seats at \$5.50 to second balcony at \$2.20. It was only after a special trip to Chicago that Promoter Gabe Kaufman was able to announce the match. Promoters in Wichita, Kan., and Milwaukee wanted the affair, but the grapplers were induced to accept the Kansas City offer.

Philadelphia Jack O'Brien, who has conducted the Madison Square Garden gymnasium for a year, announced this week that he will no longer be identified with the Garden activities. He has leased the seventh floor and roof of the Broadway Central Building, 51st street and Broadway, and will conduct his own gymnasium.

Despite the many denials regarding the proposed match between Benny Leonard, lightweight champion, and Lew Tendler of Philadelphia, all necessary arrangements were finally completed this week whereby the two battlers will appear at Boyle's 30 Acres, Jersey City, Decoration Day.

According to the Boston papers Joe Lynch received the rawest deal on record when he lost a decision bout to Terry Martin, the Providence bantam, in Boston recently. All of the sport experts panned the judges, seeming to think it was the first peal in the death-knell of boxing in that city. The judges, according to the experts, are mostly inexperienced and so incompetent it is next to impossible to get any of the champions to risk their titles in a Boston ring. Lynch is matched for a bout for the title with Johnny Buff at the Garden in May. The Martin fiasco will not interfere, for all the New York dailies gave Lynch credit for winning by a wide margin.

George Page (Variety) is currently a major topic in minor league baseball in Greenville, S. C., where he played with the local nine last year. Having proved his popularity, the fans are wondering why Page is not with the local club this season. The owners of the Greenville club have given out the story to the local press that Page is prevented from active playing because of his wife's poor health, which is purely press stuff. The basis of this is a proposed deal with the St. Louis Nationals, the Greenville team offering Page for \$300 a month. Page is holding out for \$500. As a result he did not receive any current contract from the South Atlantic League club this year. Page's absence has been noticed by the local fans down there.

Joseph Ward, proprietor of the Orange Grove, Bronx, N. Y., has been enlisted by Mike Sullivan, owner of the Bronx Giants baseball team to co-operate with the various music publishing representatives to entertain at the ball park. With the local team out in front during both games last Sunday the monotony for the audience was relieved when Ward, accompanied with a quartet of "chickens" and a seven-piece jazz band, introduced.

MARRIAGES

Ray Hughes to Bessie Rose by City Clerk Michael J. Cruise in New York, April 12.

Cloudestley Jones, advertising manager for Second National Pictures Corp., to Mrs. Adele May Alexander (non-professional) in New York City, April 15.

Alfred M. Frothingham, formerly of Frothingham and Denham; to Addie H. Twining (non-professional) in Toledo, April 12.

ARBUCKLE CASE

(Continued from page 1)

to withdraw the Arbuckle films either on the market or about to be released. This was forthcoming after the exhibitors had earlier in the day expressed their opinion on the public was the jury to decide.

One of the executives of the Hays organization stated the decision was reached after a number of letters had been received by them. Felix Fiest, of the Schenck organization, said he did not know anything regarding the decision to withdraw the pictures until he saw the statement Wednesday morning.

A discussion as regards the underlying motives for the move brought to light the possibility it was done with a view to having the public acclaim Fatty and ask that his pictures be shown. This would help to repopularize him as he would appear in the light of a persecuted artist, and the producers and distributors would have a weapon to utilize against the censorship board which in certain states might want to ban the pictures because of the scandal in which the star was involved. The industry could then at all times point to the fact that it voluntarily withheld the pictures from circulation, even after the comedian was acquitted. Or the withdrawal might be temporary to allow the main Arbuckle incident to be forgotten.

Upon the public's response to the first release of an Arbuckle film following the comedian's acquittal on the charge of murder will depend an item of \$700,000 in the financial statement of Famous Players.

When the picture scandal broke the company wrote off that sum, represented in film comedies on its shelves. With the result of the trial it was immediately decided to feel out public sentiment by a prompt release of one of the pictures. The result will be watched, opinion dividing in advance as to whether the picture will arouse interest and be an exceptional draw due to publicity or the reverse.

The Park, Corona, L. I., a small theatre which has opposition in the form of three or four larger houses within a few blocks, took the lead last Sunday and played an old two-reeler starring Fatty Arbuckle. The result, according to Manager Behrens of the house, was that he had turn-away business, with his big opposition suffering.

There are three Arbuckle full-length features finished for Famous Players, "Gasoline Gus," "Freight Prepaid" and "Leap Year," to be released. "Gasoline Gus" will be the first.

The Theatre Owners' Chamber of Commerce, New York, at its regular weekly meeting Tuesday, decided to continue the resolution against playing any forthcoming Fatty Arbuckle releases. It was the sense of the meeting the theatre-going public was in reality to be the jury that would pass on Arbuckle's fitness to continue as a screen star, even though a San Francisco jury declared him innocent of the crime charged, and that until such time as the public made demand on the exhibitor for the showing of Arbuckle pictures, they would not present him.

It was reported the Rivoli, one of the chain of three houses on Broadway controlled by Famous Players, had had an Arbuckle picture booked in for the coming week, but early this week it was decided to defer the presentation. This would indicate the producer-distributor firm responsible for the productions is not any too certain of its ground on Arbuckle productions.

Portland, Ore., April 19.

There has been a demand here for the showing of Arbuckle films, but none has yet exhibited. While the Famous Players' local exchange has announced three Arbuckle pictures ready for release, they are being withheld.

Binghamton, N. Y., April 19.

Whether Arbuckle pictures are to be shown here is to be decided by popular vote, at the Stone Opera House.

This week the theatre is having patrons vote yes or no on slips, as to whether they want to again see Fatty Arbuckle on the screen.

San Francisco, April 19.

A conservative estimate of the cost to Roscoe Arbuckle of the three trials is placed at \$100,000, according to figures given out here last week. The trials cost the State approximately \$20,000.

Of the \$100,000, it is estimated that Arbuckle spent at least \$80,000 for his attorneys. Gavin McNab, chief counsel, is reported to have received a fee of \$50,000.

The film comedian will not be through with his legal troubles for another ten days, however, for at that time the government charge of violating the Volstead act by having liquor in his possession will come up in the Federal courts. Attorney McNab secured a postponement of the filing of the information for ten days upon the understanding that Arbuckle would return to San Francisco from Los Angeles at that time and plead. It has been reliably reported around Federal headquarters that McNab said his client would plead guilty and accept the fine that in all likelihood will be levied.

Arbuckle has returned to Los Angeles and will rest up for some time. He does not contemplate engaging actively in film work for some little time yet.

Kansas City, April 19.

Although it had been definitely understood that the Kansas Board of Film Censors would forbid the showing of an Arbuckle picture in the State, the members at their meeting Saturday decided to take no official action towards banning Arbuckle films until each film is presented for review.

According to statements given out by the members of the board, it is known they are antagonistic to the showing of any of his films, but announced that "as in similar cases we must first review any film that may be in question. We never have and never will give an opinion of a film we have not seen."

In speaking of the action of the board, Dwight Iarris, chairman, said: "With Arbuckle acquitted there is no doubt but that he will make more pictures and that the producers will release pictures which were held up when the scandal broke."

"Of course he is innocent in the eyes of the law. The baseball players of the Chicago White Sox, who were accused of throwing the world's series in 1919 were acquitted in court, but you don't read of any of them playing in organized baseball."

Mrs. E. L. Short, a board member, stated: "I hope that Arbuckle will not try to force his pictures on a disgusted public very soon."

"We never had any trouble with Arbuckle's film prior to his murder trials, but it is different now. We must consider the reputation of the actors who appear. We barred films of the James boys and the Daltons, more because of this than for objectionable scenes."

In this city the managements of the Newman interests and the Harding houses are undecided as to what will be the policy regarding the Arbuckle films. Milton Feld, representing the three Newman houses, stated that the showing of the films, as far as they were concerned, would be absolutely up to the public. He said: "We will wait until the comedian's pictures have been shown in other cities and then, if the public expresses a desire to see them, we will follow suit by giving them a showing here."

"We had a number of Arbuckle's pictures under contract at the time of his escapade and are now prepared to release them, but not until we are positive regarding the attitude of the general public. It is not for the managers to decide. We are dependent on our patrons and their wishes must be followed."

Dwight Harding, of the Liberty and Doric theatres, said: "We were not running Arbuckle's pictures at the time of his trouble and, of course, would have to sound out public opinion before attempting to show them in this city. However, personally, I believe that Arbuckle is one of the screen's best comedians and that he will soon be back in public favor."

At the local offices of the Paramount company, which handles the Arbuckle pictures, it was decided that nothing would be done towards releasing any pictures until the orders came from New York. The management charged that they had received many requests for Arbuckle films but did not care to test public opinion at this time. Some of the larger exhibitors are of the opinion that the present demand for the pictures is merely to satisfy the "morbidly curious" and fear that after the curiosity is satisfied the public will be aroused.

(Continued on page 33)

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15 YEARS AGO

Being Random Items Reprinted from
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The opening of the vaudeville battle between Klaw & Erlanger and the United Booking offices was about to start and the following K. & E. bill was set for the Chestnut Street opera house, Philadelphia, the next Monday: Vesta Victoria, "Stunning Grenadiers," Matzetti Troupe, Frank Fogarty, Rice and Prevost, Bert Leslie and Co., Willa Holt Wakefield, Watson's Farmyard Circus, Murphy and Francis. Cook's opera house, Rochester, would be ready to open the week following.

Walter N. Lawrence prevented Henry E. Dixey from appearing for Percy G. Williams by a court order, and Mr. Dixey booked time in England, declaring he would not play for Lawrence. Williams also had booked Elsie Janis, but the Aborns and Liebler & Co., to whom she was under contract, refused to allow her to appear. The case was tied up in the courts.

A movement was started among the music publishers to eliminate the giving away of professional copies of sheet music, which had grown to be an abuse.

Mlle. Genee was booked on the K. & E. time.

Vesta Victoria was reported engaged to marry a Major in the English Army, but declined to confirm the report.

"Kid" McCoy was running a garage in New York, and Jack Northworth purchased the first automobile sold from the establishment.

The United Booking Offices were intent upon booking all the foreign material available. It was estimated that 125 turns had been closed, most contracted through H. H. Feiber, who acted as the United's scout abroad.

Everybody in show business was trying to get Lew Fields' signature to a vaudeville contract, but up to that time nobody had succeeded. This was about the time when the report first reached print Weber and Fields would come together for a tour in the two-a-day. The story thereafter got into print about twice a year.

Maud Earl, sister of Virginia, made her vaudeville debut at the Broadway theatre, Brooklyn, at a Sunday night concert.

Bill Masaud was manager of the Alhambra, New York (P. G. Williams). He had just brought his private yacht from Sheephead Bay around to the North River and proposed to make it his summer home.

Somebody (probably Bill Lykens, although it is not specified) made vaudeville overtures to Gus Hill to take a flier with his club swinging specialty, but when Hill said, "Sure, for \$1,000 a week," it was all off.

Fred Irwin was manager of the Murray Hill (Eastern wheel burlesque stand on East 42d street) and had two shows on the Columbia tour. (These franchises are the ones now in litigation.)

There were three bills pending in the New York Legislature, two designed to prevent Sunday concerts and the other legalizing them.

Martinielli signed an agreement to do foreign booking for the U. B. O., but this did not affect the position of Feiber, who remained the big agency's overseas watchdog.

The big question agitating the publishing business was "Who's going to be boss of the new combination of publishers?"

WEGEFARTH'S MAN'S SIZED JOB

The appointment of W. Dayton Wegefarth to succeed S. K. Hodgdon as general supervisor of the Keith Vaudeville Exchange, its booking department and the franchised artists' representatives, carried with it a significance of some importance beyond the bare announcement of the move, and one that should give the people of vaudeville some thought. The coveted honors that go with the position were naturally sought by others in the Keith employ, basing their expectancy on their service record with the institution, yet those on the inside felt that Mr. Wegefarth was the logical choice.

In a statement to a Variety representative this week, E. F. Albee spoke at length on the appointment and the attendant causes, indicating that, notwithstanding the innumerable business matters of supreme importance that require his personal attention, he finds time to check up on the work and results attained by his employees throughout the Keith field of activity. Wegefarth's progressiveness came to Mr. Albee's attention six months ago when he was a resident manager of an upstate Keith theatre. At that time a successor to Mr. Hodgdon wasn't dreamed of, but Wegefarth's energies were not being properly utilized, and it was decided to bring him into New York for closer observation.

The position of efficiency manager was created. Mr. Wegefarth was given to understand his ideas would be thoroughly tested, and he came under Mr. Hodgdon's supervision. What he lacked in experience was supplied by Mr. Hodgdon, than whom there could be no better tutor, and the latter, seriously interesting himself in his pupil's advancement, gave him the full benefit of his 40 years of experience. Consequently when Mr. Hodgdon's sudden death provided the opening Mr. Wegefarth was the logical contender, and while a rookie in the main office and with only four or five years service in the organization, he was elevated from obscurity to prominence overnight.

In his brief experience in the lesser position, Mr. Wegefarth has learned much of the inner workings of the Keith organization. He has dealt with the artists direct and indirect, and possesses a pretty fair knowledge of the angles employed by the agents. He appears to be as conservative as sagacious, tolerant and obliging as well as broad-minded but observant. At first he was apparently not taken seriously by his associates, but in his new position, backed by the executives to the final letter, his instructions will probably bear fruit.

Mr. Wegefarth's chief worries may emanate from the artists' representatives or agents. That coterie have been the basis of nine-tenths of the complaints aimed at the Keith institution. Various remedies have been concocted and applied in a half-cocked measure, but seldom have they delivered the results. The oft-discussed weeding-out process never materialized. The agents just came and went, allowing the world in general and the booking office in particular, to take their course. New material repeatedly slipped away from big time vaudeville, comedy acts of intrinsic value were hurled into musical comedies, and the time-worn complaints of try-out acts and adjustment of salaries generally went to the waste basket.

Mr. Wegefarth's initial order calls all bookers into activity every morning at ten o'clock sharp, and all agents are requested to be in action at 10.30 a. m. It will be interesting to see how many of the latter will comply with this demand. And if any at all, how long it will continue. Perhaps if a few repeated violations cost the negligent agent his franchise it will work. Time will tell.

Stories of excessive commissions and side-graft by the agents should call for investigation. It's a hard thing to get an artist to give the necessary evidence of this insidious habit, but heretofore they withheld such information, realizing protection against the workings of the inner ring would not be forthcoming. Mr. Wegefarth is in a position to insure that protection, and a few specific examples might eradicate the evil, if such an evil actually exists.

In charge of the Keith's routing meetings and co-operating with Mr. Lauder in adjusting salaries, Mr. Wegefarth will find before him a task of infinite importance. A little encouragement to the producer who invests in a production, and some guarantee the producer will realize something on his labor and investment might do much to encourage that branch of the profession, one branch of vaudeville, that really needs encouragement.

With a department established where artists may be assured of personal interviews without the aid of an intermediary and where some semblance of results from such a conference can be assured, is another angle that should be given some thought by the new appointee. It stands to reason that neither Mr. Albee nor Mr. Murdoch can devote the time necessary to such interviews, yet it is important to the artist that some one in an executive capacity should hear their grievances or suggestions.

Mr. Wegefarth has a man's job on his hands. While the booking department is functioning to all appearances like a well oiled machine, he will find many departments of importance missing on a few cylinders. He has youth, sufficient experience and apparent ability, plus the backing of his superiors. If he fails, the failure is his. If he succeeds, he will deserve much credit. But Mr. Wegefarth will soon realize that modern theatres and their over-exploited dressing rooms and back-stage conveniences are not alone sufficient to keep the acting profession in a state of satisfaction with the business end of vaudeville.

ACTORS' FIDELITY LEAGUE PROGRESSING

An item in Variety last week mentioned the Actors' Fidelity League has taken new and larger quarters, moving about May 1. This is a certain sign of progression, at the conclusion of a season admittedly the poorest theatricals have ever known.

Fidelity was organized during the actors' strike. Its membership was then composed of professionals who did not approve of the methods and tactics of Equity. Since the strike Fidelity has continued on its way, still opposed to Equity's methods, and also strongly opposed by Equity. The opposition of Equity to Fidelity extended to an extent where Equity officers or representatives refused to acknowledge there was a Fidelity organization, nor would the Equity people accept invitations to affairs to which Fidelity members, officially, were to be present. The Equity named the Fidelity members "Fidos," or nicknamed them that. Equity also continued to use as its medium a paper that applied in print in its columns the most scurrilous term that could have been applied to women, and said it apropos of the women members of the Fidelity, but the phrase included all the women of the profession. It was only the generality of the phrase that saved the publication from an indictment for criminal libel, the courts deciding an entire class could not be criminally libeled. The language, however, employed was not above the paper employing it, and this mitigated the force of a damnable, indecent expression about decent people, in a theatrical publication.

The Fidelity proceeded on its course, which was to gather the best of the profession under its standard. This it has done, and how fully might best be told in the language of an Equity member, who said: "We have the numbers, but we need the brains more than that—and Fidelity has the brains of the business among actors."

A glance at the "class" contained in the Fidelity membership readily bears out the above, when it is remembered that it contains such leaders of the acting profession as Margaret Anglin, Janet Decker, Zella Sears, Otis Skinner, David Warfield, Frances Starr, Holbrook Blinn, Blanche Bates, William Collier and many others of equal standing.

It may be true as far as we know. The Equity member when making the statement conditioned he should not be quoted. The remark was uttered some months ago. Fidelity most certainly has an imposing list

of stage names on its membership roll. They are the cream of the acting profession of America. Whatever the Fidelity's policy is or has been, it is a dignified one. There is an unmistakable dignity to Fidelity. We thought this season, with the dissatisfaction amidst the Equity forces, that Fidelity would take advantage of the situation by soliciting former Equity members to join Fidelity, but publicly Fidelity made no such attempt. It may have been in furtherance of its dignified reserve befitting the bigness of its names.

The Fidelity was accused by Equity propaganda of being a "managers' organization," but the facts have not borne out that accusation. The reports spread were that Fidelity was the acting branch of the Producing Managers' Association. Anyone who has been much around a producing manager's office this past season is aware that none of the P. M. A.'s seemed partial to Fidelity in selecting casts; in fact, most were so anxious to have their casts filled as desired the affiliation of the player never entered. Fidelity was left to struggle alone without managerial assistance. At one time this season Fidelity asked the P. M. A. managers to at least give Fidelity an even break in engagements. Variety published that at the time, although requested by a Fidelity officer not to do so. It showed conclusively that Fidelity was not a managers' auxiliary, otherwise it would have demanded what it requested.

With the Fidelity progressing in a bad season, what may be its maximum in more pleasant business times. It augurs well for Fidelity in the future. No one hears from the Fidelity camp agonized screams because members don't pay dues, nor does Fidelity seek to prevent its members from earning a living merely to point a principle, which of late appears to be the chief object of Equity. Nor do Fidelity members walk about boastfully telling acquaintances what is going to happen to the show business in 1924, when the P. M. A. agreement with the Equity expires, as Equity members have been doing—what the closed shop will then mean, who can and who cannot appear on the legit stage after that agreement ends; what Equity can and will do when it is the boss of the show business, as its faithful but short-sighted believers evidently have fallen for—to starve and live on faith in the future while officers are drawing their \$100 or \$150 weekly as salary, holding on by virtue of their hand-made rainbow. Fidelity seems to be the "sterling" of the legit actors—Equity carries no mark of identification other than the union label.

PLAY CENSORSHIP BY PLAY MAKERS

The managers at their recent meeting voted to subscribe to the voluntary censorship plan, the idea of which is to submit all Broadway productions of which there is a doubt as to immorality or indecency to the judgment of a jury of citizens. This plan was devised to forestall censorship by political bodies, such as might result sooner or later by legislative enactment. Committees representing managers, authors, actors and societies for the betterment of the drama evolved the jury censorship. People of the theatre are preponderant in the committee representation that is working out the plan, and so, whatever the result, it will be considered play censorship by play makers. Certainly it will be more or less under their regulation.

It is now proposed that the individuals empaneled for the jury be sworn in as police deputies. Though that fact has not been announced, it will probably be adopted. The committeemen working out the details of the voluntary censorship believe that without the jurors being cloaked with some semblance of authority, any decision they might make will hardly carry weight. The concrete plans to date include the naming of a panel of 300 jurors. From that number 12 would be selected by the regulation paddle system to pass upon any performance in question.

That such citizen censors be given a sign of police authority is as important as any phase of the matter. If the jurors are made deputies it is quite logical that the Mayor will withdraw from the police power to pass judgment on plays. From the managers' standpoint it would be better to have 12 jurors make such a decision than two or three members of the police department. That the public would be more content with such an arrangement there is not much doubt. There should be no delusion about the power which would be given the citizen-jurors as police deputies. Any manager who failed to abide by the decision of the censor jury would find the decision becomes a complaint in the court of the chief magistrate. That would be virtually automatic because of the police liaison.

The rules under which the citizen censorship juries will operate are yet to be framed or finally passed upon. There is no reason why, if certain regulations laid down at the start do not work out satisfactorily, they cannot be changed, for it is assumed the committees in charge of voluntary censorship will be permanent, though membership may be changed from time to time. That will be a marked advantage over a censorship by legislative measure, for a law of the latter kind would be rigid and subject to change only after long periods of time. In other words, the voluntary censorship plan will be elastic and easily altered as conditions change.

To be decided by the committees is the rule defining what vote of the jury will determine whether a questionable play be given a clean bill of health or ordered taken off. The proposition before the committees is that a vote of nine to three will decide. This is a variation from the jury system covering court cases in the State of New York, where all 12 jurors must be in accord, else there is a disagreement. In some States a majority of the jury is permitted to make an official decision, as in the ratio of nine to three. Showmen believe this latter system is an advantage and will tend to make for quick decisions. Out of any jury of 12 citizens selected, it is more than an even chance that a few will be prejudiced, and rather than question the result which a "hung jury" would develop, the minority could be easily voted down, their adverse opinion carrying no weight.

Another point in the rules and regulations for the citizen juries' working basis is kind of a decision they will be directed to make. An offensive bit or line in a performance submitted to a jury should not condescend to the storehouse without recourse. It is expected the provisions will be clear, empowering the jury to order deletion of the offensive material.

Censorship in America is regarded as born of war times and there is growing remembrance to public control of private enterprise. Editorial comment is slowly but surely opening fire on the whole fabric of censorship. The reform wave still manifests enough power to make the adoption of the voluntary play censorship plan a check on possible mandate through the law. Being voluntary it is a system that can be dispensed with without political leg rolling and lobbying. That is the theory upon which the showmen are doubtless working.

Play censorship in England dates back 80 years. The Lord Chamberlain issued licenses as early as 1842. In 1919 a committee widely representative of managers, authors and actors recommended that censorship should be continued. A play cannot be produced without first being licensed, a bureau under the Lord Chamberlain passing on every manuscript. Play censorship in England does not primarily consider the morality of a play. It is more a guard against political propaganda or war, and the system there can hardly be said to bear any relation to the proposed censorship here. Passing judgment on scripts is not considered practical. So many changes are made in the rehearsals that often a finished production is almost unrecognizable from the original writing of the author. For that passing judgment on manuscripts would hardly achieve the intent of play censorship here.

COMMONWEALTH PLAYS INCREASING; SALARY CUTS GROWING GENERAL

**Decline of Broadway Business Continues—50 Plays
This Week—Six or More Shows Leaving Satur-
day—Circus Doing \$110,000 Weekly**

There are 50 attractions on Broadway this week, as against 42 for the same week last year. The comparison is deceptive so far as general business is concerned. There were six legitimate houses playing special features last April, as against two the current week, there will be four or five productions playing Commonwealth on Broadway by next week, whereas last year there was none, barring the special matinee offerings. The number of attractions counted as regular productions therefore is actually less, while the gross routine record shows smaller figures than before the war. The gradual development of co-operative or commonwealth attractions in New York was anticipated. Managers having no fresh productions of their own are using such shows to keep houses open, with the other factor, salary cutting. Those attractions playing to mediocre business starting cutting operating costs some time ago. There probably isn't one that has not been pruned. But the decline in business

is claimed to have more than made up the cut in salaries and other costs. According to accepted operating costs, most of the musical attractions are playing at a loss, and the only counterbalancing item is the possible profit to the theatres, that applying, however, only when attraction and house are under the same management.

Next week will see two new co-operative premieres. "The Shadow" will debut at the Kiaw, announced as a Marc Klaw, Inc., production. It is known that the cast will receive a guarantee of between \$100 and \$150 weekly, and the cast, a limited one, will participate in the profits. This is the first production organized by a regular legitimate manager on the commonwealth plan. That method has been adopted before, but after the show opened.

W. A. Brady proposes to organize a co-operative company for the revival of "Engaged," an old W. S. Gilbert standby. From the grosses of some non-musical shows, it is be-

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ALL NEW PEOPLE BUT HITCHCOCK IN ZIEGFELD'S LATEST "FOLLIES"

**No Former Chorus Girls Retained—Principals Being
Selected—"Sally" with New \$42,000 Production
Going Into Boston—Critics Over to See Show**

The Ziegfeld "Follies" for 1922 will have an entirely new cast of principals and chorus girls, excepting Raymond Hitchcock, who has been retained from the previous show, and Miss O'Donnishawn, the dancer. Fannie Erice, first reported as a forthcoming principal, will not go with the "Follies" this summer, but will later be starred by Ziegfeld in a Rida Johnson Young play. The engagement of Raymond Hitchcock to continue was entered through Mr. Hitchcock, when trouble in Chicago arose through an Equity deputy with the "Follies" insisting a chorus girl be reinstated; Hitchcock was the single principal, according to the manager, who sided with the management.

Last week the Ziegfeld "Frolie" on the Amsterdam roof was closed for all time. The chorus girls of that entertainment were placed under contract for the new "Follies." Other girls are being engaged to fill the vacancies caused by the dismissal of the entire "Follies" chorus of last season. Gallagher and Shean are the only new principals so far reported to have been given contracts for the coming show, that will open June 4 at Atlantic City, later starting the summer season at the Amsterdam.

The "Follies" chorus will commence rehearsal April 27 at the Amsterdam, and the principals May 1 in the same theatre.

This season's dialog of the "Follies" is being written by Ralph Spence and Ring Lardner. Gene Buck is doing the lyrics to music composed by Louis Hirsch and Dave Stamper. Ned Wayburn will stage the show. "Sally," now at the Amsterdam, will have five critics of the Boston dailies as Ziegfeld's guests tonight (Friday), to witness the performance and tell their readers when that show opens at the Colonial, Boston, Monday it is the same production and people New York has been watching for 60-odd weeks. Mr. Ziegfeld claims "Sally" will be the first New York production to go on the road intact, in every sense. The show has a new mounting, including costuming costing \$42,000 for the Boston engagement. It goes on tonight before the critics. Ziegfeld believes "Sally" will re-

main all summer in Boston. If returns warrant the stay the company will be given four weeks' vacation between late July and August. They have played continuously since opening in New York. Tuesday night Marilyn Miller was out of the performance for the first time, having had a slight attack of tonsillitis. Gloria Fay, her understudy, took the role with much credit, according to reports. The show plays Boston at \$3.50 top. It cost \$18,000 weekly to operate, and must play to \$24,000 weekly gross to break even.

Running a roof with a liquor adjunct is an impossibility, says Mr. Ziegfeld. Since he did not wish to have the Volstead act tampered with on his premises, he closed the midnight show with no intention of resuming up there.

Monday Ziegfeld gave Walter Catlett ("Sally") a contract running until June 1, 1924, the day when the Equity-P. M. A. agreement expires.

"PARTNERS AGAIN," SELWYN

The Selwyn-Woods production of "Partners Again" is to open at the Selwyn, New York, May 1, replacing "The Blue Mouse" at the house, which Arthur Hammerstein will withdraw the Saturday before. The "Mouse" play features Lillian Lorraine.

"Partners Again" is another of the "Potash & Perlmutter" series by Montague Glass and Julius Eckert Goodman. First named "The Schenkem Six," that title was discarded when the opinion prevailed the general public could not "get" what is in part a Yiddish expression. The show is at the Majestic, Brooklyn, this week, after having opened at Stamford, Conn., last Friday. It stars Barney Bernard and Alexander Carr.

"LADY BUG'S" WEEK

Barton Holmes with a new travelog in seven reels will take up occupancy of the Apollo Monday. Philip Klein's new farce, "Lady Bug," which opened Monday night, moving out.

The newspaper reviewers were pretty severe on the "Bug" play Tuesday morning.

EQUITY MEMBERSHIP CUTS BOTH WAYS

**Fine and Penalties Remitted
as Clark Is Received
Back in Fold**

The resignation of an actor from the Actors' Fidelity League and his application for membership to Equity, resulted in the player losing an engagement for the summer with the Cornican Players, a stock which opened at the Lyceum, New Britain, Conn., Monday. The incident has a bearing on Equity's alleged attempt to break up the Cornican stock because of its open shop principles. Last season the company was closed to Equity members, but proved unsatisfactory.

Richard Clark, who recently closed with "The Man Who Came Back," had secured several engagements through Fidelity. Tuesday, however, he wrote a letter of resignation saying he had a chance to play Chautauqua stock, but only Equity people were acceptable. Thursday when Wilson Reynolds withdrew from the Cornican cast because of other business, Howard Kyle, Fidelity's secretary, suggested Clark for the place. Clark called at the Fidelity headquarters in response to a message and when Kyle told him of the opening, he explained that he had applied to Equity. Clark, however, did not know if he had been elected, though his \$12 dues was accepted. There was mention of a possible fine because during the strike Clark continued to play in "2:45" at the Playhouse. Clark maintained that he had resigned from Equity at the time, though Frank Gillmore replied there was no record of it.

After learning of the part in the Cornican stock, Clark called at Equity headquarters. He succeeded in reaching a trio of officials, who stated they did not know what action had been taken on his application. Clark then explained he had a chance to join Cornican's stock. One of the Equity men exclaimed: "That show will never open." Clark then said he realized that as an Equity member he would not be permitted to join the stock, and further that as a Fidelity member he could not get the Chautauqua engagement, so he was kept out of work both ways.

That appeared to tickle the Equity people, all three laughing. The actor thereupon was aroused, telling the officials it was all right for them, who drew salaries the year around, to be amused at such a situation, but it was a different thing for a man with a wife and children. One of the officials excused himself, returning soon with a card and telling Clark he was a member of Equity in good standing. This precluded his joining Cornican.

CORT MUST PAY

Anthony Paul Kelly was awarded a verdict for \$1,560 before Supreme Court Justice Platzek and a jury in his \$4,000 suit against John Cort's Company. The action was to recover the sum which Kelly had placed on deposit with Cort, pending a deal in 1919 for the leasing of the Cort theatre to house Kelly's show, "The Phantom Legion." Kelly complained through O'Brien Malevinsky & Driscoll that Cort had demanded the \$4,000 deposit as an advance if he should decide to lease his house which depended on the success or failure of "Three of a Kind," Cort's own show. Cort said he would know in one day.

Kelly, after waiting three or four days, leased the Playhouse for his "Phantom Legion," and demanded the return of the \$1,000 which Cort withheld, saying it had been forfeited.

The suit lasted from Monday through Wednesday.

John H. Havlin Recovering

Cincinnati, April 19. John H. Havlin, former Cincinnati theatre owner, is recovering after undergoing an operation for appendicitis at Miami, Fla. He suffered three attacks of the disease recently.

MINISTERS PROTEST

**Albany Clergymen Are Aroused
Through Sunday Performance**

Albany, N. Y., April 19.

The Albany Ministerial Association did not let any grass grow under their feet following the action of Mayor William S. Hackett, Albany's new Democratic executive, in granting a permit to the Y. M. H. A. Minstrels for a Sunday evening performance for the benefit of Jewish orphans at the Empire theatre two weeks ago, for at a meeting Monday morning the clergymen denounced public entertainments on Sunday for the purpose of raising funds by admission or in any other way.

The ministers unanimously adopted a resolution condemning commercial productions on the Sabbath.

The Y. M. H. A. show was the first one given in Albany on a Sunday night since the administration of former Mayor Joseph W. Stevens, Republican, who granted two permits for entertainments on the Sabbath during his tenure of office, one to the "Knickerbocker Press" and the other to the "Times-Union," the proceeds of both shows being turned over to the smoke fund for soldiers during the war. Former Mayor James R. Watt, Republican, consistently refused permission for Sunday performances where a fee was to be charged, no matter how worthy the cause may have been.

Mayor Hackett, who is considered a liberal, announced at the time of granting the permit for the Y. M. H. A. show that his action in that case should not be construed as a precedent for Sunday benefit performances. The Mayor said that he would consider separately each application for a Sunday benefit show.

JUDGE MACK'S FEE MAY NEED ARBITRATION

**Jurist's Charge for Equity-P.
M. A. Contract Arbitration
Up for Sharing Settlement**

A dispute has arisen between the Actors' Equity Association and Producing Managers' Association, as to which should pay the fee due Judge Julian Mack, for the latter's services as arbitrator in the controversy several months ago between the Equity and P. M. A. over the question of whether the basic agreement signed at the termination of the strike of 1919, acted as a bar to the Equity instituting the "closed shop" against independent managers outside the P. M. A. fold.

The Equity was represented by Frank Gillmore, during the negotiations preliminary to calling in Judge Mack to act as umpire, and the P. M. A. by Arthur Hopkins. Hopkins contends that Gillmore asked him at the time, if Equity lost the arbitration would the P. M. A. pay half of Judge Mack's fee. Hopkins countered with another proposal; that regardless of who won, both would split the fee.

The Equity now takes the stand that Hopkins misunderstood the arrangement, which it is contended by Gillmore contained the proviso, that in the event of the Equity winning, the P. M. A. would pay the whole fee. The arbitration was decided in favor of the Equity.

It appears possible it will be necessary to call in another arbitrator now to settle the fee question.

CUT-RATE ADVANCE SALES NEWLY PROMOTED FEATURE

**Lessen Crowds at Cut-Rate Agency Just Before Per-
formances—Attractions Definitely in Cut-Rates
Permit Advance Sales**

Advance sales in the cut rate agencies is a newly promoted feature of the bargain outlet for theatre tickets. Since informing patrons of the advance sale opportunity last week that department has been operating continuously throughout the day. Formerly the advance cut rate sales were negligible. Until recently cut rate selling has been accomplished largely on the date called for on the tickets.

So many attractions have definitely contracted with the cut rates for the balance of the season that the angle of advance selling was made an active feature. More than before the bargain office has taken over the properties of theatre box offices and ticket agencies. Another reason for selling reduced tickets in advance is to reduce the pressure of crowds just prior to performances. The cut rate quarters have again been enlarged and the room is still inadequate to take care of the last minute shoppers.

Almost as many attractions are listed in advance in the cut rates as on the list for the night or matinees. Some houses hold back the cut rate allotments, but of late over 20 attractions are available in advance.

MILLER-LYLES SIGNED

**George White Closes Five Year
Contract This Week**

George White closed a five-year contract this week with Miller and Lyles, authors and stars of "Shuffle Along," now running at the 63rd Street Music Hall, the agreement giving White the rights of the next edition of the show which, according to tentative plans, will be ready for production in September. It is understood A. L. Erlanger is associated with White in the new undertaking and that under their combined management it will occupy a Broadway theatre.

The present "Shuffle Along" is owned by a corporation composed of several individuals. Whether Sissie and Blake will go with the new show is as yet unknown.

Miller and Lyles will remain with

the production until the end of the run, expected to peter out during the summer. It is understood the team have arranged for a flat salary, and a royalty without any direct interest in the production.

White recently added Maxie and George to his "Scandals," and it is not unlikely they will be listed in the cast of the new Miller-Lyles piece when White takes it over.

Tom Smith joined "Scandals" at Hartford this week and will probably remain with the show for its tour to the coast.

I. M. A. CONVENTION

**Second Annual Meeting in New
York, June 19**

The International Managers' Association, Inc., which is the national managerial organization in the legitimate field, will hold its second annual convention in New York, starting June 19. Notices of the convention, the rules of which call for bulletins 60 days ahead of the fixed date, were sent out this week.

It was decided last year to hold the convention early in the summer, instead of the August date of the first convention. The idea of an early gathering is that labor scales and other matters might be adjusted well in advance of the season's start. The scales for musicians and stage hands are for one year, and though both expire about the first of July, the union agreements are made locally and the convention itself may not actually confer with the theatrical union leaders.

The membership of the I. T. A. is not yet completed. There are seven managerial groups represented. Before the annual session a merger with the Combination Managers' Association may be accomplished. The matter has been in course of adjustment since last fall. There are between 900 and 1,000 members reported in the Combination Managers' organization, which is the largest group within the I. T. A.

INSIDE STUFF

ON LEGIT

"This is a Tough Season," a satirical skit by Ralph Stuart, son of the former actor of the same name, was the feature of the Green Room Club's 20th annual revel at the George M. Cohan theatre Sunday night. It rates as the best contribution to club entertainment this season. On Broadway it was believed the skit in part at least would find a place in one of the summer revues. The action is set within a court room with the theatre (under the title of Madame Thalia) is charged with keeping a disorderly house by the "Rev. S. U. B. Strata" (burlesque title for John Roach Straton, who has been attacking the stage). In the 45 minutes consumed for the skit, the plays which have been charged with salaciousness are brought to the bar, with pantomimic bits given of the plots. Brought in are several of the most innocent pieces in New York. The author's idea is that some of the latter are even worse than those accused, and the court's decision is that there is no law that questions the good taste of audiences, that being a shot at censorship.

"Miss Fulton," representing "He Who Gets Slapped," was the first witness, it appearing that the loquacious rector was offended at the dual death at the close—probably wood-alcoholic. Hansford Wilson played "He," with Mary Beth Milford as "Consuelo" (the only girl in the cast). A five-minute panto of the Russian tragedy had R. R. Ranier, Jos S. Marba, Frank Wunderlee, Walter A. Reagan, Denton Vane and Michel Rale (the last two being Adgie and her lion). Another jibe at the Theatre Guild and G. Bernard Shaw touched on his "Methuselah," Louise Pierce as an agent of the S. P. C. A. appearing against "Miss Garrick," as played by James P. Burtis. The clerk of the court said there was a slight error, the initials of the agent standing for the "Society of Prevention of Cruelty to Audiences," that because of the inordinate length of the Shaw play. Shaw as "an elderly gentleman who talks in cycles," in a three-minute pantomime, talked the highbrow audience to sleep, remaining awake and talking "as far as thought will reach."

The broad fun of the characters in plays "under fire" supplied the punch. The doctor of divinity on a slumping party strolls into the Hotel Algonquin. There he found "The Demi-Virgin" (Irving Mitchell), who describes herself as "the same old girl, who stepped out of burlesque when that was cleaned up." "She" mentioned Al (Woods) as being her "gentleman friend." "Anna Christie" (Percy Helton) said she was a Eugene Neil girl; "when he ruins a woman, she stays ruined." "Kiki" (Hal Crane) declared herself a really good girl, because it was Belasco's show. "The Czarina" (Vincent Coleman) told the French Ambassador waiting with papers, to keep on waiting "until after chocolate." At the finish the Czarina falls for "The Hairy Ape," and when the hotel waiters announce "Miss Rubicon" approaching, Anna Christie walks off, saying the place is too tough for her. "Mlle. Marcel" from "Thank-U," is tabbed as too good and in the wrong company.

Leslie King played the "Rev. Strata," Henry Travers was clerk of the court, John Kearney was the "Hairy Ape," Morgan Wallace played the "Elderly Gentleman" (Shaw). There were 37 characters in the skit.

A musical comedy comedian about to open with a Broadway show is on the verge of a marital split, his wife having found several reasons for desiring to secure a divorce. The comedian has had five matrimonial ventures.

Indication of a dull summer on Broadway is seen in the plans of a number of critics who are going abroad. Prior to the war it was the custom for some metropolitan dailies to send their reviewers overseas each summer, with comment on the productions in London, Paris and Berlin a Sunday feature. Last summer one or two critics resumed the foreign jaunt, but this year half a dozen may go abroad.

Eddie Cantor's "Make It Snappy," which introduces the blackface comic to Broadway as a full-fledged star, probably has the most varied musical score of any musical production. Practically every major music publisher is represented by one or more songs which the star features in his solo. Cantor has been a prolific songsmith of late, and has placed a number of pop songs around with the various song factories. The number of song pluggers from each music publisher present at the premiere brought forth representatives from over a half dozen firms.

"Smilin' Through," as a play and picture feature, will be opposed attractions next week in Brooklyn, when the play, with Jane Cowl, will be the attraction at the Majestic and the film will be offered at the Strand next door. The play started over the Subway circuit this week, being the attraction at Shubert's Teller. It has been playing to remarkable business in the middle west, with business in some of the smaller towns making a record for the season. As a picture, produced by Joseph Schenck, "Smilin' Through" gives indications of being one of the big releases of the year. The Selwyns first planned to bring Miss Cowl back on Broadway this spring, but the completion of the show in picture form brought about a change of plans.

A disclosure of a graft scheme that is being worked in the offices of one of the biggest producing and theatre managers came very near being brought to light this week when the father of a girl who had paid \$1,000 to have her obtain a role in a musical comedy production threatened to bring legal action. The girl was returned to her role in the musical comedy Monday night and complications were avoided. The trouble started when she was let out of the piece after playing but two weeks, one week on the road and the other in New York. The reason that the producers discharged her was because they had decided to cut expenses immediately after the New York opening. When the girl's father agreed to pay \$1,000 so that she might obtain a role in the production he did not figure she would only appear for two weeks, nor was he given to understand anything like her discharge was to occur immediately.

The young lady in question has a very charming cultivated voice. She came to New York and obtained some experience in musical comedy. When the production she is now in was being cast she called on the firm. An appointment was made by an underling when it was intimated \$1,000 judiciously slipped would go a long way to securing a role.

The grand was paid in installments, \$250 when the contract was signed, \$250 when rehearsals were under way, and finally a check for \$500 was sent along when the show opened in New York. Then the bombshell fell and the girl was released. But she wired father and the check for \$500 was stopped and father threatened dire things in the event there wasn't some adjustment made regarding the contract. Either a return to the role originally assigned to the girl or the return of the \$500 that had been given up. The threat had the desired effect.

The innovation of numbering the rows in which seats were located that was introduced at the Earl Carroll theatre has been discarded. The regular plan of lettering the rows has been installed. A box office man can usually cheat for a row or two under the alphabet.

Though the signing of a lease on the Republic, New York, which was to have passed to Oliver Bailey for 21 years was virtually assured several weeks ago, the deal was reported definitely off this week. The house is owned by Arthur Hammerstein and is under lease to A. H. Woods, who has tenancy for another year or two. Woods agreed to relinquish his further time, but when Bailey was ready to put up securities as a guarantee last week, Woods sailed for Europe. Delay in making out the lease is said to have caused the deal to fall through. Provisions were changed and the lease itself was made out afresh three or four times. One detail was the discovery of a room abutting the

stage. This was found to be a corrugated tin abutment, added when David Belasco had the Republic. It was used as a rest room by Mrs. Leslie Carter. The small parcel of ground, however, does not belong to the theatre. It took some time to discover the owner, a downtown corporation, and arrangements to pay a small rental were made.

Bailey has had the Fulton under lease for four years. His original agreement with the estate of Henry B. Harris was for an eight-year term. It was discovered, however, that the original lease to Harris provided for termination within a year by notice in case of the sale of the property. A. L. Erlanger bought the Fulton and Gaiety, and notice to vacate was given Bailey last summer.

G. Bernard Shaw, when he arranged with the Theatre Guild for the production of his long distance play, "Back to Methuselah," enumerated a flock of conditions. Recently he modified his stand and consented to the script being cut. This week the attraction is offered in cut rates, a sort of cut that the author probably knows nothing about. The rules laid down at first provided that tickets for the three-week cycle were to be sold only in series of three. That was done away with after one cycle had been played.

"Methuselah" is now being given within a week. Each part is played three performances, an extra matinee giving the total of nine performances for the week. It will stop after another week and a new production, "What the Public Wants," will succeed. The admission scale for the Shaw work is \$3 top.

Leon Friedman, who has not missed a summer on Broadway in ten years, will attempt a change by going in advance of White's "Scandals" to the coast. When asked how he would keep in touch with racing Leon said he wouldn't try and admitted that his reason for going west was to "run out on the ponies." The agent has been one of the most persistent customers of the books, in season and out. White is said to have the same idea in looking the coast tour. Playing one-nighters is reputed a good cure for the track habit.

"The Green Goddess" will not be given in London this summer, although it was the plan of Winthrop Ames to present George Arliss there in the show, written by William Archer, an English critic. "Goddess" closes Saturday, by which time it will have completed 69 consecutive weeks on Broadway. Mr. Arliss will be filmed in two pictures, going into work immediately. He will then return to his home in England for a vacation. The "Goddess" will tour next season and may be given an English showing in the summer of 1923.

Brock Pemberton will not send "Enter Madame" on tour next season. The comedy was an exceptional success in New York, where it remained a season, but failed to draw on the road. The tour was interrupted and the show taken to London, where it played seven weeks though first indications were favorable. Gilda Varesi, who starred in the piece here and abroad, is writing a new play which Pemberton will produce in the fall. She is still overseas, as are the other players taken over for the English "Madame" presentation.

Hugh Ward, formerly an American actor, who went to Australia 24 years ago and became an important factor in the directorate of J. C. Williamson, Ltd., resigned last month to embark in productions over there in conjunction with the Fullers. He stated that since the amalgamation of theatrical interests some months ago an overabundance of directors made it difficult for him to remain with the corporation. Ward had made annual trips to New York for the Williamsons and for them bought the Australian rights of many American successes.

Joseph Donald Grafton of Pittsburgh, who is being sought under a charge of bigamy, well known along Broadway and popularly called "Don" Grafton, is charged with having Paulette Lorayne reported in "Tangerine," though she wasn't. Then 17 days later he wed Peggy Davis of the "Midnight Frolic," who discovered he was married to Miss Lorayne. When that developed, Ellen McIntyre, a stenographer, claimed to have married Grafton some months ago. When the story was printed, three sisters named Muir stepped into the case, explaining "Don" had courted two of them at the same time. Ethel Muir was the first who attracted Grafton, and later Esther, a model for Lucille, attracted his eye. Both girls were also said to be in "Tangerine." Carl Helm, the show's press agent, "admitted" they were, and in that way won a flock of front page stories, the show being mentioned in all of the yarns.

LEGIT ITEMS

Walter Abell, of the "Back to Methuselah," was suddenly called home by the illness of a brother late last week, and Herbert Clark, a young actor from stock, who had been playing a minor part, stepped into Abell's role of Acis.

O. E. Wee is organizing a company for a road tour next season in a revival of "The Little Shepherd of Kingdom Come." Interpolated numbers are to be added for the revival.

The Albany Players, the leading theatrical organization in this city, gave as a memorial to its author, "Without the Walls," a story of the first Easter time by the late Katrina Trask Peabody of Saratoga Springs, in conjunction with the community Easter program at Proctor's Harmonus Blecker hall Sunday afternoon. The Players appeared in the premiere of the play on the same stage a year ago. Since that time the author has died. The cast included Thomas C. Stowell, Myrette Chatham, Faye Smiley Stowell, Mary Ida Hare, John O'Day Donahue, Harold Stine, Norman R. Sturgis, Edward G. Griffen and Josephine Lyon. A capacity crowd attended the entertainment, which was free.

John Meehan stepped into the lead of "The Tavern," playing Detroit, Monday night. Harry Mestayer who contracted tonsillitis is due back into the role late this week.

"LOVELY LADY" TO MUSIC

"Romance and Arabella," the Wm. Hurlbut light comedy in which Laura Hope Crews starred at the Little theatre two years ago, is to be musicalized and reproduced by Joe Shea under the title of "The Lovely Lady." Oliver Horan added the music to the piece.

JUDGMENTS

Club Maurice, Inc.; Bankograph Co., Inc.; \$370.10.
B. R. B. Photo Play Corp.; S. Michael; \$970.65.
Elite Amus. Corp.; N. Y. Tel Co.; \$126.52.
Evelyn Cunningham; Stern Bros.; \$322.26.
Kitty Gordon; G. M. Anderson et al.; costs, \$593.80.
Trouville Club of Long Beach, Inc.; G. V. S. Williams et al.; \$275.15.
Schubert Studios Corp.; J. C. Weiss; \$735.26.
Emil Weiner; Reisenweber's, Inc.; \$151.50.
Pelham Grenville Wodehouse; C. F. Rabell; \$1,226.06.
Alliance Films Corp.; City of N. Y.; \$801.54.
Albany Parkway Amus. Co.; same; \$44.55.
Anglo-American Film Corp.; same; \$1,325.15.
Bensonhurst Amus. Co., Inc.; same; \$44.55.
Morris Rose Amus. Corp.; same; \$95.25.
Heber Amus. Co.; same; \$44.55.
Yiddish Theatrical Enterprises; same; \$81.60.
Roscoe Ails; M. H. Grossman et al.; \$127.20.
Celtic Photoplays, Inc.; M. Steiner & Sons Co.; \$30.33.
Lillian Lorraine; R. Hammel; \$229.45.
Melvin H. Dalberg; S. Lifschitz; \$119.50.
Philip Neben and Joy Film Dist. Co., Inc.; I. Sitkoff; \$445.
Same; same; \$339.49.
B. R. B. Photoplay Corp.; Norden Electric Sign Co., Inc.; \$266.91.
E. & K. Amus. Corp.; Bklyn. Nevins Coal Co., Inc.; \$407.90.
Ben Ali Haggin; Stern Bros.; \$308.11.
Harry Fox; B. Satvitzky et al.; \$39.59.
Arthur Lyons; H. Coan; \$70.70.

ATTACHMENT

Mayflower Photoplay Corp.; Nat. I. Brown; \$8,107.47.

The pupils of August W. Niedhardt, instructress of dancing and gymnastics at Hunter College, will offer a program of interpretive dances Sunday evening, April 23, at the Selwyn theatre.

STOCKS

The Park theatre, Utica, N. Y., opened a combination policy of dramatic stock and pictures Monday with complete change of program Mondays and Thursdays. The house has been put on an open shop basis and advertising in newspapers has been almost entirely cancelled.

Goldstein Bros., the proprietors, have engaged the Jack Lynn stock players, who come from a 32-week season at Quincy, Mass. They opened with "Bought and Paid For," first half, and with "Other People's Money," closing the week. It is a new departure for a local theatre to have pictures and stock.

The Majestic Players opened big at the Robbins-Majestic. The Milton Aborn Musical Stock Company will open Monday at the Colonial theatre, making three stock houses in Utica for the first time in the history of the city.

The stock at Keith's Alhambra, Harlem, New York, opens May 1 with "Scandal." Dorothy Shoemaker and Dwight A. Mead are the leads. Others are Virginia Springer, Rose Ludwig, Joe Lawrence. William Webb is the director. Herman Phillips, who has been managing the house during its vaudeville season, ending next week, will continue while the stock is running. It's a Keith experiment, with no stock opposition in Harlem.

Edward H. Robbins opens his eighth season of stock at Toronto May 8 at the Royal Alexandria.

Harry Krivit has been appointed company manager of the stock at the Broadway, Philadelphia, May 1. Edna Hibbard, at present in "The French Doll" at the Lyceum, New York, will be the leading woman.

The Victoria, Wheeling, W. Va., will not change from vaudeville to stock, as reported. Millicent Handley, who was to have headed a company, will continue in vaudeville. Stock is to be installed in the Court, same city, May 1, with Charlotte Wynters, a local actress, as leading woman. A company headed by Albert Vees opens at the Rex, Wheeling, April 24. The Rex has been playing Pantages vaudeville.

Laskin's "Beauties" opened at the Lyceum, Memphis, Saturday, for a try for a summer run.

Pates' Musical stock is to indefinitely play at Houston, Texas.

The Stuart Walker players will open an indefinite run of stock at the Cox, Cincinnati, Monday, with "Honors Are Even." Among the principals will be Margaret Mower, McKay Morris, Peggy Wood, George Gaul, Blanche Yurka, Marjorie Vonnegut. Scale: Evenings, 50 cents to \$1.50; matinees, 25 cents to 75 cents.

The Charles Roskam stock opened at Altoona, Pa., in "The Broken Wing," with the company engaged on a non-equity basis, Roskam, a stock manager of several years, has heretofore employed only Equity people. Difficulties with the organization last season caused him to refuse to place the people engaged for the new company under Equity contracts. The company includes several Equity members who have accepted the engagement without signing a contract.

Poli's, Springfield, Mass., installs stock for the summer, commencing May 8.

The Blaney Stock, at the Yorkville, New York, closes May 6.

Summer stock will be played in New Rochelle, N. Y., in an open air theatre now under construction.

The Picker Stock Co., playing two weeks of one-night stands on Long Island, will eliminate one week, commencing next week, continuing only in Riverhead, Sag Harbor, Southampton, Bay Shore and Freeport, two days in the last town. Two companies have been used by the Picker interests for the two weeks, each company appearing two weeks each bill. With the elimination of six of the towns, but one company will be employed, the management having selected the most promising towns for the summer.

Al Traburn is lining up towns on Long Island for a summer stock circuit.

NEW YORK'S NEW TICKET LAW WILL BE CONTESTED IN COURT

In Effect by Summer—Not Expected Operative if Constitutional, for Year or Longer—If Upheld, Will Reduce Number of Speculators

Governor Miller of New York, by signing the Walton-Bloch bill limiting the resale of tickets in agencies to 50 cents over the box office price, will again throw the matter of price fixing into the courts. Though the law is supposed to go into effect at once, some weeks of preparation are necessary and it is probable that, even though the measure is held constitutional, it will not become actually operative for a year or possibly two years. That group of brokers opposed to it will fight the bill to the highest court, and it may reach the U. S. Supreme Court. It is conceded in box office and ticket circles that if the law is upheld the number of ticket agencies will be reduced to a few. Some brokers admit that the volume of their business is not sufficient to provide a profit unless they can sell tickets for the hits at excess premiums, one-half of which is paid over to the federal government. The Governor himself is in doubt as to the constitutionality of the Walton-Bloch law. In affixing his signature last week he attached a verbal string, stating that while there might be doubt as to that feature of the measure limiting premium to 50 cents, he is of the opinion the licensing provision will be found valid.

The brokers are counting on the courts concurring with the decision of Judge Rosalsky, who declared a city ordinance drafted along similar lines as the new State law to be unconstitutional. After licenses are filed tickets will be sold at excess in several agencies, and the first arrest for violation will be made a test case. Provided the agencies are successful in securing an injunction pending a final decision, it is expected that there will be little or no change from the present methods next season.

The city ordinance that was bowled over, like the new law, provided for tickets agencies being licensed, the fee being \$250 annually. That provision was complied with by the brokers, who after the Rosalsky decision proceeded to secure a refund of the fee. The agencies have not yet received the money from the city, but the refunds are expected soon. The delay was on account of the possible appeal from the decision, but the corporation counsel has never carried the case to the higher courts.

The license feature of the State

law may or may not hold in case the 50 cent premium limitation is declared invalid. The annual fee is \$100 and a bond of \$1,000 is required. The latter provision would impart some measure of control to the Comptroller, who is designated to handle the licenses. The city measure has become inoperative in total, which is likely to happen. If the resale provision of the Walton-Bloch law is held invalid, despite the Governor's comment.

The Governor vetoed the second theatre ticket measure, known as the Smith bill. It proposed to permit theatre managers to stamp on the reverse side of tickets a prohibition against resale for a premium over 50 cents. It was believed that such a law would put the matter of excess premiums directly up to the manager. The Governor, however, stated the bill was not well drawn up. The provisions of the Smith bill did not make mandatory, the premium limitation. It was to be optional with the manager.

Under the new law the Comptroller shall have the power to investigate the business of ticket agencies upon complaint of a citizen or upon his own initiative, and the license requires the broker to furnish such information as may be required. Any broker violating any of the provisions of the law shall be guilty of a misdemeanor.

The final clause of the measure provides that, should any section of the law be declared unconstitutional, such determination shall not affect the validity of the remaining provisions. Counsel have not stated whether the clause will stand up under fire.

The bond required to be filed with the license is stipulated to be in the penal sum of \$1,000, and in the event of proof of violation of any provision of the law, the full amount is to be had in favor of the State. Revocation of the license by the Comptroller may be issued on ten days' notice where proof of fraud, misrepresentation or excess premiums is made.

The Corporation Counsel communicated with the Police Commissioner immediately following the signing of the bill last week, informing the Commissioner that the law would be in effect immediately. No police activity was apparent along Broadway and none is expected until the State officials thoroughly prepare for the enforcement.

EQUITY-P. M. A. STOCK DISPUTE IN ARBITRATION

Managers Hold to Original Contract—Equity Claims Stock Class

The question of whether the Equity-P. M. A. basic agreement entitles a member of the P. M. A. to protection when such member is operating a stock company, over which several conferences have been held by representatives of both sides, will go before an arbitrator shortly.

Equity takes the stand that regardless of P. M. A. membership, a manager operating a stock company should be placed in the stock class, and as such operate with an all-Equity cast. The managers' contention is that the basic agreement covers them whether operating Broadway shows, traveling companies or stock. Equity also claims if the managers' point is well taken pro-rata over eight shows must be paid an Equity cast in stock.

SPECIAL STOCK

Local Organization Promoting New and Untried Plays

Washington, D. C., April 19.

Mutual Productions, Inc., which during the past winter disposed of considerable stock at \$10 per share among residents of this city, is to operate a stock company, opening here on Monday, April 24. The stock-selling feature, commended by many New York producers, has been successful. It is the intention of Arthur Leslie, who is to be the managing director of the company, to produce new, untried plays throughout the summer months at Washington's drawing room theatre, the Shubert-Garrick.

Mr. Leslie has engaged his cast and chosen Belasco's "The Boomerang" for the opening bill, with Sydney Mason, Wanda Lyon, Garry McGary and Ada Meade featured.

In all the billing the idea of stock is kept away from, the announcements reading that Mutual Productions, Inc., will offer, followed by the name of the attraction.

The company has retained L. Stoddard Taylor, the Shubert house manager, with the entire personnel of the theatre in like capacities for the summer season, having secured the house for a period of eight weeks, with an option of an additional period of eight weeks.

ST. LOUIS CIVIC SHOW

Style Show Will Be Big Amusement Venture

St. Louis, April 19.

The biggest civic venture in years will be staged here for three weeks beginning July 30. It will be officially called the St. Louis Style Show. Virtually every prominent merchant in the city has subscribed to the venture.

The Municipal, an open-air theatre at Forrest Park, will be used for the event, which will include professional entertainment features. Engaged are an ice skating ballet, Joe Jackson and Ten Eyck and Welley. The skating will be on real ice, arrangements with local brewing establishments for the installing of a freezing plant being made.

WALTER JONES FAILING

Walter Jones, the veteran comedian who recently withdrew from "Getting Gertie's Garter" and entered the Roosevelt Hospital, New York, was reported failing this week. His ailment has been diagnosed as cirrhosis of the liver, and recently a quart of blood was pumped into his veins. He is, however, permitted to see visitors and welcomes his theatrical friends.

SHOWS CLOSING

"Little Old New York" closes for the season at the Broad Street, Newark, N. J., April 22.
"A Bill of Divorcement" closes April 22 at Toronto.

Pilcer May Return to Europe

Harry Pilcer is reported going abroad, having changed his plans for appearing in vaudeville here. There was some hitch in securing a dancing partner from the other side.

"LOLA" CLOSES; PROMOTERS BLAME EQUITY MEDDLING

Stoddard Declares Players Were Satisfied with Commonwealth Deal Until Deputy Dare Interfered—Plans to Continue

Chicago, April 19.

"Lola," the starring vehicle which Leslie Morosco had provided for Helen Shipman, ended its turbulent career here on Sunday night, when \$405 taken in was refunded, after Frank Dare, the Actors' Equity Association representative, told the members of the company there was not sufficient money in the house to warrant their playing. The company left for New York on Tuesday, with the exception of Miss Shipman, who went to Tulsa, Okla., with her mother.

Morosco, who was not a member of the P. M. A., had filed a bond of \$750 with the A. E. A., and Dare brought this money from New York with him. This was used to pay the fares of the troupe back to New York.

George E. Stoddard, in a statement to Variety, said: "If this man Dare had kept his hands off the proposition, it would have worked around all right. But from the minute he reached town he started meddling. He told the people that the Shuberts would not give them a dime, and the best thing they could do was quit. I went back and showed them what was being done for us, and argued that if they stuck through the present week, I was going to New York and see Lee Shubert on Thursday and ask him to take over the show and send it over to the Studebaker. This the people were satisfied to do. But every time I turned my back Dare interfered."

"The company did not owe any of the cast any money when we arrived in Chicago, excepting Miss Shipman, to whom we owed \$500, one week's salary. Then the salary was straightened out the second week for all the people but Miss Shipman. To her \$1,500 is due."

"The show owes me, Ballard McDonald and James Hanley \$1,257 in royalty, and we never took a cent from the start. I was out to help the actor, but Equity would not let the actor be helped by me or anyone else. Their man Dare had only one idea in mind, and that was to close the show."

During the last week the Shuberts placed an attachment against the production for \$1,164 for moneys they had advanced to meet the salaries of the show the opening week.

The production is being kept in the Shubert storehouse pending the decision in the attachment case.

"Lola" opened here on April 2 to a house of 1,451. The next night receipts fell to \$350, and for the balance of the first week did not exceed that amount except on Saturday and Sunday night. The intake for the first week was short of \$5,000. Charles Barton, manager of the show, resigned and left for New York before the opening, and George E. Stoddard, who supplied the libretto, took charge of the company's affairs.

At that time an agreement was made to continue the show on a commonwealth basis, with the Shuberts cutting down running expense of the theatre to a minimum and waiving the house rental. The expense of the house was pared to \$1,904.

These arrangements as to the commonwealth plan were considered satisfactory by members of the company.

When Dare, the Equity representative, returned to Chicago, Wednesday of last week, he was much perturbed at the members of the company working on the commonwealth plan. He told them had he been there he would not have permitted it.

He also expressed dissatisfaction with the terms under which the company was operating. He said the Shuberts had no right to deduct the expenses which they were doing, such as stage hands, musicians and others' salaries. He said the show should have played on a 50-50 basis. However, it was explained to him by Stoddard that the company all had agreed to the plan and were

satisfied with it. Dare continued to object.

In the meantime, the show had opened on Monday to \$174 gross, and had just cleared the \$2,000 mark prior to the Saturday night performance.

When the curtain was to go up that evening, Dare, according to Stoddard and Clarence Derwent, one of the actors and a member of the producing corporation, appeared back stage and told the performers that they should not go on unless \$600 was paid before the start of the performance. He said that from the indications of the house out front the Shuberts would not give them anything. The actors decided to hold the curtain at his order, and Dare then called J. J. Garrity, general manager of the Shubert houses, on the phone. He presented the company's demands to Garrity, and the latter informed him that the company was scheduled to play on a certain basis, and that they would have to go through on the plan they arranged. He told him if they wanted to quit they could do so, as the Shuberts were stuck plenty already.

This ultimatum having no effect, the Equity chief returned and told the people to go ahead with the show.

After the performance that night a meeting was held and the people decided they would not continue.

The gross of the week was \$2,607, and with \$1,904 taken off by the house for salaries and \$343 paid for bills incurred by the company, there was \$360 left to share among the actors. Of this amount, \$193 had already been given the chorus on account and a balance of \$123 was still coming to them. The principals had apportioned to them as their share \$40. However, at that time the money was not divided up, payment being held up until Sunday.

On Sunday afternoon John McManus, manager of the La Salle, called Garrity at his home and said that the people wanted to continue for another week. Garrity told him that if they felt it would do them any good they could continue on the same basis as the previous week.

Just before show time Dare conferred with Garrity, and Garrity told the Equity representative he would do all he could to help the show along. The management would deduct only 15 per cent. of the gross. This was agreeable, and Dare left to go to the La Salle and tell the company of the proposition, which he was elated with at the time. However, when he got to the theatre his mind had changed after looking over the house and he instructed his people not to give a performance. Word was sent to McManus and he ordered the money refunded.

"BIRD'S" 15TH RETURN

Pittsburgh, April 19.

"The Bird of Paradise" is making its fifteenth return visit to Pittsburgh this week at the Nixon.

The piece closes its tour next week, and the poorest season it has had since going on the road, years ago.

ANN PENNINGTON, STAR

George White in addition to putting out this year's edition of the "Scandals," has a piece for Ann Pennington in view. It will introduce her as a star in her own right.

McGowan and Knox have agreed to eliminate the automobile effect from their act, following a protest from Will Jennings (Jennings and Mazur), who claimed the prop was an infringement. The act played the American three weeks ago.

The White Way Trio (Buckley, Sharples and Bissland) will dissolve partnership following the termination of Jean Bedini's "Chuckles," where they are presently located. The combination was organized several years ago.

OPERA OFF IN L. A.

Gross Slips 'Way Below Last Year's—Passing Show Opens Well

Los Angeles, April 19.

The Chicago Opera Co., at Philharmonic Auditorium last week, drew capacity for the opening and closing performance, but during the week business slumped. This season the musical attraction drew far less than it did last year when the figured reached well over \$100,000. The gross this season was in the neighborhood of \$65,000.

At the Mason, Kolb and Dill were the attraction for two weeks, weathering the Holy week period nicely and getting \$26,000 for the fortnight.

"The Passing Show" opened at the Mason Monday, starting with capacity.

JOLIET LOSES GRAND

Joliet, Ill., April 19.

The Grand, playing road shows and independent attractions, will be taken over and rebuilt as a club house for the local order of Moose, owners of the property, when the lease of the present occupant expires this month.

This will leave Joliet without an independent legit house unless a site is obtained.

J. J. SHUBERT SAILING

J. J. Shubert is leaving New York tomorrow (Saturday) for a trip abroad.

ARCHBISHOP GUEST

Closing Social Function of Season at Hotel Commodore

Invitations were distributed this week for the closing social function of the Catholic Actors' Guild, when Archbishop Hayes will be the special guest of honor of the stage folk at the Commodore Hotel, New York, Monday, April 24, at 1 o'clock.

Freedom and frankness in the expression of opinion that makes for a better and closer relation of the church and stage are the features of the annual affair.

"ABIE'S IRISH ROSE" IN N. Y.

Ann Nichols and Oliver Morosco are rushing an eastern production of "Abie's Irish Rose" for New York presentation. The piece opened at the Morosco, Los Angeles, eight weeks ago for a tryout. It was decided to start on a production for New York before the general idea of the piece drifted east.

Ann Nichols, the authoress, came east last week and engaged the cast through the Leslie Morosco office; John Cope, Marie Carroll, Mathilde Correll, Jules Jordan, Wallace Ford, Harry Bradley, Albert Phillips, Jose Garcia.

The coast production will be kept running indefinitely.

"Lincoln" Booked for Coast

"Abraham Lincoln" at present playing in Ohio, has been routed to the coast.

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.

"Back to Methuselah," Garrick (8th week). Appeared in cut rates late last week. That is something G. B. Shaw probably doesn't know about. Another week of tournament play, which has been cut, and Guild will produce "What the Public Wants."

"Blossom Time," Ambassador (30th week). Plans are to carry operetta success into summer going; may be accomplished with operating costs put down to minimum. Holy Week takings little under \$11,500, close to low-water mark of run to date.

"Blue Kitten," Selwyn (15th week). With operation costs cut, continuance to warm weather expected. Musical show that is pleasing, though never contender with leaders. Off with others last week, takings around \$11,000.

"Bull Dog Drummond," Knickerbocker (17th week). Should run through May and has chance for June. Business between \$9,000 and \$10,000, with cut-rate aid counting.

"Captain Applejack," Cort (17th week). Holy Week failed to hurt more than few hundreds, and gross about \$15,500. Looks like fixture and should run through summer.

"Cat and Canary," National (11th week). Mystery thriller getting big money, but last week went into second place to "Kiki's" leadership of non-musical offerings. Holy Week affected draw about \$1,000 for gross of \$15,500.

"Chauve-Souris," 49th Street (12th week). With four matinees this week Morris Gest's Russian novelty will establish new figures for house and run. Counted on to hold over for summer and only attraction getting \$5 top now.

"Czarina," Empire (12th week). Takings last week down to around \$7,000. Nothing else listed for house, and present attraction is to continue another month. Cut rates will aid, some lower floor section being allotted.

"Demi-Virgin," Eltinge (27th week). Between \$7,000 and \$8,000 last week for much-discussed farce, which is making money and counts most successful of Woods tries this season.

"For Goodness Sake," Lyric (9th week). Most of musical attractions were dented upward of \$1,000 Holy Week; no exception here. Gross under \$8,000, with loss indicated.

"First Year," Little (78th week). Last week this holdover comedy success got \$6,500 or little more. No extra advertising has been used for it. Makes money even with lowest gross of run. Will remain until summer.

"First Fifty Years," Princess (6th week). Two-person play waiting for break, which may come this week. Takings have been around \$2,500, which cannot make money for house, though attraction might have broken even.

"French Doll," Lyceum (9th week). Grossed under \$7,000 last week, but made money, attraction not being geared expensively. Management expects attraction to continue another month or bit longer.

"Funmakers," Jolson (24 week). Commonwealth attraction opened Saturday with scale of \$2.50 top. Biggest attempt of kind in years, with cast made up of well-known players. Show along club lines of old style, with draw questionable for this house.

"Get Together," Hippodrome (34th week). Final week for Hip, with nothing listed to succeed, although Sunday nights are booked into May. Season five weeks less than last year.

"Good Morning Dearie," Globe (25th week). Takes Broadway leadership in weekly gross, "Music Box Revue" having dropped to \$4.40 top. "Dearie" tickets selling to July. Weekly takings around \$29,600; last week bit under that mark, Monday night not going clean, as with others.

"He Who Gets Slapped," Fulton (15th week). Dropped during Holy Week, with gross around \$9,000. May run through spring, though another Theatre Guild production possible before end of next month.

"Just Because," Earl Carroll (5th week). Slipped further last week, takings of about \$4,000. Stronger this week, with over \$6,000 indicated; loss for musical piece.

"Kiki," Belasco (21st week). Sure to be on summer list. Demand continues, with show doing capacity. Last week again topped all dramas, and outstanding bit of non-musical attractions. Weekly pace, \$16,500.

"Lady-Bug," Apollo (1st week). House went back into legitimate

Monday, fresh production succeeding Griffith's "Two Orphans of the Storm," which ran 15 weeks. "Lady-Bug" got under \$3,500 in Brooklyn last week. "Lady-Bug" opened Monday, leaves tomorrow. Burton Holmes succeeds.

"Lawful Larceny," Republic (16th week). Holy Week pace dented somewhat, but with business grossing around \$9,000 this drama still shows class. Should successfully run into hot weather.

"Letty Pepper," Vanderbilt (2d week). First week, Holy Week, found only fair business; gross about \$8,600. Discounting period pace not promising for musical piece at \$3 top.

"Madeleine and the Movies," Galety (7th week). Corking drama, in Cohan's style and in normal going would be with leaders. Beating most of newer attractions at that. Last week around \$7,000, Holy Week hurting about \$1,000.

"Make It Snappy," Winter Garden (2d week). Brought Garden back to revues, having opened Thursday last week, with Eddie Cantor starred. Comment gave show comedy strength.

"Marjolaine," Broadhurst (13th week). Slipped to \$9,000 last week. That figure probably affords even break for musical play, reported having been pruned like others.

"Montmartre," Belmont (10th week). Will move to Nora Bayes, roof theatre atop the 44th Street, next week. Co-operative production may continue another month in new quarters, principals taking equal share of net earned.

"Music Box Revue," Music Box (31st week). Back to \$4.40 top, scale when show opened last fall. Business continues capacity, with gross last week \$26,400. Sure of summer continuance. Extra performance Monday.

"National Anthem," Henry Miller (13th week). Dropped further, takings last week approximately \$5,000, lowest of run. Another week, with additional weeks if pace quickens.

"Rose of Stamboul," Century (7th week). Whether fault of Holy Week or not, pace slowed last week, with gross around \$17,000. Parties this week will advance that figure.

"Rubicon," Hudson (10th week). Dipped down last week, gross affected more than \$1,000, and takings between \$7,500 and \$8,000. That makes money for this show and may run until warm weather.

"Sally," New Amsterdam (70th week). Final week; opens Colonial, Boston, next week for run. Amsterdam goes dark until new "Follies" early in June. "Sally" got \$22,000 last week.

"Shuffle Along," 63d Street (48th week). Went under \$8,000 last week but came back strong early this week. Colored revue marvel; is packing away weekly profit and looks easy into summer.

"Six Cylinder Love," Sam Harris (35th week). Holy Week slump comparatively light for this time of run. Business close to \$9,000, profitable.

"Tangerine," Casino (37th week). Drop in takings Holy Week from figures of previous week not as much as for some other shows. Gross \$10,800, claimed to give show slight profit way now framed. Will ride through May.

"Thank You," Longacre (29th week). Another two weeks for comedy which will have attained credit of season's stay, although at first not indicating that strength. "Go Easy Mabel," musical show, due week May 8.

"The Bat," Morosco (87th week). Management intends to try for another summer's stay. Show not expensive to operate and low gross may permit it to ride.

"The Blushing Bride," Astor (11th week). Moves to 44th Street at end of week. Musical show doing fair business, with added capacity and cut rate plans figured to further help after switch. Has been getting between \$8,000 and \$9,000. "The Bronx Express" succeeds next week.

"The Dover Road," Bijou (18th week). Lowest gross of run last week when little over \$7,000 was in. Bright comedy that figures to come back this week and ride into summer, with moderate operating cost.

"The Goldfish," Maxine Elliott (1st week). First dramatic offering in several weeks. Marjorie Lambreau starred, with Wilton Lockaye featured. Opened Monday. Show first known as "Up," tried out as "Jenny Jones," then announced here as "Her Three Husbands."

"The Hairy Ape," Plymouth (1st week). Eugene O'Neil drama that

RAIN AND HOLY WEEK BLASTS CH'S BUSINESS

"Dream Maker" and "Anna Christie" Open—"Lola" Closes—Angel Settles

Chicago, April 19.

Holy week put a rather sombre aspect on the local theatres as far as business was concerned. Weather conditions, too, Rain early in the week and more of it later. Two shows made an initial bow, and each got over with the critics. William Gillette offered "The Dream Maker" at Powers, where he will remain three weeks, while Pauline Lord made her debut here as a star at the Cort in "Anna Christie."

"Lola," which has had a turbulent time, managed to pull through its second week at the La Salle, on the commonwealth basis. The angel had sent on some money and George Stoddard, the author, was on hand to cheer the people along, so that they decided to go through, despite the gross Monday night, which was but \$175. The show, it is announced, will continue this week and vacate Saturday, to make way for the opening of "Just Married," Sunday.

The Russian Grand Opera Company, at the Olympic four weeks, vacated Saturday and allowed May Robson to open Sunday in "It Pays to Smile." Grace George will conclude her local engagement Saturday in "The Exquisite Hour." Nothing as yet has been carded to follow the attraction in the Princess.

Estimates for last week:

"The Dream Maker," (Powers, 1st week). Gillette scored personally, but critics could not see much in play. Eight performances, no Sunday, over \$12,000.

Russian Grand Opera (Olympic, 4th week). Finishing local engagement, close to \$12,000, most profitable to company and theatre. May Robson opened Sunday in "It Pays to Smile."

"Bluebeard's Eighth Wife" (Garrick, 8th week). Close to \$16,000. Matinees held up exceptionally well.

"Ladies Night" (Woods, 4th week). Revamped to conform with local

escaped from limited quarters of Provincetown Playhouse downtown. Considered one of most striking plays in years. Opened uptown Easter Monday matinee.

"The Hindu," Comedy (5th week). Has been getting around \$6,000, with Holy Week affecting pace more than \$1,000. Management boosting attraction; length of continuance dependent on this week.

"The Law Breaker," Klaw (11th week). Final week. "The Shadow" succeeds next week. New production under direction of Marc Klaw.

"The Mountain Man," 39th Street (19th week). Another week to go, continuance in this house, where it moved Monday (from Elliott) probably figured to draw holiday trade. Gross under \$4,000.

"The Nest," 48th Street (12th week). This drama leader of Brady trio of current offerings, though not pulling big money. Last week affected like rest of list, gross little under \$5,500.

"The Perfect Fool," Cohan (26th week). New low gross set last week when takings were a shade better than \$11,000. Attraction said to have made money at that figure. Due to continue into May.

"The Hotel Mouse," Shubert (6th week). Dipped under \$8,000 last week, drop being in about same proportion as other attractions. Better this week, but lucky to get even break for New York engagement.

"The Pigeon," Frazee (12th week). Final week for revival, which moved up from Village about five weeks ago. "The Night Call" succeeds next week.

"To the Ladies," Liberty (9th week). Clever comedy, though not rated with dramatic leaders, is topping second division of non-musical offerings. Hurt last week, takings between \$10,000 and \$11,000.

"Up the Ladder," Playhouse (7th week). Will probably be final attraction for house this season. Has not attracted much attention but liked, and business of around \$5,000 may provide small profit.

"Truth About Blays," Booth (6th week). Drop here about same proportion as other dramas during Holy Week, draw being \$1,000 under previous week for total of nearly \$8,500. Profitable business, attraction not being costly to operate.

Houdini, Times Square (3d week). Doubtful if film will continue after this week, with gross last week around \$3,000. "The Charles" listed to succeed next week, though Apollo may get attraction, in which case "Lady-Bug" would be moved here.

conditions. Bit tamed down, as was business. Gross around \$11,000.

"Red Pepper" (Apollo, 2d week). Business catapulted considerably for McIntyre and Heath, getting \$14,800. Did \$18,000 first week.

Ziegfeld "Frolic" (Colonial, 4th week). Matinees off with nights holding up well. Show claiming \$24,000 on week.

"Anna Christie" (Cort, 1st week). Royal reception from press.

"O'Brien Girl" (Cohan's Grand, 2d week). Stood acid test remarkably well. Matinee business and that of evenings latter part of week very good, with show getting around \$13,000.

"The Exquisite Hour" (Princess, 4th week). Having added "Me and My Diary," Margot Asquith's work, as curtain raiser, Miss George fared bit better than she might have otherwise. Around \$7,000.

"Lady Billy" (Illinois, 7th week). Doing mighty well. Run extended indefinitely with announcement Ed Wynn will not follow April 23. Between \$13,000 and \$14,000.

"The Night Cap" (Playhouse, 15th week). Finishing up fourth month. Though business has fallen off from time to time, is still showing profit. Between \$6,000 and \$7,000.

"Lightnin'" (Blackstone, 32d week). Matinees not affected last week. Claim close to \$18,000 on completion of eighth month.

"Lola" (La Salle, 2d week). Just cannot get started. Internal affairs turbulent. Below \$3,000. Leaves Saturday to make way for "Just Married," which opens Sunday night for extended engagement.

BOSTON'S WORST WEEK KEEPS UP ITS RECORD

Holy Week Slams Theatres' Box Offices—Some Very Low Grosses

Boston, April 19.

The worst week of the current theatrical season has been passed—that is, it has unless some unlooked for calamity strikes the town between now and June, when it is doped all but one house will be dark. Last week every attraction in town lost money, and in one instance, White's "Scandals," the loss amounted to over \$4,000. The engagement of this show was not a financial success from the start, yet there may be some good come of it, for it was freely stated around town the failure of the show to do business this trip was because of the sorry show White brought into town last year, with the regular patrons of the Colonial refusing to be again caught. Playing at a \$3 top, it never had a chance and faded away until only \$5,500 the final week.

While the low grosses of last week were not entirely unexpected, still those interested in theatricals locally felt that the Jewish Passover might to some extent stem the tide of falling totals that was sure to accompany the Holy Week. As far as could be judged when the receipts were counted Saturday, the Passover did not help much.

Without an exception the shows here last week were not strong. In every case they had been here for several weeks, and had been seen by most of those who patronize the local legitimate houses regularly.

This week finds three of the local houses with new attractions, all presumably with good drawing power, the Colonial housing an amateur show, the "F. C. A." show, "Sixes and Sevens," which has come to be considered locally as a sort of semi-professional, despite only talent from the store perform.

"The Last Waltz" opened the Wilbur again Monday, after the house had been dark for two weeks due to the sudden collapse of "Main Street." "The Gold Diggers" came into the Tremont and played to capacity opening, due to stay at least five weeks, and "Smooth as Silk" opened at the Plymouth.

It is claimed the advance sale for "Sally" is one of the record-breaking variety. This show comes into the Colonial next Monday at \$3.50, the same price the "Follies" played here earlier in the season. It will be the second show to hit town this season which has tried to play at such a top. Despite the large advance sale, it is claimed the show will not be able to remain over four or five weeks at the most when the clientele for a show at this top will be exhausted. As it is said to be a money-maker only when playing to around \$24,000 gross, unless it develops exceptional strength, not looked for now, it will be under this figure by the first balmy weather.

"Dulcy" is going to stick at the Hollis until the season closes for this house, probably three weeks or a month longer. The "Greenwich" (Continued on page 28)

PHILLY'S BIG BUSINESS; "LILIOM" A BIG SMASH

Four Openings This Week—"Welcome Stranger" for Returns; Jolson Opens

Philadelphia, April 19.

Renewed activity is the predominant feature of the theatrical situation here and it now looks as if at least two or three houses will be open by June 1.

This week saw four openings, all looking very sweet for good business during their short runs. "Bombo," at the Shubert stays the longest—three weeks. "The Varying Shore" is in for two weeks at the Broad, Sothern and Marlow for two at the Lyric, and the Mask and Wig's annual show for a single week at the Forrest.

Business is also very big at "Liliom," definitely one of the season's smashes and will go a long way towards pulling the Adelphi's year's average up to a satisfactory level. "The O'Brien Girl," in its last week at the Garrick, is taking a leap upward after sinking to a low level last week. "Angel Face" at \$2 top at the Walnut, is the weak sister of the current shows, and it is not believed it will stay long.

Good business during Holy Week and before has lengthened the season here a little. The first of May will see all the houses with one possible exception, open. "William Gillette in 'The Dream Maker'" comes into the Broad May 1, and Grace George is booked for the Lyric in "The Exquisite Hour" the same date. Both shows will probably stay two weeks.

Next Monday has two openings, one a return, "Welcome Stranger" at the Garrick, and the other Russian Grand Opera Co., Forrest. The latter will stay two weeks. "Liliom" is now set for seven weeks at least, and at present indications will stay to June 1.

It is a rather unusual fact the tail-end of the season here has brought most of the heavier stuff. After an earlier period of nothing but comedies, musical shows and melodramas, the late months bring two Shakespearian repertoire companies, three dramas, Russian high opera, "Liliom" which is hard to classify, and "The Circle."

There has been some talk, as there was last season, of the summer engagement of glorified stock at the Lyric, with try-outs of plays which the Shuberts might want to produce in the fall. This is merely in the air as yet.

One of the most surprising facts of the spring here is the remarkable business done by both Shakespearian companies. It was predicted because of the proximity of the two engagements, one would suffer heavily, and that one would probably be Mantell. In two weeks, one of them Holy Week, Mantell did as fine business as he has ever done here, grossing nearly \$23,000. The mail order sale in advance of the Sothern and Marlowe engagement is said to be the biggest those stars have ever had here.

Estimates for last week:

"The Varying Shore" (Broad, 1st week). Regular class patronage of house turned out to greet Elsie Ferguson, not here on stage for nine years. Big money looked for in two weeks' stay. Mantell's second week, while bit off from first, was big, considering Holy Week. Over \$10,000.

"Tell Tales" (Forrest, one week only). Mask and Wig show, better than usual, will come close to capacity for week as always. "Tip Top" did over \$18,500 last week, and made real money in four weeks' stay. Russian Grand Opera next week.

"Bombo" (Shubert, 1st week). Al Jolson show in for only three weeks, and drew big house at opening. Figured to close house with bang. Shubert was only local legit theatre closed Holy Week because of flop of "Up in the Clouds."

"The O'Brien Girl" (Garrick, 9th week). Cohan show in final week. Good money-maker though way low last week. "Welcome Stranger" (here in January) booked back.

"Angel Face" (Walnut, 2d week). Lederer production at \$2 top limping badly. Slammed by dailies, got through first week with low gross of around \$7,500, with much papering. Undecided whether new show will be brought in or house will close for season.

"Liliom" (Adelphi, 3d week). Smash. Good Friday night, show had virtual sell-out downstairs and pace looks good for some time to come. Will probably stay until June 1.

Sothern and Marlowe (Lyric, 1st week). Engagement of two weeks, after which stars close for year, will not again play until 1923-24. Big mail order sale. "The Circle" sank to low gross Holy Week, engagement here disappointment. Everybody that went seemed to like it, and dailies were more than kind, but show never caught on.

BROADWAY REVIEWS

PARTNERS AGAIN

Markus Paskin.....Lee Kohlmar
Marvyn Perlmutter.....Alexander Carr
Alex Potash.....Barney Bernard
Leo Sammet.....Cameron Clemons
Sammet.....Mabel Carruthers
Mrs. Davis.....Louis Kimball
Mort Rabiner.....James Spottwood
Officer Miller.....Jack C. Grey
Rosa Potash.....Jennie Moscovitz
Tilly.....Helen Reimer
Gibbs.....Adelle Gleckler
Bates.....Frank Allworth
Schneckenman.....Edwin Morand
Sweeney.....John F. Morand
Smith.....James P. Ayres
Feldman.....Max Walzman
U. S. Commissioner.....John T. Dwyer

The other "Potash and Perlmutter" shows may have been funny, but "Partners Again" is the funniest. Without having seen the others, that assertion may safely be uttered. It is inconceivable a legitimate comedy such as this could be any funnier. The laughter comes in bales and gallons. "Partners Again" holds more laughs than any Charlie Chaplin film ever produced.

It's a matter for study to watch this performance and note with what fidelity and sureness the collaborators have placed and aimed their laughs. The comedy comes through situations and dialog. The second act alone has two situations that could make any other comedy a success. The risibilities of the audience are highly excited in the first act; they are worked overtime in the second act, and while it will be thought the final (third) act is merely there to smooth out the tangles, laughs again come to the fore, right down to the finish of the evening's entertainment, for this is entertainment, clean and wholesome.

"Partners Again" opens at the Selwyn, New York, May 1. If there is a hot summer coming the Selwyn will be the place to forget the heat; if you have troubles, see "Partners Again" and forget them. Everyone who wants to laugh is going to see it—and everyone wants to laugh. It's a play of Yiddish people, but anybody can enjoy it.

This week the Selwyn-Wood production is at the Majestic, Brooklyn, after opening at Stamford, Conn., last weekend for its break-in. The co-authors are Montague Glass and Jules Eckert Goodman, the regular "P. & P." writers. And how those kids can write comedy! Wow! The piece is as flawless in construction as it is in laughs, and for that valuable but elusive and invisible—obtainable by the stage—a laugh—it is a jewel. The show is over before it opens at the Selwyn—over for a run that it may be said that even the weather, whatever it may be, can't stop. Messrs. Glass and Eckert have delivered a million-dollar piece of stage property, at least, in this play.

The co-management of the Selwyn with A. H. Woods brought about a re-starring union of Barney Bernard and Alex. Carr as the original Potash & Perlmutter partners. That may explain why there is a co-management. Perhaps Woods couldn't get them together again, after both had sworn, like Louis Mann and Sam Bernard, to lay off each other for life. But they are together again, each getting \$750 weekly as salary and 10 per cent. of the net; that gives them "a piece" of the play. They may be worth it, for while any one in the show business will say the authors wrote a self-player and an actor-proof comedy in "Partners Again," it cannot be disputed the superb work of these two stars in the leading roles does do greatly for the performance. Lee Kohlmar is another who secures laughs, while Helen Reimer as Tilly has a character that is a charming laugh aside, so much so that after her first appearance Miss Reimer brought a laugh on her every entrance, for the audience anticipated her presence meant more fun. Tilly is a widowed lady with a marriageable daughter. Both have been more or less dependent upon Potash, a distant relative.

As the piece progresses Mr. Bernard forces to the front as the big hit. Given the fat role, with the meat of the dialog and the centre of the situations, he can't help but receive that credit, though Mr. Carr as Perlmutter never lets any point slip past him, gaining any number of laughs on his own.

The best comedy situation is the first of the two in the second act. Tilly's daughter, secretary to the firm of automobile dealers, has a light affair with the foreman of the shop, an ex-convict from the Elmira Reformatory. Potash, in an attempt to break it up, forces the two young people to become engaged. The other situation is where a prospective investor, who visits the office of the firm, is served by an old summons the firm sued out for him months before through the bungling but lovable Potash.

In the first act Potash & Perlmutter have the agency for the Schneckenman Six, a car that brings only have sold it to. They forsake the agency to incorporate and promote another concern for the handling of the Climax Four, a new car foisted upon them by a crook, who gains \$200,000 of their money through selling them stolen steel, while they sell \$400,000 worth of stock. In the

second act the Climax Four, on its first assembly, is disclosed as a prettily camouflaged Ford roadster. This leads to the bankruptcy court in the last act, when Potash starts the laughs all over again by inquiring, "Is Atlanta a nice place?" The partners are saved through Potash having been given a half-interest in the foreman's invention of a substitute for gasoline, given the partner after the young couple had become engaged, when they nicked him for \$500, offering the half-interest at the time, which Potash then refused with disgust. The foreman, by the way (Louis Kimball), is a corking juvenile.

The Majestic is a big house, but it held capacity Tuesday night, and rocked with laughter throughout the evening. "Partners Again" is the kind of a show that advertises itself. Notices may help it, but will never hurt it. The authors who believe they must secure inspiration from Greenwich Village for the Broadway stage should take a good look at this show, then they may reform, because the most money for all is in this kind of writing. *Sime.*

MAKE IT SNAPPY

(Eddie Cantor starred, Nan Halperin featured.)

PRINCIPALS (in order of appearance on program): Nell Carrington, Teddy Webb, Marie Burke, John Byam, Tot Quailers, Lew Hearn, George Hale, Dolly Hackett, J. Harold Murray, Margaret Wilson, Muriel DeForest, Nan Halperin, Joe Opp, Eddie Cantor, M. T. Bohannon, Conchita Piquer, Slayman Ali, Cleveland Bronner, Ingrid Sol-feng.

CHORUS: Betty Fitch, Evelyn Campbell, Sally Long, Mae Devereaux, Betty Marshall, Betty Palmer, Peggy Mermont, Grace Langdon, Alice Van Ryker, Mae Sullivan, Sally Lux, Cardinal Posa, Vivien Natty, Flo Evers, Vera Zimeleva, Charlotte Schuette, Madeline Levine, Mae O'Brien, Elsie May, Betty Dair, Gladys Montgomery, Elsie Peterson, Dorothy McCarthy, Margaret McCarthy, Portland Hoffa, Lebanon Hoffa, Helen Christie, Molly Christie, Eva Fuller, Lucille Pryor, Elsie Frank, Polly Mayer, Hermosa Jose, Mildred Lee, Marian Joy, Margaret Toomey, Rose Dwyer, Donna Odear, Nan Phillips, Vivien West, Evelyn Martin, Queenie Queenen.

Eddie Cantor debuts on Broadway as a star in his own name and right with a genuine comedy show and at an opportune time. The laughs of the performance should keep "Make It Snappy" at the Winter Garden all summer. It opened there April 13.

The book-author of the piece, Harold Atteridge, with Cantor's assistance, has probably put more new comedy business in the way of scenes into this show than any Winter Garden production ever held. Each is laughable, each has its comedy lead taken by Cantor, and the net result is a laughing performance strange as that may sound in connection with a Winter Garden show.

Then there are more laughs placed during the running at each of the three appearances by Nan Halperin, she decidedly scoring every time. Her contributions are songs, dandy songs, with the lyrics holding the comedy, and each number delivered by Miss Halperin in her effective style.

The Shuberts have given Cantor a Winter Garden production—its costumes and girls, not neglecting an especially fine ballet directed by Cleveland Bronner, who appears in it. The many choristers are dressily gowned, but they average only fair on comeliness, while the general average is quite some above what the Garden usually displays.

Eddie Cantor, in taking to the Winter Garden, that heart-breaker of artists, shouldered a burden, following one Al Jolson, who made the Garden as surely as the Garden made him, though the Garden could have passed away while there is no place Jolson could have hidden. And Willie Howard, and who else?

"Make It Snappy," though, places Cantor in just as firm a Garden niche, and perhaps to the same old crowd. A big draw on the road, Cantor has kept off Broadway until the ripe moment came around. With the season's musical hits wearing off and nothing of importance in sight for the summer here excepting "The Follies," the Cantor show will breeze along, getting a running start, and it's going to be some summer show that can stop it. When people can find something to laugh at in the hot weather they will forget the heat, and "Make It Snappy" is a laugh.

Those who imagined the Cantor production of last season, that captured big road returns, would be the show coming in with Cantor at the head, must have been disappointed. Mr. Cantor and Miss Halperin are there, and perhaps others, but Miss Halperin was inserted for the New York engagement along with some other principals. This show, as it played outside New York, thought nothing of getting \$20,000 on the week. At the Garden the scale is \$3 top, and at that figure it can do \$30,000 or more easily.

Monday night the house was capacity. It was the fourth night after the opening. Any night after the first night of a New York play is when to get a line on what the paying audience thinks of the performance. These first night crowds in New York that applaud the ushers when they are seated are so tire-

some they ruin the evening. And they often fool the critics, notwithstanding how wise the men of the Monday evening believe themselves to be. Monday evening the overture commenced at 8.30 and the performance was over at 11.25. If there had been cutting since the opening, when it was said the show seemed 30 minutes too long, the management did not shorten the opening hour. By 8.15 there was not half a house. The Garden is a drift-in and will get patrons as late as 9.30.

Mr. Cantor first appears in a cross fire with Joe Opp as the straight. The talk is all new. His comedy scenes are a police station where he is an applicant for the force, a clothing store with Cantor as the tailor, and later Cantor is a taxi driver, inveigling a country girl for a fare. These are done with a face by the star, he appearing in black only for his songs near the closing (it was just 11 when he started), and again Cantor has a funny scene with himself garbed as a Sheik. It is slap-stickish, somewhat, but it's funny.

For what George Le Maire did to Cantor in the osteopath scene in "The Follies" Cantor is getting even through what he is doing to Lew Hearn, particularly in the clothing store bit. Hearn is the prospective customer who wants a suit "with a belt in the back." After trying on every ready-made suit in the place, refusing all because none had a belt in the back, Cantor and Opp started measuring Hearn for a made-to-order suit. Hearn is on the measuring stand. He is yanked off and pulled back to it, it is kicked from under him, and besides the kicks from under as he is yanked off, Cantor put in a couple of extras that caught Hearn off-guard. He did some lively work to hold his balance.

Cantor is not so forte on songs this time, but his usual brand is not missed because he overbalances with the laughs. But it sounds as though Cantor was not over careful in selection. His last Monday evening was "Don't," and best through that being more suited to his style than the rest. He seems to alternate nightly between Yiddish Mammy and "Don't" as his star numbers for the Cantor singing specialty.

The opening night he sang "Yiddish Mammy," getting it away over. Monday night it was "Don't (Stop—Love Me Now)," holding up the performance until he returned to the stage after Mr. Murray and Miss Wilson had commenced a duet. He made a short speech of appreciation and told a couple of gags. One was about returning to his Mt. Vernon home early in the morning, reading the paper until the family awakened and hearing his seven-year-old daughter call upstairs: "Mama, that man is here again!" (apropos of traveling on the road).

The start of the performance is a prolog with Nell Carrington as a smart usheress, Teddy Webb as a confirmed theatregoer and his wife (Betty Fitch). They speak of the performance of the evening, "Make It Snappy." The man wants to know who is the star. The usher says: "Eddie Cantor, a blackface comedian." The wife comments: "Oh, I like that. Now we will hear some of those dinky tunes," to which her husband answers: "All the blackface comedians I have seen of late talk Jewish."

There is a large quantity of Yiddish stuff in the performance, mostly by Cantor, who plays the cop, tailor, taxi driver and Sheik with a Yiddish accent. The finish of the taxicab scene is all Yiddish, with a newsboy crossing the stage offering "The Dearborn Independent" for sale, whereupon the three men run him into the wings.

Miss Halperin's entrance is in a modish shop scene. She is announced as "Kiki." It is an Ulric number, but in dressing only. Miss Halperin sings "Cheeky Kiki," a fly and as wise a lyric as the town has heard in years. It just goes so far. Another nearly up to it was "The Flapper," while Miss Halperin's third was done in the costume of Catherine ("Czarina"—Doris Keane), but no reference was made, so it could not be accepted as an impersonation, more the number dressing with the song called "He Was the Only Man I Ever Loved." It carried a bit of business at the end that won a laugh, and also it was risky, satirical of the subject as commonly understood through the renewed notoriety Catherine has been receiving this season in the sweet plays of dirty Broadway. The first and third songs were written for Miss Halperin by William B. Friedlander, the second by Mr. Atteridge, with music by Jean Schwartz, who also wrote the remainder of the score. The Friedlanders were the only interpolations.

"Make It Snappy" was run in a snappy fashion. But one encore was permitted during the evening. The best number of the score was "Lovable Eyes," employed to close the first of the two acts, that claimed to have 27 scenes. An early hit was gotten by George Hale, a dancer with a routine that could be cut in half. Besides that he was on far too early. One of the best in his class, this boy could have taken everything in sight later with half his twisting steps. Two of Miss Halperin's songs nearly held up the performance. "A Bouquet of Girls"

revealed the chorus handsomely dressed, and in this number they really looked pretty. It was led by John Byam. Mr. Murray's voice was in fettle and he did all of his songs extremely well. Tot Quailers was startling in a "Humorous" version. She wore plain tights without adornment, a real union suit that told everything. The only thing Miss Quailers missed in it was the runway. That has been reinstated down the center of the orchestra and was in use a couple of times. Dolly Hackett looked her prettiest in the "Lovable Eyes" finale; Conchita Piquer had a couple of chances, improving each one and nearly running away with the first act finale.

Lew Hearn is no mean second to Cantor in this show. Mr. Hearn has never done anything better, and he has been doing fine work right along since with the Shuberts. Joe Opp handled himself nicely in straight roles and manhandled Cantor whenever the business called for it. Margaret Wilson is a good-looking girl with a voice not built for the Garden; Muriel DeForest is another looker, even if she doesn't dance the imitation of Ann Pennington announced for her. The Slayman Arabs are in the desert scene with one of the boys showing a new trick.

There remains in the performance two or three useless and heavy numbers that are dressy but little else. The choristers are pretty active and the swift style of running covers up some minor defects.

Allan K. Foster staged the dances. He leaned somewhat toward ensemble work, getting one good effect in a single kicking line of about 12 girls. J. C. Huffman staged the show, with Cora MacGeachy designing the costumes. At one time Miss MacGeachy was looked upon as a Ziegfeld fixture in that department. The clothes were made by Anna Spancer, Inc., also again proving the benefit of combining, whether in booking or pooling. Hammer, Arlington and Vanity Fair were also in on the costuming, while Miller supplied the shoes and Nat Lewis the furnishings. Each of them can go on a vacation.

The Garden changed back to musical comedy from vaudeville without visible difficulty, showing that the transition for a hit is always feasible. They used to ask where the National was—then "The Cat and Canary" opened there. *Sime.*

THE GOLD FISH

Magnolia.....Lucille La Verne
Anella Pugsley.....Norma Mitchell
Jenny.....Marjorie Rambeau
Jim Wetherby.....Wilfred Lytell
Count Stanislaus Nevski.....Wilton Lackaye
Herman Krauss.....Ben Hendricks
Ellen.....Betty DeLoe
Casimer.....John De Silva
Hamilton J. Power.....Robert T. Haines
Wilton.....John Robb
The Duke of Middlesex.....Dennis Cloughs

It is thrilling to sit from 8.45 until 11.15 with two brief breathing interludes and see one frail girl hold a houseful of people, gathered from all walks of life, in the grip of her magnetism. Marjorie Rambeau does it at the Maxine Elliott, without assistance of any author and with cooperation only from one other being, that grand silk-lined actor, Wilton Lackaye.

Only when Mr. Lackaye is on is there any support, though the rest of the cast acquires itself with professional skill; for this is not a play. It is an incoherent melange of farce bits in three keys, and as has always been the case with such material, only personality counts. And Miss Rambeau has just a little more than was ever before realized in even her brilliant career, and Mr. Lackaye, of course, possesses it also.

That leaves these two naturally gifted artists all alone. The others are only capable players, doing their lines and their business; and, since their lines rarely make sense and never catch under the skin, and their business is such as a director "puts in" and not such as may come of an inspired eye, an eloquent hand, a gesture of genius, the entertainment is stripped to entrancement by Miss Rambeau and intriguing by Mr. Lackaye.

Gladys Unger is credited with this comedy, and she mentions that it is adapted from the French (no title named) by Armont and Gerbido. The Shuberts present the vehicle and they have staged it nobly. The third act is little short of wizardry in presentation of a truly swagger home, distinguished with exactly the breeding it aims to project. The second act, a more garish Riverside drive apartment, is as true to type; the first is a typical east side flat, with the grass rugs and the porch furniture.

And the furniture and the fittings about tell the story, if there is a story—tell it better than the lines attempt to. It is the tale of the girl with looks married first to a song plugger, second to the manager of a plant, third to the owner of it and a dozen more, next sliding up to a duke. It is very like "Back Pay," except that the marriages are marriages, though that lets them out.

The goldfish allusion is in an agreement she has with her first husband, the \$35-a-week warbler, a treaty that when either gets ready to "blow" to present the other with a goldfish. After some happiness and lots of battling they unbag their goldfishes mutually and simultaneously. It is done with little se-

riousness and no apology to realism, everything being sacrificed to laughs—and then the laughs came mostly despite the script, teased out by the work of the two notables in this assemblage of plain humans.

The first act is ludicrously ridiculous. Miss Rambeau, as an ex-bargain-basement saleswoman, talks like no known species of living thing—a hick of the sort they used to write songs about and call them "Bowery types." Chimmie Fadden was a polished blood in comparison. In the second she is beginning to get "culture," and she makes herself just a little more vulgar than she was in the first. In the third she is a real lady, so real that she seems fitting opposite a true silly-silly Britisher, the nobleman—she is a lady if he is a duke. She gates him at the end and goes back to the plugger—silly and beyond any plausible stretch of imagination.

If Miss Rambeau suffered, as she must have, she never let it be known. She gave herself to her part as though it were a "Chorus Lady" or "Mrs. Windermere's Fan." The tin-can tommyrot and the puerile poppycock that had been thrown to her she tossed back bediamonded.

For those who love Miss Rambeau, this is perhaps the greatest chance ever to see her, for it is a Rambeau banquet, almost entirely a "single" in three scenes and three scales.

For those who want something nourishing in the way of an idea or a plot, not to mention a theme, "The Goldfish" will be found as bare and watery as that aimless creature after which it is named, and which swims and puffs and shines and spins and never gets anywhere.

The Shuberts have done their duty and Miss Rambeau and Mr. Lackaye have done far more than that toward a piffling thought couched in incredible verbiage and impossible play progression. If Miss Rambeau couldn't make a go of it in mid-season with "Daddy Goes A-Hunting," a sane, thrilling, human document, she will scarcely prolong a stay in this witless and shiftless Sunday-comic-strip stuff. *Lait.*

HOPPER FUNMAKERS

"Some Party" is the name of the "revuesal entertainment" which took to the boards at Jolson's Saturday night (April 15), offered by De Wolf Hopper's "Funmakers." That is the group of players banded together on the commonwealth plan and playing the house on terms. It is a materialization of a partial trend noted for co-operative production on Broadway. The Shuberts had in mind a new "Passing Show" for the house, but the bad business that arrived with Lent caused a change of plans, and with no succeeding attraction in sight Hopper's plan was accepted.

Naturally, a production flash was not expected. The show follows the lines of club entertainment, that of last summer's "All-Star Idlers" being something of a comparison. That was a group of "lay-offs" from the Lamb and Green Room Club. "Some Party," however, is quite different in that its cast holds nearly as many feminine artists as men. The latter appear to be entirely a Lamb Club bunch.

R. H. Burnside arranged and staged Hopper's idea of the "Funmakers" offering. It is a singing show, fashioned by a quartet of well-known composers—Silvio Hein, Raymond Hubbell, Percy Wenrich and Gustave Kerker. Satire was the keynote throughout, operetta, grand opera and drama being travestied. There were in all nine episodes, some amusing and others interesting and humorous. Yet there was no particular punch to base prediction of a run.

Hopper's idea is comic opera adapted to revue style. There was actually but one individual specialty (Lew Dockstader), the others designed for group playing, the formula patently applicable to an organization wherein all share in the profits (except the chorus), and as far as possible all are given equal opportunity in the entertainment. The intelligence with which the show has been gotten together is further evidenced in that there is no claim of its cast being "all stars." Many of its people are well known on Broadway, yet not counted as stars, and the absence of exaggeration in billing is credited to the good judgment of its sponsors.

The opening serves to introduce about 14 of the 20 or so principals. A drop in one has Herbert Watrous and Louise Mackintosh in their library discussing lyrically "Where Shall We Go Tonight?" Many of the current plays are mentioned in the couple's duet, with the easily discerned objective, "Why, of course, to Jolson's, where Hopper's Funmakers," looks surefire. While William Grant and Ruth Adair as butler and maid go for their wraps, the couple doze by the fireplace, from which enter the elements of the stage. That episode is called "Behind the Scenes."

Each character is given lyrics, the entire number being especially written and well done. Harry C. Browne as Minstrelsy was first. De Wolf Hopper in the royal robes of Comic Opera followed, he being

given a warm reception. Nannette Flack, who succeeded Belle Story at the Hippodrome a season or so ago, and who is the "Funmakers" prima donna, appeared as Grand Opera. Jed Prouty, last heard of in the automobile business, was Musical Comedy. Tragedy in the robes of Hamlet was portrayed by William Courtleigh. Scott Welch was Comedy. William B. Mack was Melodrama. The spirit of Vaudeville was Jefferson De Angelis, as a song and dance man who sung that his style of entertainment would be popular "when Albee and Loew are dead." Virginia Futtelle was the spirit of Moving Pictures. Blonde and blue-eyed Primrose Caryll, daughter of the late composer, Ivan Caryll, was the character of revue, and Sam Ash completed the episode as "A Good Friend," meaning success.

Through the drop was disclosed the male principals making up for a minstrel first part, the dialog being contributed by George V. Hobart, and then "Minstrel Days," the somewhat ancient but usually sure-fire device for club shows, was divulged as the most important feature of the first act. It was a mixed circle, the chorus likewise, none of the girls, however, using burnt cork. In addition to the principals in the preceding episode, Dockstadter was on the end, as was John E. Henshaw. In the circle were added Bert Bowlen, John Hendricks, John Abbott and George Averill, all selected for their voices.

The opening "Hits of the Season" brought on the feminine principals, who took their alternate places in the circle. One of the airs of the eight musical shows represented was used for the entrances. Kathryn Yates as "Marjolaine," Clara Carroll was "A Regular Girl," Rena Manning was "Cutie" of "The Blue Kitten," Dorothy L. Harrison was "For Goodness Sake," Dolly Byrnes was "Sally," Primrose Caryll represented "Good Morning, Dearie," and Virginia Futtelle was "The Music Box Revue."

There were five specialties, led off by Sam Ash, who found "In Rose Time," a number by Mary Earl, excellently suited to him. The song drew a big hand. Ash brought on a large sign reading "No encores. By request of the publishers," but he repeated the chorus, nevertheless. De Angelis had "In Yama Yama Land," by Creamer and Layton, the colored composers. Herbert Watrous, well known to patrons of the Strand and other picture palaces, sang Albert Solman's "Bells of the Sea." Wenrich had two numbers, "Minstrel Days," being sung by John E. Henshaw, and "Keep on Building Castles in the Air," done by Scott Welch. The minstrel section was heavy on the singing, but light on comedy, few laughs being won.

Harry Browne toyed with a new and shiny banjo in one, warbling two ditties, the episode bringing on four boy dancers, joined at the close with four girls, used in the minstrel section for one number.

"Uncle Tom's Saloon" the fifth episode, which completed the first part of the show was one of the best ideas of the evening, yet it could have been worked up to better comedy results. Perhaps shortening it would help. Hopper as Uncle Tom and Sam Ash as little Eva (Ash makes a corking girl by the way), had two duets, one of which could be dropped. The bit is travestied comic opera. The saloon is doing bum business, because Uncle Tom is too easy with giving credit to his customers and Lawyer Marks (De Angelis) is about to toss him out for non-payment of the rent. It is probably the first time that Simon Legree has been done as a "nancy," Scott Welch being Simon, while Jed Prouty is a husky Topsy. DeAngelis said he was a lawyer but switched to a vaudeville agent and could offer 40 weeks with the Shuberts and Loew. He might increase the time, with the Shuberts opening up with 35 weeks next season. The kick of the bit came at the finale which had five Uncle Toms, five Evas, five Topsy and the same number of Marks and Legrees. At the curtain through the scrim back Uncle Tom, Eva and Topsy were seen trying to go to heaven in a Ford. Hein, Hubbell and the others worked on the bit with Burnsides credited with treating it with syncope.

Four episodes made up the late section of the show. The first was a dramatic playlet "Among Thieves" written by William Gillette and staged by George Marion. Its cast of three did excellent work, though the presence of the act was questioned by some in a show of this kind. The scene is laid in Arizona, where an ex-bank robber, now a "lunger" is being kept in funds and necessities by one Stacey with whom he turned a trick. A visitor who first enacts the role of a detective and later turns out to be Stacey, whom the sick man had never seen without mask, leads to a melodramatic situation. William B. Mack as Jim, the "lunger" played with the cleverness that has always attracted attention to him. Percy Haswell was content with a bit as the wife of the sick man.

A travestied operetta bit on "Cavellia Rusticannus" dubbed "Rustic Ann" was done in one and hardly

clicked. It was a double sextette idea, the girls entering with a "Florodora" step. They were Misses Caryll, Yates, Alice McKenzie, Futtelle, Carroll and Manning. The rural boys were Browne, Ash, Welch, Hendricks, Bowlen and Prouty.

Lew Dockstadter with his specialty followed. Hopper started a prop about Lew having become dissatisfied and began "Casey at the Bat," only to be chased off by Dockstadter, who was in white face, eccentric rig, plus goshes and a wireless telephone. It is the Aaron Hoffman monolog used by the comedian in vaudeville this season. It ran about the right time, the interlude not being over 15 minutes and counted all the way.

"Burning to Sing" or "Singing to Burn" was the closing episode, it being billed as a satire on "traditional grand opera methods." Kerker composed the score and replaced Anton Heindl in the pit to conduct it. Burnsides wrote the libretto. The action or more properly the warbling takes place in an apartment. The building is on fire but that cannot hurry the operatic stars to depart. Hubby starts shaving, wife to primp and maid also. And then they do not go. She stubs her toe and then they discover the bird in its cage. Every incident is reason for more vocalizing. As Hopper put it, "We'll sing until we lose our voices." The firemen arrive and all the guests enter too for the curtain. It's a humorous but not hilarious bit, with some excellent singing, notably the quartette work of Hendricks, Prouty, Miss Flack and Miss Caryll.

"Some Party" perhaps is serious as a venture for being a commonwealth show, if it can draw that means at least a modified income during one of the dull periods impending on Broadway. On the opening night the show was out at 11.15 and can be easily cut. What is needed more than anything else is more laughs. Introduction of new features along such lines should be aimed for. There is no pretense to outdo regular production and while the "Funmakers" is a creditable try, Johnson's needs the exceptional to pull 'em in. The scale is \$2.50 top. Frederick Manatt is the stage manager, Billy Grant handled the dances, Jacques Pierre is the manager.

LADY BUG

Robert Manning.....Fleming Ward
Pauline Manning.....Lillian Tashman
Clara Carroll.....Leon Gordon
Dorothy L. Harrison.....Leila Frost
Tutwiler Thornton.....John Cumberland
Julia.....Hilda Vaughn
Viddlers.....Denman Maley
Marion Thornton.....Marie Nordstrom
Daniel Dill.....Edward Polani
Cook.....Ida Fitzhugh

Frances Nordstrom has essayed the impossible in "Lady Bug," a farce put forward Monday night at the Apollo as a starring vehicle for Sister Marie Nordstrom. A high-brow farce is as unthinkable as a subtle Mack Sennett comedy. The two things won't go together.

"Lady Bug" attempts to satirize the feminine fad for playing with profoundisms and olokies in a superficial and frivolous way. Here, perhaps, is material for a subtle high comedy. As a farce it is inexpressibly dull. It is simply the error of using custard pie methods to express a delicate comedy idea. The slapstick is all right as slapstick and the comedy idea is all right as comedy, but the teaming destroys them both.

The play is done in a strident and raucous tone. The end of the second of the three acts is the loudest and most ineffective scene that has come upon the metropolitan stage in a long time. The fun is forced so hard and the players labor so vociferously that a deep resentment is engendered in the auditor. Some of the situations are infantile in the last degree; the breathless determination to be funny creates its own resistance. No audience can be bullied into laughter by main force of lung power. There are limits beyond which even a farce may not go in the devising of absurd situations. There ought to be some semblance of plausibility about what happens, some faint resemblance to actuality. Travesty itself is true by its very contrariness.

"Lady Bug" is not funny because all its people are engaged in an effort to fool the audience instead of being fooled themselves. The play revolves about the situation of a wife who is addicted to "the new thought" and who brings released convicts to her home to be coddled, on the theory that by their surroundings of pure thoughts and high environment they will be cured of spiritual ills. She brings home and installs in the guest room a man supposed to be a desperate criminal, just released from prison for the murder of his mother-in-law.

The impatient husband pretends that the outlaw has murdered the butler and bribes the butler with whiskey and money to disappear. When the wife learns of the supposed murder she and her women friends declare their intention of bringing him back to life by "power of thought concentration." This is the noisy end of the second act, when Miss Nordstrom raves about the stage and acts so vociferously that one's back hair vibrates as far back as row "R." At the end of the long scene the butler appears in B. V. D.'s

and-a sheet and riotously drunk, and the wife accepts the apparition as a miracle. It was too far-fetched to be funny, particularly since the audience already had been called upon to swallow too much of buffoonery, such as the terror of the girls over the men's story that the butler had been bitten to death by the murderer.

There is no unity in the company. Miss Nordstrom plays her part at a killing pace of overemphasis, while John Cumberland, opposite her, is entirely out of place. To be in the picture a comedian would have to be nothing short of acrobatic. Cumberland's unctuous humor was lost. If they're going to put on a farce that calls for an inflated bladder, why not use a bladder and be done with it? The trouble with the piece is that they disguise a knockabout idea with Oscar Wilde epigrams. The epigram is cheapened and the knockabout is offensive in such company.

The play is talky beyond endurance. The characters talked to no purpose right up to the end. Even the last act was full of interminable speeches as a substitute for that swift action that should mark the approach of 11 o'clock. Probably that was the reason for the general departure of people from all over the lower floor. Mr. Cumberland was the only player with any humor. Miss Nordstrom talked herself out of favor early in the proceedings and the other people played mechanically.

Phillip Klein, son of the late Charles Klein, sponsors the production. Rush.

THE CHILD OF THE WORLD

(In Yiddish)

Efraim Braunstein.....Mischa German
Frau Braunstein.....Rebecca Weintraub
Adolf Falk.....Anatol Winogradoff
Lenter.....Lucy German
Luba, a servant.....Hessie Hudnik
Roland.....Madame Bertha Kalich

In presenting Peretz Hirschbeim's new play, "The Child of the World," at the Irving Place theatre (15th street and Irving place), Mme. Bertha Kalich has accomplished two things. She has finally found a vehicle to succeed "The Riddle: Woman," and, what is more important, she has revolutionized the Yiddish stage. "The Child of the World" is as radical a departure from Yiddish theatrical standards as could be expected.

Somehow, sometime this reviewer in the course of his very occasional sojourns into the Yiddish rialto and amusement mart harbored the hope he would somewhere run across a play, acted and written in Yiddish, that could be said to conform with American stage standards in presentation, setting and direction, and that it might have a chance on Broadway if translated into English. "The Child of the World" is the nearest approach yet to that ideal.

It is what Mme. Kalich's intention to do such a thing and let the English reviewers and professional theatregoers realize it, she has done it well. She has engaged John Wenger, well known for his stage decorations for the Metropolitan opera house, the Selwyns, Famous Players et al., to design three sets for the piece. She engaged Gustav Blum, director of the East-West Players (one of the foremost present-day art theatre groups) to handle the direction. The result is a leopard surprise.

Leopold Spachner presents the piece. Mr. Spachner is Mme. Kalich's husband. It is a three-act drama concerning itself with the life and loves of two demimondaines—children of the world, Lenter (Lucy German) and Roland (Mme. Kalich) are the roving comrades who at the height of their adventurous career are introduced by a mutual acquaintance to Efraim Braunstein (Mischa German), the "young" man of 48, an idealist, philosopher and maker of children's toys, which he does not commercialize but distribute to the many children that visit him daily. Their joy at receiving these gifts is more than sufficient compensation for him. The ensuing plot is simple: as a plot it is subservient to character, theme and dialog.

Lenter as ever is her hardened, unfeeling self. Roland, however, sensitive to all things, wakes to Efraim's superior qualities and becomes fascinated of the toy-maker's God-like qualities. She begs for his friendship and consolation. He finally gives her his love, and realizing she has now attained a world of spiritual bliss, after living through all sorts of other worlds, she sacrifices herself, realizing she could never make her ideal happy.

It is a theme to be likened to Maeterlinck's best work. The thesis is universal, not limited to time or place. "The Child of the World" as a characterization is symbolic and poetic in delineation. The regeneration of a woman's scarlet soul is a trite theme, yet Mme. Kalich has injected something into it that distinguishes it. Her sheer mimicry is compelling. Possibly no better illustration of the effectiveness of the pantomime could be desired than the reviewer's non-Yiddish spouse, who was entranced by the star's histrionics which, with the assistance of the printed English synopsis, carried the story across. As a matter of fact, besides the newspapermen present, there were

FOREIGN REVIEWS

GRAND GUIGNOL

Paris, April 10.

M. Choisy, manager of the famous little Grand Guignol, has been called on to frame up another show for his habitués. He has judiciously dosed the program with fun and horror. The principal item, "La Maison des Hommes Vivants," is adopted by Pierre Rehm from the drama of Claude Farrere, of the Anne Radcliffe species. Three wretches, sort of vampires, prolong their own miserable lives by the transfusion of blood from victims enticed into the lonely country house. An American officer is attracted to the place, and hearing groans he enters a private room, where he discovers a young girl, the present larder as it were of this gruesome family. The men, made aware of the intruder who has inadvertently learned their secret, place the young officer under a spell and cause him to wander in the dark, whereby he falls down a pit to die. Thus his mouth is sealed. For those who like the kind of thing it is just the kind of thing they like.

Another weary drama is "L'Ombre d'une Fleur," by E. M. Laumann and F. Duthuit, portraying the revenge of a Chinaman. He tries to smother his unfaithful wife and her lover by means of cushions, but a servant stabs the jealous husband.

"Le Kama Sutra," or "Do Not Play with Fire," by Regis Gignoux, reveals the ravages of naughty books in the hands of a respectable family. An illustrated album is left behind by a maid servant; it first falls into the hands of a youth and his tennis flint; then an elderly gentleman turns over the leaves and becomes interested, followed by a sedate lady, with the result of a double love intrigue, all rather risky, but told in an amusing style which does not shock. "Madame de Rhodes, Voyante," by D. Bonnard and Leon Michel, already seen last year at the Grand Guignol, is a diverting sketch with which to close the varied bill. Kendrew.

"MERRY WIVES" IN FRENCH

Paris, April 10.

Shakespeare's "Merry Wives of Windsor," adapted into three acts and five tableaux by Raymond Genty, was produced at the Odeon (where Genty ably fulfills the functions of secretary) by Firmin Gémier last week. The adapter has taken a few liberties with the original text, but this new French version, billed as "Les Joyeuses Comtesse de Windsor," is not without interest. Asselin holds the role of Falstaff; Mme. Paule Andral is a merry Mistress Page, and Renee Pierny, an excellent Mrs. Ford.

The same week the Opera revived Verdi's "Falstaff," the Italian script being compiled from Shakespeare by Boito, and now converted into French by Solanges. The classical musical comedy of Verdi is conducted by Arturo Vigna. It was first created in Milan in 1893, and first seen in Paris in 1894, when Verdi personally conducted at the Opera Comique for the premiere. M. Huberty holds the title role. Kendrew.

several neighbors who were anything but of the tribe of Israel.

Mme. Kalich will introduce the piece to Broadway next season. Mr. Blum will probably adapt it for the English stage. It might be added here that the star would not err any in retaining some of her present all-Yiddish cast. They were perfect. Rebecca Weintraub as the mother brings to the Yiddish stage a type of stage mater that is far more effective than the turbulent characterizations of yore. Mischa German in the leading male role is a finished performer. On appearance and stage presence he suffers nothing in comparison with some of our American male leads.

John Wenger designed three sets for the four acts, the third and fourth being alike. They are all interiors—the living room of Efraim's household, his workshop and Roland and Lenter's hotel suite. They are of the typical Wenger style, simple and impressionistic.

Blum's staging has brought a style of direction new to the Yiddish stage. He has insisted on moderation, modulation and serenity. Nothing exaggerated is permitted to creep in excepting where plausibly necessary. That the Yiddish theatregoers appreciate this is best attested by the management. Mr. Spachner avers the first week's business is near \$10,000, which is capacity for the Irving Place theatre at a \$2 top. There is an advance sale of \$13,000 for the coming week, according to him. Which possibly explains Mme. Kalich's temporary abandonment of a couple of pieces she had in view for English production.

"The Child of the World" will stay another three weeks downtown. It is worth a visit from uptown theatregoers. Abel.

OUT OF TOWN

WHISPERING WIRES

Atlantic City, April 19.

Ann Cartwright, secretary to Mr. Stockbridge.....Bertha Mann
Walters, his butler.....Robert Vivian
Payson, a man servant.....George Lynch
Doris Stockbridge.....Regina Wallace
Montgomery Stockbridge.....Stephen Wright
Harry McGill.....Richard Barbee
James Bennett, Mr. Stockbridge's lawyer.....Wm. T. Hay
Drew, of Drew's Detective Agency.....Mickey Morris
Delaney, of the same.....Tello Webb
Jackson, of the same.....John Stokes
The Trouble Hunter from the Telephone Company.....Malcolm Duncan
Jeanette, Miss Stockbridge's maid.....Gaby Fleury

This is the season of "mystery plays." Therefore "Whispering Wires," wherein is involved the invention of a crook to commit murder in most unseemly manner. Of course it is a bit melodramatic and a bit of a thriller, but most of all it is simply a play wherein there is something hidden and you are asked to guess at the author's pace as to the solution. The piece opened at the Apollo Monday. Kate L. McLaurin wrote it.

Thereby "Whispering Wires" differs from some other plays that do not stop at asking, but "make" you guess. If it lacks the urge, it does not lack the plot, which is plainly spoken without climaxes and without situations that call for persistent attention. It is plainly, patently told throughout with the exception of the final solution, for which no exceeding keenness is asked.

It is this lack of theatrical balance, this noticeable minus quality of the growing grip of tension, that makes "Whispering Wires" need theatrical doctoring of the kind that often puts over a big success from fertile soil.

The story deals with threats on the life of a crabby old millionaire and his daughter. The efforts to solve the mystery and the execution of a part of the threat are the stage thrills, if such they can be called.

The play enjoys some plainly excellent perfunctory acting by Bertha Mann as a secretary to the millionaire, some effective moments by Regina Wallace, a clever French maid's bit handled by Gaby Fleury and the presence of Richard Barbee and Mickey Morris.

It is they who have patterned much of this fabric after the manner of "Bulldog Drummond" (reference being made to the New York version, not that seen here).

Scheuer.

IT PAYS TO SMILE

Chicago, April 19.

Dick Talbot.....Don Harrington
Pinto Pegg.....Henry Crosby
Sebastian Markheim.....Orin T. Burke
Frederick Talbot.....May Robson
Alicia Pegg.....Margaret Burroughs
Countess Verucchio.....Edith Conrad
Duke Di Montiventi.....Russell Hicks
Walter.....Lester Wallace
Pacheco.....Joseph Laird

After wearing the so-called rough edges off, "It Pays to Smile," the comedy drama based on the Saturday Evening Post story of the same name by Nina Wilcox Putnam and dramatized by Ethel Watts Mumford, came to the Olympic for its initial metropolitan showing. As printed in the Post the story was a stirring romance, full of love and dark deeds, and given an amusing veneer by the presence of a stern spinster from Boston who had an amazing desire for adventure.

But the least said of the stage version the better, for it was transformed into a muddle of farce and melodrama for no conceivable reason other than probably to give Miss Robson, the star, an opportunity to shine as a comedienne. Her humor consists in fidgeting and flouncing about as the severe Boston lady of Puritan ancestry. She gets some hard liquor mixed in her gingo ale by mistake, and this opens the way for a lot of grotesque comedy which is foreign to the Wilcox story. With what is left of the original tale she involves herself in a kindly adjustment of a love affair between a husky California heiress, whose companion she becomes, and an Italian duke, who is accused of being a thief, but turns out to be a martyr to a cause of art and patriotism. Some sprightly incidents transpire, with pathos, humor and a touch of real melodrama interwoven, but there appears to be nothing that can safely place this Pitou vehicle for Miss Robson on a sound and substantial base.

Miss Robson, of course, has a following, and as long as they see her portray the sweet role of the woman of Puritan antecedents who asserts that "It Pays to Smile," they will be satisfied with the piece. They may, however, find it rather difficult to sit through two and a half hours of muddled farce and melodrama attempting to decipher its meaning. The balance of the cast, individually and collectively, supplied as mediocre acting as has been seen hereabouts. They do not seem to have any conception of natural characterization. They appear to feel that since the story is of a wild and unbridled nature they must use force and vehemence. Loop.

PREACHER PUNISHED

License Revoked for Sponsoring Public Wedding in Dance Hall

Los Angeles, April 19. Because he officiated at dance hall marriage ceremonies for "amusement" purposes, Rev. K. K. Allen, lay preacher of the Methodist Episcopal church, has been deprived of his preaching license. Rev. W. L. Whilamant, secretary of the District Conference of the church, made the announcement following action taken at San Bernardino at the meeting of the District Conference. It is reported that the conference delegates, both lay and clerical, were unanimously in favor of depriving the clergyman of his license, in addition as "chaplain" of the dance hall he is alleged to have baptized infants and even conducted funeral services.

The conference did not bring character charges, but did express the opinion that "any member acting as an adjunct to a dance hall was creating a mockery." The dance hall in which the clergyman performed the ceremonies is located in the heart of the city here. It had advertised the marriages many days before holding them, usually getting capacity attendance from curiosity seekers who were present to see the "show," and not even considering the dance.

NEW MOROSCO DEAL

San Francisco, April 19. Irving Ackerman of Ackerman & Harris, representing the Marcus Loew interests here, left for Los Angeles last week to close a deal with Oliver Morosco, whereby the New York and California producer is to take over the Casino in San Francisco as a big musical comedy production house.

Morosco was here two weeks ago with his new bride (the former Selma Paley), and during his stay bought in on the lease of the Century theater, which, after July 9 next, will be known as the Morosco theatre and will house a resident stock company to produce brand-new plays.

The Casino has been dark since Will King closed after a three years' engagement presenting musical shows.

GALLI-CURCI FINDS JEWELS

Los Angeles, April 19. After the dailies had carried stories across the front pages telling of the two fashionably attired woman-thieves who had robbed Galli-Curci of jewels valued at over \$5,000 and following the State-wide search by officers for the treasure, the diva was presented with her property by Warren J. Shepard, a truck driver, who found the jewels lying in the center of the highway near San Juan Capistrano. They were in a case and had not been touched by human hands. It is a certainty now that the diva lost them while riding to fill a concert engagement. A small ruby and diamond ring is reported to be missing. The police believe it fell from the case in the drop on the highway.

JR. ORPHEUM'S TIME-TABLE

Los Angeles, April 19. A time schedule placed in the center of the lobby at the new Junior Orpheum here is the subject of much comment around the local show houses. Manager Ben Piazza, who is responsible for this innovation on the Coast, used a similar time table when in New Orleans at the regular Orpheum house. The State-Lake, Chicago, is also credited with a similar poster, but Mr. Piazza's score is so simple and yet convincing that other showmen out this way will probably follow with a like time-table. Besides the poster in the lobby, the Junior is using 100 three sheets all over town.

In spite of the fact that the Junior Orpheum house, "The Golden Gate," is charging but 50 cents top price, Pantages, almost across the street, continues to maintain a 75-cent top.

Spend a Few Weeks in
SUNNY SOUTHERN CALIFORNIA
with
MEIKLEJOHN and DUNN
If you are laying off on the Coast or planning to spend a few weeks in California, come and see us.
The Agency of Personal Courtesy
Maestri Theatre Bldg., Los Angeles
Pantages Theatre Bldg., San Francisco

HUGH WARD'S PLANS

San Francisco, April 19. En route to London, Hugh Ward, of Hugh Ward Theatres, Ltd., arrived here last week from Australia and stayed three days before departing for the east, via Los Angeles. He was accompanied by his 19-year-old son, Melvorne. On the trip to London he will also have in his party Ben Fuller, Jr., who goes along as secretary of Ward.

In an interview here, Ward declared that his reason for leaving the Williamsons, Ltd., was due to the attitude of many directors in the concern demanding a more active part in the running of the theatrical affairs and thus hampering Ward's own activities.

His present venture in which the Fullers are interested with him is to be on an elaborate scale.

The Hugh Ward Theatres, Ltd., is to have 23 houses as against the 14 controlled by the Williamsons. These theatres will be devoted to presenting legitimate attractions and stock organizations. The firm also is planning to erect a new theatre in Sydney on which it is expected construction will start in about two months.

Ward says he also is associated with Mme. Melba in bringing concert stars to Australia for tours under the management of the new concern.

CHICAGO OPERA'S BAD SEASON

San Francisco, April 19. The season of the Chicago Grand Opera Co. here this year has not been a success, as evidenced last week when Selby Oppenheimer, manager, announced that the guarantors of the operatic engagement would be called upon soon to make up a deficit. The amount of this deficit was not made public, and Oppenheimer said that it could not be determined until an auditing of the accounts had been completed.

The failure of the Chicago Grand Opera Co. to attract the expected amount of receipts is blamed upon several causes, among them being the unexpected illness of Mary Garden and the proximity of the Lenten season.

LEVEY'S NEW HOUSES

San Francisco, April 19. Bookings of every theatre controlled by the West Coast Amusement Co., owned by Sol Lesser, Gore Brothers and Ramish, have been taken over by the Bert Levey Vaudeville Circuit. This adds a number of new houses to the Levey chain, giving him the Strand and Tivoli in Los Angeles and a house in Bakersfield, Taft, Pomona, Anaheim, Ocean Park and other towns in the southern part of the state.

ORPHEUM

San Francisco, April 19. Josephine Victor and Co. in "Juliet and Romeo" headlined pleasing and well-balanced bill. The act and Miss Victor being new to San Francisco found much favoring players provide capable work. William Seabury and Co., only holdover, repeated previous week's hit.

Bert Howard, with a foolish expression similar to that of Jim Morton's, scored the hit of the bill. His smart cracks between piano selections made them laugh with the piano sure-fire. Silver Duval and Kirby offered good fun that was relished. Miss Duval does an excellent straight for her comedian partners. A ballad used by the tall chap scored heavily.

Dainty Mary, with a pleasing appearance and much slighter in build, started daintily with an old-fashioned number and worked in some new chatter in conjunction with her ring work. The act closed the show in capable style and was deserving of a better position. Lynn and Smythe held their own next to closing with a routine of new material. Lynn's conception of an Englishman and humorous comedy drew riotous laughs. Smythe does a capable straight and displays good voice. Ford and Cunningham, No. 2, held interest with their light comedy routine. Ford's nervous affliction number and impression of Lionel Barrymore singing "Smarty" landed solidly. The encore speeches regarding marriage are drawn out and let the couple down lightly.

Alex Patty secured appreciation for clever upside down juggling and head work on the stairs, the latter creating gasps. Josephs.

HIPPODROME

San Francisco, April 19. Tom McKay's Revue stood out strongly as current week's feature, with a well-balanced and swiftly moving bill surrounding the Scotch revue. Excellent specialties and the band finish gained applause for the revue.

Kabe La Tour and Broomstick El-

OBITUARY

HARRY VOKES

Harry Vokes, of Ward and Vokes for 20 years, died at the General hospital, Lynn, Mass., Saturday, April 15. Death resulted from burns received in an explosion in the Beacon Oil Co. in Everett, Mass., where Vokes had been employed for some time as a pump tender. Harry Vokes was 56 years old. He entered the show business at the age of 10, playing with the Vokes Family as a clown, with one of the early circus aggregations.

He formed a partnership with "Hap" Ward in 1886, the team playing the variety houses of the period, doing a knockabout acrobatic comedy turn at first and developing the tramp specialty they made famous about 1892. Ward and Vokes graduated from variety a couple of years later, starring in a series of musical farces under the management of Stair & Havlin, becoming fixtures in the pop priced field.

The farces they starred in included "A Run on the Bank," "The Governors," "Pair of Pinks" and "Floor Walkers." The team separated in 1908, "Hap" Ward retiring to enter the hotel business, and Vokes continuing on the stage.

Mr. Vokes' most recent appearance in theatricals was in vaudeville with Jimmy Hughes in 1915. Vokes retired from theatrical activity in 1918. He was married to Margaret Daly in 1893. She died in 1908. Mr. Vokes was married to Marie Francis in 1914. He leaves two children by his second wife, Harry, four and Thomas, three. Funeral services were held at the Immaculate Conception church at Everett, Monday, a requiem high mass being celebrated. Burial was at Holy Cross cemetery, Everett, April 17.

WALTER GUMBLE

Walter Gumble, 38 years of age, died suddenly Thursday morning, April 13, in his apartment at the Hotel Monterey after an acute heart attack. His wife, Florence Gumble, was with him at the time of his death. He is survived by his mother, two brothers, Mose (professional manager of J. H. Remick & Co.), Albert (a composer with the same publishing house) and one sister.

Walter Gumble's death came as a

blot scored a hit next to closing. Miss La Tour's pep in song and nut work, combined with Elliott's comedy, proved popular. Josselyn and Turner, mixed team, with chatter, music and dancing, carried the show along in good style. Billy Barlow monologued and kidded successfully in the No. 2 spot. The extemporaneous songs met with the usual approval. Dennis Brothers on the revolving ladder proved enjoyable opener. Josephs.

PANTAGES

San Francisco, April 19. Securing the overflow from the Golden Gate the Pantages filled up Sunday afternoon. The bill started quietly and never hit a fast pace. Skelly and Heit Revue, headlined, No. 3, livened things up to a certain degree on the strength of Skelly's nut comedy. Miss Heit's vocal work and a toe specialty by one of the girls prove the outstanding features of this pleasing revue, which also includes a sister team, C. Wesley Johnson and Co., colored exponents of vocal and instrumental work, drew heavy applause. The varied routine includes good comedy numbers and is delivered in a clean-cut manner. Three Ambler Brothers offered thrilling equilibristic feats in the closing spot.

Poley and O'Neil went along entertainingly with songs and dances, hitting up a fast pace towards the finish, securing a hit next to closing. Walter Hastings offered songs at the piano in the No. 2 spot.

Julia Edwards opened the show on the rings and web. The mugging and nut comedy preceding the athletic feats is exaggerated and has little value, especially for an opening spot. Josephs.

GOLDEN GATE

San Francisco, April 19. Good business prevailed at both shows Easter Sunday at this new house. The matinee proved a turn-away prior to the showing of the first vaudeville act. The show, filled with comedy, hit a fast clip. Miller and Mack, with a well-framed comedy and dancing turn, came through with a big hit next to closing. "A Modern Cocktail" with Naomi Hunter, stopped the show. The colored band furnished some of the jazziest kind of music. The drummer scored an individual hit with his antics and dancing. Miss Hunter wears peachy gowns, with her vocal and shimmy work of a likeable nature.

Gilbert Wells, with his classy and individual style of delivering "blues"

distinct shock to his legion of friends. At 2 o'clock Thursday morning he left the Friars' Club, of which he was a member for many years, apparently in the best of health. About 3 a. m. he was stricken with a hemorrhage, death following immediately.

For the past twelve years he was attached to the advertising staff of Variety. He came to this paper from the music house of Shapiro-Bernstein, where he was engaged in the professional department. He had had some previous newspaper experience on the "Evening Mail." Walter was intimately acquainted with practically every act in vaudeville and made friends easily through a personality and a humorous temperament nothing short of magnetic. While never of a rugged physique, he seldom complained of illness, and but several months ago recovered from an attack of double pneumonia. He was particularly fond of outdoor sports, but never indulged in them because of his heart. He was married a few years ago to Flossie Brooks, who was at the time employed in a music house. There are no children. The funeral services were attended by a large gathering of intimate friends.

CAPT. ADRIAN C. ANSON

Capt. Adrian C. Anson, known as "Pop," and one of the foremost figures in baseball, died at the St. Luke's hospital, Chicago, April 14, following an operation for glandular trouble. Captain Anson was 70 years old. The names of Anson and baseball were synonymous, as it was he, back in 1870, who started to bring baseball through its infancy and place it on the major league basis. Anson in the late 70s and in the 80s made two foreign tours with baseball teams and won international recognition of the game. He was the manager and leader of the Chicago White Stockings for 22 years. During the years Anson was with the Chicago club he participated in 2,250 games, knocked 3,013 hits and scored 1,665 runs, with a batting average of .237. His best year was in 1887, when he batted .421 in 122 games.

After retiring from baseball, Captain Anson entered vaudeville with

numbers, won the audience immediately. His gags secured laughs and the nifty stepping clinched a hit. Daniels and Walters were a success from the start, the comedy bits registering solidly. Cortez Sisters, with comedy between vocal numbers, started the bill cleverly. Norris' Babboons and Colliers held the attention in the closing position. Josephs.

FRISCO ITEMS

San Francisco, April 19. Harry Simon, saxophone member of the Bagdad orchestra on the ocean beach, has been made leader of the orchestra.

Teddy Waldman and Carl Freed, recently with Eva Tanguay, left the "I-Don't-Care" girl and formed a double in blackface. The act has been booked by Pantages.

Charles Alphin, presenting musical comedy stock at the old Wilkes theatre in Sacramento, closed after three weeks. Business was said to have been very bad.

The work of dismantling the old Hippodrome in Stockton, formerly controlled by Marcus Loew, began last week when the furnishings were sold. It probably will be reconstructed and put to other uses. The Marcus Loew lease expires in August, but he gave up the house some time ago and has been playing his vaudeville in the new Loew State theatre in that city.

Efficiency and courtesy in show business as practiced at the new Orpheum Junior house, "The Golden Gate," here under supervision of Manager Cliff Work, is the talk of the town. Theatregoers are doing a world of mouth-to-mouth advertising of the pains that the management have taken to minister to the comfort and enjoyment of patrons.

Walter Hampden, Shakespearean actor, opened at the Century here last Sunday.

his two daughters, playing for many seasons until recently.

Funeral services were held April 16 from Jordan's Chapel, 164 North Michigan avenue, and more than 50,000 persons hovered around the chapel. Burial, which was private, took place at the Oakwood cemetery April 17, which date, had Anson lived, he would have celebrated his 70th birthday.

LEE TANTON

Lee Tanton, a former dancing partner of Joan Sawyer and recently appearing at the Hotel Ambassador with Kitty Phelps, died April 18 at his home in New York city. He was 22 years old and had been connected with the army in France during the war. An attack of chlorine and mustard gas at that time was given as one of the indirect causes of his death.

J. N. RENTFROW

J. N. Rentfrow, manager and owner of Rentfrow's "Jolly Pathfinders" died April 5 in Snyder, Tex., from pneumonia. The deceased was one of the pioneer repertoire show managers, having operated his own company for 45 years. He is survived by four children.

DANIEL CRIMMINS

Daniel Crimmins, stage manager of the Empire, Lawrence, Mass., died of heart failure April 4. The deceased was a member of the Lawrence lodge, No. 65, B. P. O. E., the Stage Hands' Union and the Foresters of America. His widow, son, brother and three sisters survive.

HARRY PEARCE

"Larry" Pearce, a dancer with the vaudeville act, "Two Little Pals," died April 9 in Seattle, following an operation. He was 29 years old and is survived by mother and a sister. Pearce appeared at one time at the Winter Garden, New York, and in Europe with Toby Claude.

MARTIN FREEBERTHYSER

Martin Freeberthysen, claimed to be the last of the once famous Swiss bell ringers, died in St. Louis last week. He was 89 years old. The Freeberthysen family came from Switzerland in 1848 and toured the country several times, gaining much fame as original musicians.

BRANCH O'BRIEN

Branch O'Brien, for several years an advance agent, died April 12 in New York city from heart trouble, brought on by a recent operation. He was 63 years old and is survived by a widow, professionally Helen Gurney.

WILLIAM SAMPSON

William Sampson, playing in "The First Year," died at the Hotel Seymour April 6 of heart trouble. He was 63 years old and is survived by his wife.

DORA GRAY DUNCAN

Dora Gray Duncan, mother of Isadora and Raymond Duncan, died April 13 in Paris, France. The deceased was in her seventy-third year.

The mother of Frances Rice died in New York April 13 in her 73d year. Miss Rice is the widow of the late Jimmie Rice (Rice and Prevost) and later appeared with the late "Pop" Ward.

Capt. M. W. Humphrey, father of Jean Young (vaudeville), died March 31 at his home, 2925 East Congress street, Detroit.

The mother of Ben and Joe Marks (Marks and Wilson), with Rose Sydel's London Belles, died April 17 from a complication of diseases.

The father of Mrs. Morris Cross (Morris Prince Duo) died last week.

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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.)

Easter in a hospital is not exactly like Easter in Atlantic City. Yet I seem to see about as much of life and as many of my friends as if I were on the boardwalk. In fact, I question if many who paraded that famous thoroughfare Sunday met as many real friends, saw as many flowers, had as many good laughs, had any better meals or went to sleep at night with any better realization of God's goodness, or any keener appreciation of our theatrical people than I did on my third Easter in bed.

Hospitals are lonelier at holidays than any other time, because every patient who is possibly able to go home, does so before a holiday. But the goodbyes of departing patients and their joy at going home well or nearly so and leaving me behind still in bed, no longer depresses me like it used to for I know that my time is coming to, and that some day I will have the suitcase packed and be saying goodbye to other patients, thanking the nurses, doctors and nurses for their care, apologizing for all the trouble I have been to them, and go back to the furious forties to devote the rest of my life trying to be worthy of my friends and thanking God for the privilege of belonging to the two greatest professions in the world.

Visitors came all week. Flowers began arriving Thursday. By Sunday noon no florist had any finer display or greater variety, and while I haven't the strength to personally acknowledge them, please know that I appreciate every flower, every gift, card, letter, wire, visit, and every loving thought sent to me. And thank you from the bottom of my heart, and thank God for sending you all to me. I am not foolish enough to think it is me who inspires you to do the things for me.

Marcus Loew got quite a thrill and I thought his eyes a little moist at seeing the dear old mother of Bert Bernstein, of Mahieu's, coming in with real kosher food prepared by her own hands, and telling me I could have shortcake after the Passover. Half an hour later a real Indian woman (not a Tammanyite) but a genuine, full-blooded, beautiful and educated Indian woman, came in with a casserole containing a delicious meal which she had prepared. Mr. Loew thought I should open negotiations with Nellie Nichols for her famous song, "Will Someone Guess My Nationality?"

Well, with a fine dinner of capon sent by Mrs. Farber and served by her handsome daughter Saturday, and a real Jewish dinner Sunday, and a supper cooked by a real Indian, it's going to be mighty hard for me to go back to spinach.

Friends across the pond did not forget me. Easter greetings came from the Trux sisters, Clifton Webb and mother, Daly and Healy, Tom Waters, Irving Berlin, Percy Williams, Fannie Hurst, Mrs. Pat. Campbell, Peggy O'Neil, and a wireless from Alice Rohe at high sea on her way to Italy on an assignment.

And while my eyes and innerman were feasted, my spiritual needs were not forgotten. I am advised of many masses and prayers in churches of different denominations. All of which I appreciate. Surely with so many people praying and rooting for me I will some day be restored to perfect health.

I received Easter flowers, gifts, wires and visits from the following: Mrs. Jerry Cohan, Joe Moran, Catherine Healy, Jennie Henly, David and Alice McCarthy, H. B. Marinelli, Frank Van Hoven, Molly King, Constance Talmadge, E. F. Albee, Farber Sisters, Jennie Jacobs, Sybil Vane, Pauline Cook, Trixie Friganza, David Belasco, Mark Leuschner, Ada Mae Week, George M. Cohan, Mrs. Frank E. Campbell, Grace Drayton, Weed Dickinson, Mr. and Mrs. John Cort, Mrs. Karl Bernstein, Ethel Levey, Eddie Darling, Martha and Annette Sleeper, Mr. and Mrs. Fellowes, Norma Talmadge, Mrs. Harry Summers, Nellie Nichols, Mrs. Judge Weeks, The Lions Club, The N. Y. Press Club, Mrs. Louis Mann, Mrs. J. J. Murdock, Mr. and Mrs. Barney Davies, Frank Evans, Ada Lewis, Lillian Wilson, Mrs. Walters, James Shesgreen, B. S. Moss, Ed. Giroux, Harry Grant, Mr. and Mrs. Thomas Gorman, Roma, Flo Irwin, Ethel Murdock, Nan Halperin, Sam H. Harris, Mrs. Jule Delmar and daughter Clairen, Mrs. Ed. Lawrence, Mae Woods, Nellie Hurley, Bide Dudley, Ida Farfell, Mrs. Farber, Madame Besson, Mr. and Mrs. Marcus Loew, Bert Bernstein and mother, Mr. and Mrs. George S. Kaufman, Mr. and Mrs. Charles McDonald, Edward Woolf, Aaron Kessler, Jean Newcomb, Ralph Belmont.

There were flowers, bunnies, candy, fruit and colored eggs to divide with several who, without my little contribution made possible by you, would have had no Easter.

The nurse just remarked that the room was so full of flowers she didn't know how the doctors would get in. I told her I believed the flowers from my friends had done as much toward my recovery as the doctors have.

Percy Edward, president of the New York Press Club, honored me Easter Sunday with the tribute that had been paid me by the members of our profession while they were the guests of the club the night before. They toasted my health and wrote individual greetings to me. The New York "Tribune" carried Leon Erroll's speech, saying the thing he remembered me best for was for having gotten a page in a Shubert paper for him while he was with a Ziegfeld attraction. All of which goes to prove Mr. Erroll's value, as copy, and the broadmindedness of the paper that used the story rather than my ability as a press agent. No press agent can put over a story that the paper doesn't think worthy of the space.

Marcus Loew said my room looked just like the opening of his State theatre. All it lacked was Keith's Boys' Band.

George S. Kaufman thought the hand-painted Easter eggs as they reposed in a nest on the bureau looked as though they were done by Urban.

I acknowledge with thanks the receipt of a basket full of Easter cards, a list of which sounds like Variety's bills for next week. I read and appreciated everyone of them, but haven't space to print them.

I wonder how much Mark Luescher would give me for an old picture of his favorite star, Fred Stone, and his brother Ed, taken in the days when Fred was trouping with Dick Sutton's circus. In those days Fred and Ed did clowning and acrobatic song and dance in the circus in the afternoon and Fred played "Topsy" in "Uncle Tom's Cabin" at night. I wonder if Fred recalls the time that he and his brother and the Sutton sisters stole the watermelons from the patch behind the show grounds at Morris, Ill. That was years before Mr. Stone met Mr. Montgomery. I bet Fred Stone doesn't know to this day who the plumb, young blonde cherub was who drove the gold chariot in the Roman race with Ed Stone (and won every time), then hurried back to the dressing tent to write

NEWS OF DAILIES

Burglars gained admittance to the home of J. Hartley Manners and Laurette Taylor on 88th street, New York, Saturday night, but were frightened away upon the arrival of Dwight Taylor, Miss Taylor's son.

The suit for alleged breach of promise brought by Delilah H. Chester, a picture actress, against John C. Epping early in January was answered by the defendant last week. Epping contends that at the time of the alleged proposal the actress was the wife of Barry E. Johnston, and therefore any promise was null and void.

Frank Craven returned to the cast of "The First Year" at the Little, New York, Monday after an absence of two weeks.

Walker Whiteside is in receipt of an offer from Charles B. Cochran, the London producer, to appear in "The Hindu" at the Princess, London, for a run commencing July 10.

Maurice has taken over the Clover Club, Paris, and will reopen it shortly as a dance place. He will appear there with Leonora Hughes as a partner, with negotiations under way to secure Peggy Hopkins as an added attraction.

Governor Miller signed the Walton bill April 12, prohibiting the resale of theatre tickets at more than 50 cents over the price printed on the ticket. The bill also provides that ticket brokers must obtain a license from the State Comptroller and file a bond for \$1,000. In signing the bill Governor Miller said that he believed the limitation of the price of tickets was invalid but that in view of the difference in opinion of prominent lawyers he had decided to let them take the question to court.

Melvina Richman, who claims to be a screen actress, was arrested April 12 on a robbery charge brought by Angus K. Nicholson a Wall street broker. Nicholson alleges that he stayed at the Richmond apartment on Riverside drive for three days and was robbed of a stickpin valued at \$5,000, a cane worth \$450 and \$300 in cash.

The Selwyns have secured the American rights to the German melodrama "The Mysterious Affair," at present playing in Berlin.

"Chains of Dew" the final offering of the season at the Neighborhood Playhouse, opens April 24.

Mike Glynn of the firm of Ward and Glynn, operators of several local vaudeville and picture houses, brought suit April 13, in the Supreme Court against the National Exhibition Co. which controls the Polo Grounds for \$50,000 for a broken kneecap. The plaintiff alleged he received the injury August 13, 1921, by falling on a runway leading from the upper tier of the grand stand.

Robert Ringling, the only son of Charles Ringling, circus owner, is to appear on the concert stage. He is a baritone and has been studying for several years.

The plans of George M. Cohan for next season include the production of new plays by Augustus Thomas, Eugene Walter and Ethelbert Hale. "Little Nellie Kelly" a new musical piece to be produced by Cohan will open in Boston in June.

The Selwyns have accepted a new play by Channing Pollock entitled "The Fool," which they will produce in conjunction with Sam H. Harris.

Richard Herndon has secured the rights to "For Value Received" a new play by Ethel Clifton.

Alpine Aiken, a fat woman with Barium and Bailey Circus, was removed to Bellevue Hospital, New York, last week suffering from influenza.

Nikita Balleff's Theatre de la Chauve-Souris will be transferred from the 49th St. theatre to the Century Roof on June 3.

Harriett Evelyn Short, an actress, brought her husband, Reginald Carrington Short, before Justice Dele-

pieces for the papers about the "World's Greatest." That was the inception of the woman press agent. And my first press story was for Fred and Ed Stone.

My very good friend of many years' standing, Arthur Clark, managing editor of the San Francisco "Chronicle," is ill with the flu in sunny California. He writes me that after being in bed a couple of weeks he is moved to declare I am a marvel and doesn't know how I stand it. Well, "Boss," you see it's this way: The first two years are always the hardest. By that time one finds out that they can do many things they didn't think they could do and cannot do some things they felt sure they could do. And things take an entirely different aspect. One finds out who their friends are and learns to accept with more or less resignation the hand fate deals them, just like good reporters take without comment whatever assignment is allotted them. This is my assignment. The Divine Editor put me on it, and you once said that I never fell down on a story. Your confidence in me has been a great incentive in my battle. I have tried to justify it and am going to stick until I get the story or until the Chief calls me in.

Opportunity knocks but once, and that may be the reason it has a better reputation than other knockers.—Pasadena Evening Post.

TOMMY'S TATTLES

By THOMAS J. GRAY

Benefit season is now in full swing. There is no reason for any act to lay off, unless it has a bad benefit agent.

Some benefits are very hard to play. Two acts were cancelled for last week's benefits because one of the committee did not like the way the actor's dress suit fitted him.

This may force acts to get special benefit costumes, special benefit music and benefit acts. This will keep benefit cancellations down and give every act more chances to appear for nothing.

Benefit runners have different ways of approaching acts to appear. The favorite remark is, "Just come over for a few minutes, you don't have to do anything, just do what you do on the stage."

A few of the benefits for the coming month are as follows: Benefit for Wooden Shoe Fund for frozen Eskimo Dancers. Benefit for Gordon Gin Label Printers. Benefit for Old-Time Cork Screw Makers' Society. Benefit for Sons and Daughters of Veteran Moon Song Writers. Benefit for "Original" Salome Dancers' Grand-children. Benefit for The Shaving Fund for School Boy and Girl Act Comedians. Benefit for Hospital in Canada for American Acts Playing the Wet Spots.

Benefit and Collection for Black Face Comedians to Purchase Dialects. Benefit for Week-End Guests who take Summer Home Invitations. Benefits for Those Who Try to Get People to Go On At Other Benefits.

Cabaret benefits seem to have fallen off. The boys finally discovered that the check was just the same whether they did their act for nothing or not.

Those big-hearted cabaret owners are gradually fading out. They are in awful condition, too, it's doubtful if any of them have any less than two or three million dollars planted somewhere.

Bootleggers are about the only boys who have not asked for a benefit for this season. They have so many actors in their ranks that they won't have to go outside of their own club to get talent.

"The Horrors of Hollywood"

Reel Two.

Jasmer could not seem to get away from those horrible signs, "Used Cars for Sale." His first thought was that he made a mistake and was in Detroit instead of Hollywood. But no, that couldn't be, for there right in front of him were 200 men with movie make-up on their faces dressed in police uniforms. They were running along the street chasing a man with a funny suit and hat. Right before his eyes he was seeing a movie chase, the backbone of all comedies. He knew then it was Hollywood.

But where were the horrors? He walked about for fully 15 minutes and had not seen one person shot; he had not come across anyone sticking a hypo needle in their arm, and could not detect any one putting little white powders on their hands and raising said hands to their nose. Could his home town Deacon have been wrong? Was this really the home of the devil? Then again he thought maybe it was the dull season and the devil was laying off?

Surely there must be other horrors here! He looked at his watch, it was ten minutes after twelve; he was hungry, he must find a nice restaurant and eat. Seeing a place nearby he entered. There were 20 people on line waiting—every table was filled, he thought at first with soldiers. Most of the men wore puttees and what he called "half a pants." He tried another place but things were the same way, only in this place he noticed besides puttees the men also wore small black moustaches. What could this mean? Was there another war on that he heard nothing about?

It worried him; he saw a policeman, one without a movie make-up. Rushing up to him Jasmer said: "Tell me, is there a war going on here; what are these men with the black moustaches and puttees?" The officer answered: "They are assistant directors." Jasmer staggered back. "Assistant directors with 'half a pants' and puttees!" he gasped. "Good Heavens, I am now looking at another of the horrors of Hollywood!"

(This may be kept up.)

Lecturing in Europe for Americans would not be successful because no one would care what they thought about anyhow.

Notice that some of the girls with the circus are wearing their tights bobbed this season.

Old-fashioned silk hats are still being worn by the circus ringmasters. Guess they have them booked for an indefinite run.

Circus lemonade is just about the proper henna shade to match the flappers' hair, but not quite red enough to match their lips.

Animals are treated kindly by circus managements; they fix it so they don't have to watch the clowns very much.

hanty in the Supreme Court, New York, Monday, to explain why he does not pay her \$70 a week alimony and \$500 counsel fees pending her suit for separation. Short, an actor, informed the court he had been ill and in financial difficulties. He was to have opened Monday with William Faversham in "Out to Win" in Buffalo.

The marriage of James J. McNamara, a picture agent, to Evelyn Long, which occurred in San Francisco March 23, has been annulled. The marriage was the outcome of a five-day party with neither the

bride nor the groom able to recall the details, they testified.

The damage suit for \$15,000 brought by William A. Stuart, a painter, against Laura Hart, an actress, has necessitated the selling her household effects and residence at Great Kills, S. I. Stuart was working on the outside of the Hart residence when he fell and broke a leg, the accident being the basis of the suit.

Papers were filed in the Supreme Court Tuesday to secure an annulment of the marriage of Geneva Mitchell of the Ziegfeld "Follies" to Robert Savare, which took place March 5 in New Haven. The couple never lived together, as the bride refused to give up her stage career and take up a residence in California.

John McCormack has recovered sufficiently from his recent illness to make plans to sail for Europe on May 2.

The men indicted in the American theatre disaster in Brooklyn Nov. 27 will be brought to trial May 15. Seven lives were lost by the collapse of the building.

J. Clay Powers, a brother of Tom Powers, appearing in "The First Fifty Years," at the Princess, New York, was killed by an oil promoter in a hotel lobby in Dallas early this week.

MORGAN DANCERS (13)

"Helen of Troy"
29 Mins.; One and Three
(Special set)
Riverside

The story this year is the famous tragedy of Helen of Troy's deadly ramping of that royal chump, Menelaus. A male herald announces this before the curtain; not exactly in the above language, but hinting at it; then into a prolog in which Menelaus sighs behind a scrim for the woman of his dreams, and Helen appears in a cutout. It then flies to a river scene, with Helen boating it for the grand date, which takes place in a sort of throne-room, where Menelaus has slaves dance before her and in other ways intrigues her as was the archaic custom in those days.

Helen is not so difficult to land, and she is Menelaus' baby, when she suddenly spies over his shoulder her husband. She leaves Menelaus where he is and runs to daddy. Menelaus dances in dismay and drinks something—whether wood alcohol or less expensive poison is not revealed, and collapses. What does the faithful Helen do then? She advances on him with a dagger and helps her husband, who has a sword, dispatch him. Some systems never change.

There is the usual complement of chorus panto-dancing, one a battle dance, being odd, new and effective. Josephine Head, as a mummy, is taken out of a case and unrolled from vells, after which she executes a sweet series of gyrations. Louise Riley, a beautiful youngster, as a faun, steals the big individual high spot of the routine.

In settings this presentation is of the usual Marion Morgan style, as good as those of the past. The last scene, a stately set palace interior, in blues and greys, was impressive and splendid. The hangings in the earlier episodes are rich but not fulsome, and in all the investiture is quite big-time and presentable, as Miss Morgan's revelations always are.

There has been so much Oriental pantomimic dancing since Ruth St. Denis first brought it down to the people, that it has about lost its tang of novelty and its flare of the bizarre. Its undress is always discounted by the classic plots, for nothing can be sexy when it is removed from psychological contact by a couple of thousand years. Miss Morgan's conceptions are of the most sterling, and they help vaudeville; this one no more or less than its predecessors.

There were scattered applause spots in the run of the turn; but at the end, which seemed to lack the bigness of the usual Morgan finale ensembles, there seemed somewhat of an anti-climax. There were a few handclaps, but the curtain did not rise and there was no recognition from beyond the footlights. The fact that it was virtually the closing act, only a Chaplin picture following it, and that the running time of the bill had been delayed by a speech for a benefit, may have been an added handicap, as the turn rang down at 11:03, with two reels of the film, featured as one of the show's headliners, still to follow.

Miss Morgan need not fear, however, that she has lost her touch or that vaudeville has outlived her welcome. This offering will take its place in the list and go along, not thrilling or enthralling the multitude, but filling one of the voids that must be satisfied in the complicated perennial Mexican-bean chase to please widely varied inclinations and serve sufficient, diversified, durable and endurable vaudeville programs. *Lait.*

CARNEY and CARR

Songs and Dances
12 Mins.; One
68th St.

This couple display sufficiently slightly dancing to place the turn above the general run of No. 2 acts in the pop houses. The opening has the male member in artist's attire, with the young woman in a short skirted costume.

Following preliminary chatter a restricted number is introduced, with a dance following. The boy follows it up with nut comedy, employing a style not altogether original. His eccentric stepping, including some Russian work, is then brought to the front and can be relied upon for returns. The double dance at the finish, bordering on the acrobatic, contains merit. A couple that can be worked into bills of the three-a-day grade. *Hart.*

SPENCER CHARTERS and Co. (3).

"Over the River" (Comedy).
18 Mins.; Full Stage. (Special).
23d St.

"Over the River" is far removed from the regulation vaudeville comedy sketch in construction, style and manner of playing. The theme is timely—the popular industry of bootlegging furnishing the basis. The first impression, when the curtain rises on a darkened stage, is that of melodrama. Shots are heard, mingling with the ringing of bells. The melodramatic impression is quickly changed to travesty when a character asks "What's the shooting for?" bringing to mind "The Tavern," the legitimate show in which George M. Cohan appeared last season, in which Charters had that role. Charters plays a sort of half-witted confederate of bootleggers operating from a rendezvous in upper New York State, just across the Canadian border. His character is almost identical with that in "The Tavern."

Following the shooting the story develops in a farcical-melodramatic fashion, a woman (ingenue) and man (juvenile) entering in turn, and through dialog disclosing they and the half-wit are bootleggers. A cargo of the stuff has been recently received from "over the river." A fourth character is introduced, supposed to be a revenue.

The "revenue" confiscates the liquor consignment and the juvenile and ingenue are ordered out of the rendezvous. A phone conversation discloses the "revenue" to be an imposter. Another turn in the plot brings more gun play with the half-wit getting the best of the supposed "revenue."

The playlet has a likable mystery element and considerable novelty. The comedy contains laughs as the piece now stands, but at present they do not follow each other fast enough. Several quiet spots need bolstering.

Mr. Charters handles his quaint characterization excellently, getting everything possible out of it. The others also play with a real sense of travesty. A week or two of work should round the act out nicely. *Bel.*

BARRETT and CUNNEEN.

Comedy.
14 Mins.; One.
Colonial.

This is said to be the first appearance in big time for this team. Formerly Pat and Nora Barrett, the billing now being Barrett and Nora Cunneen.

There may be some changes in this routine, but the characters are the same. Barrett is an old boy looking for excitement, in the shape of Miss Cunneen, though she flashes a badge on him once and nicks him for fifty berries. That was to save him from arrest. He reduces it to forty, saying his reputation isn't worth more than that. She admits he has young ideas for a century plant, and wants to know what his family would say if he were plucked. He replies they are all dead but his father, who is worse than he is.

There is a good exit line when he hands his whole bankroll over, after they start dancing. Asked why, he tells her he'll never live to spend it. Miss Cunneen looked well for the opening in a black frock of some pat it is a trial. A change, however, was not advantageous, the gown being glittery and the head-dress all wrong. Barrett's expectation bit will probably be taken out in the better houses if regularly secured. It will do in the early section of the show. *Idee.*

RAMLEH and SMITH

Piano and Songs
16 Mins.; One
City (April 13-16)

Two men, one a pianist the other a singer. The opening brings the pianist "straight" on, first with an introductory announcement wherein he explains his partner is a master of the "Sawhoosaphone," which he learned how to play in the Sultan's garden.

Ramleh enters in Turkish garb with turban, etc., and after some talk, which incidentally could be materially strengthened, goes into a good number. A piano solo follows and this stands out as a redeeming feature. Doubles and solos follow, a rather lengthy character song taking up much time without results. A fast tempo number with a patter chorus closed.

From the piano solo on the act needs doctoring in routine. The closing is appropriate and well rendered, but the others should be replaced. The singing portion is acceptable insofar as a rendition goes. They did well for a triple long. *Wynn.*

"THE PEPPER BOX" (5).

Revue.
27 Mins.; Full Stage (Special).
58th Street.

Ray Midgley presents "The Pepper Box," a revue with five people including three girls, a comedian and the sponsor himself. The opening in "one" serves to introduce the people, each applying to Midgley for a position in the act. Upon the completion of the introductory business the action goes to full stage with a cyclorama employed.

Josie Evans introduces the first number topped off with a dance. Harry Hart and Sarah McAvoy follow it up with some comedy business, including an old "Book on Love" idea that has no great value. A pop number is then introduced by the comedian (Hart), he making way for some double business and a number by Midgley and Charlotte Allen. Miss McAvoy offers a toe specialty which, together with Miss Allen's vocal work, are two of the most promising bits. The final minutes are given over to production numbers, the girls offering specialties. The finale consists of a fast number with the same title as the act, the McAvoy girl doing the leading.

Midgley has followed closely the old school ideas of small time revue acts. His numbers are largely of the published variety and the comedy of the time-worn grade. Many acts of this nature have gotten by without any outstanding features, and the Midgley offering should find its way into a certain percentage of the three-a-day houses. *Hart.*

"WHAT'S NEXT?"

Comedy Sketch
17 Mins.; Full Stage
City (April 13-16)

Carrying a cast of five people this farcical sketch revolves around a situation wherein the principals, all forced to stop at a roadhouse during the night for various reasons such as rainstorm and lack of gas, find themselves all directly and indirectly related. The quartet are compromised.

Two rooms are vacant and the first couple, utter strangers, engage one, the man explaining they must register as man and wife, he agreeing to sleep out in the car. The second couple do likewise. They become mixed up in their quarters and it develops the young girl is the daughter of the other woman and the young man the son of the elder man, while the other two are divorced man and wife. The landlord, doing comedy adds a bit of relief to the talk, and, while the script affords through the entanglement of relationship a good opportunity for farce comedy, the quartet works too mechanically.

It could be better staged and better played. Before a small gathering at the City they earned a half dozen round laughs, but one could see unlimited opportunities passed up. With a cast of this size, even for small time, it should be improved. It registered but a fair return at best. *Wynn.*

LEE and VAN DYKE

Song and Dance
12 Mins.; One
American Roof

Two colored men, one practically voiceless as a vocal asset, the other in a solo considerably "blue" and somewhat off key. This portion of the act ruined whatever impression the fair routine of dancing might have created in their favor. They work in chauffeurs' uniforms, opening with a double introductory song. Then to a medley in which all the titles of popular autos are introduced. The smaller chap solos with a song. A double dance just on a par with the average small time hoofing double and they complete just a fair act for the so-called "teeny-weeny" time. They held second spot on the roof. *Wynn.*

FREEMONT BENTON and CO. (3)

Comedy Sketch
17 Mins.; Full Stage
City

Freemont Benton is presenting a farce comedy vehicle with a supporting cast of two women and a man. Its action centers around a husband, actress and mother-in-law, with the extra man brought into use as the sweetheart of the actress.

Horseplay is the outstanding feature of the turn, it being relied upon continually to gain laughs. The vehicle is roughshod and only fit for a certain grade of pop houses. *Hart.*

HOWARD and JEAN CHASE and Co. (1)

"Help!" (Comedy Sketch)
17 Mins.; Three (Office)
5th Ave.

Howard Chase was formerly in stock. Jean Chase had an act out in vaudeville. Later they combined for one or two skits. "Help!" is their latest. Obvious in denouement, it is enjoyable nevertheless, thanks to Miss Chase's baby vamp affectation. One surmises that though Montrose (Howard Chase), the purchasing agent, declares himself a woman hater, irrevocably opposed to anything in petticoats, he is going to succumb to the new stenog foisted on him by the boss. The new girl (Miss Chase) is really the boss' daughter, but she has condescended to learn the business—even if it takes her a whole week—and her dad introduces her to Montrose under a farcical alias. The fun begins with her deciding to pretty up the office and dumping all the papers in the waste basket and beribboning Montrose's chair.

When the latter catches her father kissing the girl affectionately, he goes up in the air and accuses his boss of being a woman chaser, telling him to let young innocent girls alone and not to treat all like he does certain of his frequent female office visitors. That in turn is news for the girl, who decides to commercialize this information later, but in answer to Montrose's query of what this man is to her, she burdens a ten-twenty-third meller plot about the baby, etc. Montrose decides to give the child a name, and proposes marriage. Enter papa for the explanations, and it's hunky-dory after that, although the old man refuses to give his consent, which is said in a humorous vein that belies the statement.

The sketch ought to make the third grade in the bigger houses. *Abel.*

WILLIAM EBB

Ventriloquist Novelty
14 Mins.; One (Special Drop)
Fifth Ave.

This turn is a distinct novelty and will prove a surprise to the average vaudeville audience. A ventriloquist enters carrying the regulation dummy. He takes a seat next to an ordinary lamp mounted on a table. The usual crossfire between human and dummy follows with a song interpolated. The voice throwing is remarkable and immediately arouses suspicion. The dummy looks inanimate but the surprise could be increased by removing the dummy's head or otherwise proving its inanimate origin before the surprise, which is the tipping of the lamp disclosing Ebb, a midget, concealed therein. The latter encores in "one" with a popular song sung sitting on a small chair.

The voice is too perfect, the contrast and difference of the two voices immediately arousing suspicion and directing it toward the dummy. The lamp never comes under suspicion.

The former turn with Ebb seated on the interlocutor's knee has been discarded for this more modern one. It is a big improvement. At the Fifth Ave. the applause was tumultuous following the exposure. *Com.*

ENGAGEMENTS

Carroll McComas, "A Romance of Youth."

Oiga Stack, Clare Stratton, Madeline Grey, Frank Kirkbridge, Jere Delaney, Russell Lennin, George Derbil, in "Sue, Dear."

Tallulah Bankhead, "Her Temporary Husband."

Olive Wyndham, "The Chariot."

John Merckle (replacing Charles Trowbridge) in "Just Because."

Joseph MacCauley, stock, Dayton, Ohio.

Ethel Wilson, "Lilies of the Field."

Sarah Farrar, stock, Washington, D. C.

William Williams, stock, Rochester, N. Y.

Jess Dandy returned to the role he created in "Just Married" for the out-of-town tour, opening in Chicago at the La Salle.

Mary Boland, "The Advertising of Kate."

Estelle Winwood, Arthur Ayleworth, Will Dering, James C. Marlowe and Russell Mack, "Go Easy, Mable."

McKay Morris, Regina Wallace, Richard Barbee, Malcolm Duncan and Bertha Mann, "Whispering Wires."

Johnnie Fields with "Just Because" replacing Frank McMan.

GRANDE REVUE

Gaumont Palace
Paris

Accustomed to spectacular shows introduced into the picture programs at the Gaumont Palace, Quo Vadis, for instance with the film on the screen and the feast of Nero as a stage set, was a remarkable production. Noel d'Alace was in a similar manner attractive. For this reason we found the Grande Revue by Paul Cartoux and E. Costil, with music by Noges and Yvain somewhat disappointing. Still it is a big show, worthy of the old Hippodrome, and particularly clean. A feature is the luminous scenes, there being some splendid sky effects obtained by special slides. The revue, forming two thirds of the program (the other third being pictures), is listed for a fortnight, and will please many habitués of this fine house. The object of substituting the screen by a stage production for the two weeks is not revealed, but M. Leon Gaumont and his associates have proved they can mount a spectacular revue in this immense picture house just as well as the Folies Bergere, and still attract a public with a clean bill. What seems to be lacking is novelty, like so many revues at the regular music halls here.

Several old ideas have been re-suscitated, such as Carol seen crossing Paris on the screen and terminating by landing down a rope from the roof of the auditorium. On the whole it is a monster program to be sampled by all at moderate prices of admission, which adds much to the success of the venture. *Kendrew.*

DENYLE, DON and EVERETT.

Dog Act
11 Mins.; One
American Roof

Denyle is Don and Everett's master. Don is a male dog and Everett a female animal. Denyle has framed an interesting animal act, displaying his astute showmanship to best advantage. He puts the dogs through their paces in a novel and interesting manner starting with a little mild ballyhoo about no whip being used, and declaring that it required perseverance and patience to train the beasts who, he calls attention to the fact, seem to enjoy their work. It sets him right from the start. He chats more, accompanying the animals' comedy.

Everett is the comedian, who always messes up cues. Don does his stunts legitimately, such as counting the number of women in the first orchestra row by barking each time. He did it correctly. An animal "mental telepathy" bit was the selection by an audience member of a card held by Denyle. The cards bore figures between 5 and 10, the dog barking the number each time. Whatever the cue is, it impresses.

For the get-away, Everett does seven somersaults off the ground after Denyle's explanation that "Speed," another dog, set the world's record in San Francisco recently with five tumbles. The act opened at the American and should become an intermediary house standard. *Abel.*

NEW ACTS

Grace La Rue and Hale Hamilton, co-stars in "Dear Me," the John Golden piece, will play a few weeks of Keith vaudeville before going back to England. Miss La Rue will do her single on the same bill with Hamilton, appearing in a sketch with him, earlier on the program. Alf. T. Wilton promoted the booking.

Hackett and Delmar have engaged the "Synopated Serenaders," the orchestra at Baron Long's place in Los Angeles, and will open with them in a new vaudeville act. (Ralph Farnum.)

Connie O'Donnell (Brown and O'Donnell) and Frank Hurst. Elsie Faye (McCarthy and Faye) with Tyler Brooke. (Chas Allen.)

Harry Delmar is staging a condensed version of the Hackett and Delmar "Dance Shop" revue for Loew.

Connie O'Donnell (Brown and O'Donnell) and Frank Hurst, now doing a single, with a pianist, two-act.

Betty Brown and Midge Eastman in skit.

Harry Berman (Boddy and Berman) and Sam Ross.

Ethel Gilmore's new ballet will include Virginia Marshall and Marjorie Avery. Arthur A. Seifert will be musical director.

George Fairman, songwriter, has written and will produce, in conjunction with George Hoyer, a dance production, "The Fox Chase Ballet."

THE PALACE IN RHYME

By BERT SAVOY

Well, when I read that rhymed review in Variety last week And knowing the one who wrote it—did I let out a shriek! I dashed right over to Margie—she was tinting her brassieres, And when she read it, why the lobes stood out from her ears. Polly Moran a critic! What's Variety coming to? Them other critics are bad enuf, but she would stick in her stew. Well, Margie and me just sat and sat and sat and sat and sat, And finally I said, "Marge, Moran can't get away with that, Gather up your portieres, and you and I'll go Over to the Palace and write up this week's show." But Margie didn't want to—she can't stand vaudeville— But I told her there was a gorgeous troop of acrobats on the bill. Well, did she snatch that transformation! Did she clutch them Teela pearls! Did that blue fox swirl round her swan-like neck! Why, in a minute we two girls Were dragging our fabled bodies down Forty-seventh street, Right in thru the Palace portals, down the aisle into a seat. The overture was playing—we're parked in the front row Right near those grand musicians—well, we came to see the show; But, oh! that trombone player! And that drummer! Well, my dear, Marge and I were having the time of our career, When just then who do you suppose came sweeping down the aisle? Lil Lorraine; yes, Lil Lorraine! And, oh, my dear, the style. There she was with her Paisley shawl draped round her plaster paris hips, You'd think she was the Statue of Liberty out to greet the ships. I said to Marge, "Will you cast your optics on that queenly dame, How she came out in that 'Blue Kitten,' it's just remade her Broadway fame." Well, she flung me a bow across the aisle, but I'm telling you I cut her with a smile and feebly chirped a how-dye-do; For I just can't stand copy-cats, and I saw her show last week And you know how I mince across the stage and put the hand on the hip when I speak, And you know my gown with the V in front and W in the back— Well, she's copied everything even to that gown, that's why she's on my family rack; Well, she upset me so that when when Willie Rolls rolled out on that stage, And did his stunts on rolling skates, was I in a rage? And to make it worse, that Marge kept jabbing me in the slats, Saying, "I like skaters, but where is them acrobats?" The Jack Joyce came, and I just love the way he sings and chats, But Marge kept whispering all thru his act, "Where is them acrobats?" Next came Ona Munson in "A Manly Review," She had six manly boys with her, and when the act was thru, Marge said, "I didn't come to this Palace to see men with canes and spats. I'll put this to you directly—Where is them acrobats?" Well, when Moss and Frye came out, Marge began to twitch, And did she lay me out! Her voice was in high pitch. I tried to quiet that mad Moll, with her thies-es and her thats; But she kept saying, "You can't fool me—they ain't no acrobats." When Ethel Level flaunted out, did I fear for my young life? Marge chirped up so all could hear, "Is that Moe Levey's wife?" I said, "Marge, don't you like Ethel? To me she stands alone"; But Marge just said "acrobats" with murder in her tone. At last it's intermission; right up the aisle we start, Marge said, "You promised me acrobats, and all I got was art." I pushed her in a black-and-white, and gave the chauffeur the fare, And said, "Drive her to Barnum and Bailey's, down at Madison square." "If acrobats is what you want, acrobats you'll get." So she sailed down to the circus, and I think she's down there yet.

PALACE

Farewell week to vaudeville for Ethel Levey in a return date at the Palace. Miss Levey returns without her daughter, Georgette, and is presenting a single that displays the utmost artistry on the part of this really clever entertainer. How she has improved since the days that she sang "Kiss Me Good-by, Flo" at the New York, and to one that hasn't seen her since she is a revelation. Closing the first part with three numbers, she stood out as the hit of the show, and it took Paul Whiteman and his orchestra closing the bill to equal the amount of applause that was bestowed on Miss Levey's efforts. Miss Levey opened with "Just a Little Love Song," which she delivered as only she can; her second number was the "Mammy" song, in which she combined a bit of "coon shouting" in a sense, and finally she gave the rag song retained from the time she previously appeared at the Palace. Judging from the business at the house, this week is to be practically a repetition of the one when she returned to vaudeville here after having been abroad for a number of years. The three songs with their attendant bits of business were presented in 21 minutes, and a speech was insisted on before the audience would permit her to leave the stage. Paul Whiteman and his orchestra, closing the show, held over, gave the audience 28 minutes of syncope that they revelled in. Whiteman has created a vaudeville following, as is attested by the man-

ner in which those in the audience inform him what they want his organization to play.

The entire Palace show this week was cut to the extent of one act because the Chaplin comedy, "Pay Day," was placed to close the program. The eight acts given ran from 8 until 10.50, with the picture starting at that time, the majority of those in front waiting for the film.

In addition to Whiteman and his players the second half held only Franker Wood and Bunee Wyde in "All Right Eddy," and Jean Graneese. These two laughing hits coming together had the audience in a wonderful frame of mind by the time that the band arrived. The Wood-Wyde turn opening after intermission seemed a little slow in the initial scene, but after Eddy made his first appearance there was nothing to it. Slowness at the opening of the Graneese act was also in evidence, and it was only when the audience plant opened up that those in front caught the spirit of the act and laughs came in abundance.

Opening the show Willie Rolls with his feats on skates managed to interest about half a house and drew tremendous applause when he reached the high and lofty section of his act. Jack Joyce, the natty appearing story teller and songster, whose affiliation is so cleverly handled for sympathy without any actual reference to it, more than made good with those in by the time he was on. He was unfortunate a little later in the evening when he appeared after intermission and tried to sell seats for the N. V. A. matinee. Those in front would not bid, even though his appeal was a worthy one, and the result was that

but four seats were disposed of at \$10 each.

Ona Munson with her sextet of boys in "A Manly Revue" was a real hit. This was an act that had novelty to it for vaudeville and it is the type of production that should have been encouraged. Monday night Miss Munson and her boys scored solidly.

Moss and Frye, colored, appearing just ahead of Miss Levey, scored in their usual manner. Their comedy and harmony won the audience from the star.

The usual Topics were shown at the opening of the second half.

Fred.

RIVERSIDE

The show ran long because of "Pay Day" as an act, whereas it is two reels and far longer than a usual closer, and because Harry Cooper made a lengthy ballyhoo for the N. V. A. matinee performance (today, Friday). In that he pulled a new wrinkle, whether his own idea or not was not made known. He offered the seats for sale and said he didn't expect a heavy turnover there and then; that many people naturally couldn't attend on this afternoon. But those who didn't want to or couldn't, could subscribe toward buying seats for wounded soldiers. Ushers then passed derby hats along the rows, and almost everyone chipped in. When this procedure was over it was discovered one donor had dropped in a \$100 bill, by mistake or enthusiasm. Cooper waved it on high and called upon the generous contributor to stand up and take credit, but no one claimed the benefaction.

Closing with the film made the real finishing act the Morgan Dancers (New Acts), a prejudicial position indeed, especially since they rang down after 11 o'clock. There was some scattered applause, but not enough to draw even a single curtain, and it never was raised after it fell. There were no walkouts, the act or the picture to come holding in a full quota.

The rest of the show was the regular vaudeville table d'hôte, take it as served, all right for the money but nothing to rave over.

Juliet held the stage for 33 minutes, doing every imitation known to that peculiar art which specializes in mimicry of others' voices and mannerisms, and often their weaknesses as well as outstanding characteristics. If this be an accomplishment, Juliet has it down as well as anyone, with possibly two or three exceptions, notably Elsie Janis. Juliet shows the stars as they are; Elsie shows them as they wish they were. But Juliet is a showwoman who has survived and risen while thousands of youthful prodigies have been left at waysides and hundreds of imitators never got that far. She goaled them, and her long stay was thoroughly by manual request.

Daisy Nellis was the other feminine single. Miss Nellis is all that Juliet is not—a diffident, effete, ultra-artistic young creature who looks neither to right nor left, and whose idea of vaudeville is to give a twelve-minute pianoforte concert. She played McDowell's concerto and Liszt's Campanella (Bells), and for an encore did Familiar Melodies. She is a better player than 99 per cent. of the board-bangers and key-torturers in the game, and is a Number 1 technician, but a Number 2 act. She did fairly well, those few who understood her applauding together with those who didn't want it thought they didn't.

Willie Hale and Brother, that veteran juggling opener, started it off, as has been the custom these many seasons. Laughlin and West, with a bright idea and only so-so talent, did fairly in third location. Miss West dances better than she sings, and sings acceptably at that. Laughlin is a light comedian who sits lightly on an audience's nerves. Their output is flimsy throughout, but pleasant. Liddell and Gibson got going with the tall man's Savoy impression easily identifiable, and breezed along to laughs. The disclosure that the little chap was an impersonator, too, was the punch. Harry Cooper repeated his set ad lib talk and his opening and closing song routine, doing what an old friend and favorite might be expected to in this amicable house. Weaver Brothers, with all their old one-string, saw, banjo and turkey-in-the-straw bits, and a few new interpolations, got a howl. The Chaplin picture, projected for the first time in this sector, wooed them and wowed them.

Lail.

COLONIAL

The length of the Colonial's season will depend upon the weather. Next week is assured after which the house will be booked on a week to week basis. Business here has been satisfactory. Monday night looked exceptionally good. Some help from the holiday (Easter Monday) figured with two name attractions more so. One was "Pay Day," Chaplin's two-reel comedy release, which certainly has a new edition of laughs. The Chaplin pictures may not start a stampede as they did a little while ago, but they keep on tickling audiences. As before when used on the Keith bills, the comedy replaced an act, the show running eight turns.

The other name was once closely

affiliated with Chaplin. It is Mildred Harris, and though they split as a matrimonial team, Charles and Mildred for this week at least topped the show, but with no chance of their meeting. Lewis & Gordon have supplied a playlet that Miss Harris fits, just as they turned the trick with Bushman and Bayne when they stepped from pictures to vaudeville. The skill of the producers is, however, not so much the selection of Edwin Burke's "Movie Mad," as in giving the film star capable support. S. Miller Kent, as the picture producer, and Beatrice Morgan, his secretary, have been appearing in playlets of their own and know values. Miss Harris was prone to play up to Kent, probably under direction. The act won a number of curtains, with Miss Harris stepping forth for a speech. She said she was glad her offering pleased despite a mix-up, but just what she meant was not apparent from the froit.

Ed. Healy and Allan Cross went over for the evening's hit, closing the show with their piano and songs routine, the picture following. The ditty sellers landed from the opening number, sent over to good harmony. A single ballad builded the score, yet it is the duetting that collects for the team. They even got away with "Silver Threads." That was in the old soldier bit, used for encore, when songs with whisks on them were made to stand up. It's a good idea for a finale number and well carried forth by both boys.

Raymond Wylie and Marie Hartman opened intermission with a nut comedy routine that they have been working on for a season. They were new faces at the Colonial, that going for at least half the bill. Miss Hartman's "baby stuff" is laughable. She has discarded the goloshes at the opening and is sporting high yellow shoes worn the wrong way. For the married bit she retains the chest striking and uses "don't laugh at him" for a tag line. Wylie makes a well-appearing, slim juvenile. He uncorked a surprising tenor, singing "Toreador" with authority, and adding a falsetto bit. The duo got away with it in the spot. More care in dressing is needed by Miss Hartman.

It has been four years since Roy Rice and Mary Werner showed at the house with their scaffold nonsense, and so they counted with the fresh material present. Miss Werner's "backing" out of the window had the house in an uproar, and so did the sliding finish. It is easy to see why the team caught on so well abroad. Rice and Werner closed intermission. On just ahead was another comedy team in Pat Barrett and Nora Cunneen (New Acts).

Ed and Birdie Conrad, who have been out-of-town for some time, made a good No. 3, though there was little or no change in the song numbers. Ed's specialty of a little "wop" and his Yiddish sweetheart landed. He is a bit careless in working the ragged shirt bit, there being a bit too much exposure.

John Tyrell and Tom Jay Mack went over well on second with a dance routine, fashioned much along lines of their own. They have cut the singing, that used only at the opening. One of the boys with a lock step work displayed both nerve and cleverness, his partner showing to good purpose also, though specializing with his left leg. The team had some trouble with the orchestra. The Bolger Brothers, who opened with a duet banjo, also had to watch the men in the pit. The matter was tempo in both cases. The brothers like the dancers worked hard, their routine being carried through without interruption of any sort. Ibee.

HAMILTON

The Hamilton jammed them in chock-a-block Monday night with an excellent vaudeville bill and the latest Chaplin release. At 8 the line extended out to the sidewalk, with every seat taken when the Tamarakis (New Acts) gave the show a thrilling start in one of the best and novel Jap thrillers ever assembled.

Blanche Franklyn and Nat Vincent jumped into the bill with a turn found acceptable in the west for feature spots. The pair have a straight singing act they will substitute for the present talks and songs which are to be discarded. They were second.

Seed and Austin picked the show up after the let down. Seed whanged them here with everything he attempted. Austin makes an ideal foil. The "vegetable" routine, with Seed as a Greek waiter and Austin "requesting" names from the audience was first identified with Friend and Downing, and later the Klein Bros. interpolated it into their routine. The pair finished out front.

William Ebs, in his ventriloquial novelty, had 90 per cent. of the house fooled when the lamp revealed the midged concealed inside. It is a corking novelty and an improvement on the former turn.

Eva Shirley and Band tied up the first half of the show with her songs, the dancing of Al Roth also getting juicy results. It is one of the best of the modern types of orchestra and has added 50 per cent. to the value of the act. Miss Shirley is a personable girl, with a real rounded voice that shows to advantage handling any type of song.

After intermission Harry Adler and Rose Dunbar hung up another

comedy bull's eye with Adler's imitations. The imitations are faithful reproductions as the "sawmill," "Jew's harp," etc., but are introduced in a novel manner when Miss Dunbar explains that her partner is ill and coaxes Dunbar on the stage to be hypnotized. He affects a semimane manner and performs his imitations while under the hypnotic influence. It proved a welcome comedy addition for the second half of the bill.

"When Love Is Young," the Lewis and Gordon comedy of youth, featuring Lillian Ross and Tom Douglas, developed one of the most refreshing and clean-cut little playlets of the season. All of the players are in the juvenile class and talented, while the book by Leroy Clements is a delicious little tale of the youthful love tangle pitting a bashful wholesome kid against a rival who out-talks him and outrages him for the fair one's favor, but finishes second nevertheless before the final curtain. A small brother (Herbert Hodgkins) was immense in a comedy role.

Patricia followed all the wows and topped everyone in returns. This girl commands a delivery that gets a lyric across for every ounce of nutriment therein contained. The blue lines responsible for the success of many singles are taboo in her song cycle. She gets to an audience immediately on personality and legitimate knowledge of values. Lucky is the publisher who slips her a damp one. She's a sure-fire as kerosene and matches. The applause continued until the Chaplin picture was beginning.

A pip of a bill laid out in a clever manner that gave every act its proper spot and valuation. The placing of Seed and Austin, a normal next to closer, in third position, gave the show an impetus that benefited everything down below. Con.

BROADWAY

Sort of a gala week at the Broadway, without calling it that, as far as show value for money is concerned. Two feature pictures, "Beauty's Worth" and "Pay Day," Charlie Chaplin's most recent comedy, with nine acts of vaudeville. Many a so-called "festival" bill has been miles beneath it.

The show was arranged rather oddly, made up principally of acts with talk the predominant feature. Judson Cole, Billy Kelly and Co., McLaughlin and Evans, and George Yeomans, were four acts in a row, second to fifth, each with considerable dialog, but none bothering the other through contrast in the material.

Rekoma, equilibrist, opened. Smooth worker with a remarkable facility for one-hand balancing. He held attention and gave the proceedings a big time flavor as the proceedings. Cole, magician, ran through the usual way of magicians, and ran through the manual from card tricks to egg-in-the-bag. A couple of kids were on stage for the egg and bag trick. If "plants" they were excellent ones. Cole had a battle on his hands at first, but thawed the frigid ones toward the finish.

Billy Kelly and Co. went after laughs with their comedy skit and got a full quota. The turn has been mounted like a Broadway production. Kelly's wise-cracking rube is a bit more like Broadway and 47th street than Michigan, but he makes it consistently funny, despite its sophistication. The company of five, including a very stout comedienne, render Kelly gilt-edged support.

McLaughlin and Evans appeared to have their work cut out for them following all of the talk in the Kelly act, but it didn't hinder them even a little bit. The conversational stuff in the McLaughlin and Evans turn and the characterizations establish it as a classic in hick acts. The pair wowed 'em at the Broadway the same as they have been doing all around town.

Frankie Heath, next to closing, had a repertoire of songs including some realistic character stuff. Miss Heath has advanced with leaps and bounds. Her conception of the "woman who hates herself" is a delicious bit of satirical reading. She shared honors with McLaughlin and Evans for the hit.

George Yeomans talked his way into a bunch of laughs with several new topicalities added to the routine. Always dependable, no matter what kind of audience he is asked to battle, Yeomans comes pretty near reaching the ideal definition of a "standard act." Maker and Redford, closed with singing and dancing, incorporated in a skit structure. The woman of the act is a splendid dancer, with a forward and back kick that is faultless.

Walsh, Reed and Walsh, and Samsted and Marion did not appear at the last show. Tuesday night business wavered between fair and good.

Reil.

STATE

A double feature picture, "Man to Man," "Pay Day" and the six vaudeville acts packed the big Broadway Loew house Tuesday night.

From the reception given most of the vaudeville acts the patrons were patiently waiting for the films. None of the acts reached the flop class, but the appreciation was noticeably reserved. Van and Vernon, a man and woman comedy talking and singing combination, slipped and

The cut-rate Public Service Ticket Office has undergone alterations within the last week which gives them more space to operate in the basement of the building at 143d street. The crowded conditions which has existed at show time before the counter devoted to the sale of our performances will be somewhat lessened through the extending of that counter during the next few days.

BILLS NEXT WEEK (APRIL 24)

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 or 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
Paul Whiteman Co.
Van & Schenck
Daphne Pollard
Planagan & M. R. S.
Dotsen
Geo. LeMaire Co.
Nicole
Amorosi S. S.
(One to fill)
Keith's Riverside
Eddie Leonard Co.
Tom Wise Co.
White S. S.
Anderson & Burt
F. & M. Britton
Vadi & Gysi

Black & White
(One to fill)
Keith's H. O. H.
2d half (20-23)
"New Leader"
Tommy Gordon
Sig Franz Tr.
Bernard & Garry
"Marco & Louise"
(Others to fill)
1st half (24-26)
Green & LaFell
Barrett & Cunniff
Paul Shine Co.
(Others to fill)
2d half (27-30)
U. S. Jazz Band
Willie Solar

(Others to fill)
2d half (27-30)
Sylvia Clark
Merracy & Young
B. & H. Skatelle
(Others to fill)
Keith's Prospect
2d half (20-23)
Sylvia Clark
Claire & Alwood
Jim Harkins Co.
Choy Ling Foo
Haig & Lavere
Leonard & Willard
1st half (24-26)
G. Hoffman Co.
Olsen & Johnson
Valentine Vox
Brown & Whittaker
Van & Tyson
(One to fill)
2d half (27-30)
Dooley & Sales
Paul Shine Co.
Patricia
Green & Bernett
Deamont S. S.
4 Fords

CHARLESTON
Victory
Ziska
Moore & Davis
Demarell & Vale
Ja. Da. Trio
1st half (20-23)
Jane & Miller
Walsh & Bentley
Neff & Rankin
Cahill & Romaine
Melody Sextet
CHARLOTTE
Lyrie
(Roanoke split)
1st half
Jack Benny
Doris Duncan
Princess Radjah
Reddington & G. T.
CHESTER, PA.
Adgement
Wilson Aubrey 3
Geo Webb Co.
Joan Southern
Glenn & Jenkins
2d half

LOUISVILLE
Keith's National
(Nashville split)
1st half
Hurlo
S. Tompkins Co.
The Creightrons
Manuel Romaine 3
Dalton & Craig
LOWELL
B. F. Keith's
Marguerita Padella
Arthur Astell Co.
Dancing Kennedys
Van Cello & Mary
C. Harrison Co.
Frank Ward
Dillon & Parber
MOBILE
Lyrie
(N. Orleans split)
1st half
Reynolds & White
Miller & Capman
Linton Bros
Jack Little
Noel Lester Co.
MONTREAL
Princess

Keystone
Pinkie
Howard & Sadler
Hall Ermine & B.
McCoy & Walton
"Stolen Sweets"
Wm. Penn
Mankin
Greenlee & Dryton
(One to fill)
2d half
Wilson Aubrey 3
Geo Webb Co.
Joan Southern
Glenn & Jenkins
PITTSBURGH
Davis
Tanaraki Japs
Jessie Reed
Bronson & Baldwin
V. & E. Stanton
Frital Scheff
Whitting & Burt
Mel Klee
Cansino Bros & W.
PORTLAND, ME.
B. F. Keith's
Larr Harkins Co.
Byron & Haig

Robble Folsom
Royal Gacagnies
H. J. Conley Co.
Ernie Hall
Santos-Hayes Rev
Hippodrome
Mack & LaRue
Francis Dougherty
Eddie Carr Co.
Coogan & Casey.
TROY, N. Y.
Proctor's
Evans & Massert
Ormsbee & Remig
Hans Roberts Co.
Joe Cook
Alex Bros & Eve
Norwood & Hall
Canary Opera
2d half
Oliver & Merritt
Leona Hall's Rev
Eddie Foy Rev
Healy & Cross
Swift & Kelly
Johnny Singer Co.
(Two to fill)
WASHINGTON
B. F. Keith's
Kay Hamlin & K.
Foley & LaTour

Bert Baker
Vivienne Segal
Eva Shirley
Emilee Lee
Walter G. Kelly
Mildred Harris
YONKERS, N. Y.
Proctor's
2d half (20-23)
U. S. Jazz Band
"Florence Brady"
Willie Solar
Leonard & Willard
Bally Hoo 3
(One to fill)
2d half
Frawley & Louise
Morris & Shaw
McFarlane & P.
Anderson & Pony
(Two to fill)
YORK, PA.
Opera House
Pierce & Goff
Pierce & Ryan
Blackstone
(Two to fill)
2d half
Holly & Lee
Hobbs & Nelson
Brown's Girls
(Two to fill)

Lightelle & Coffin
Jack Norton Co.
Harry & Whittledge
Tony & George
L'WENGE, MASS.
Empire
Babe Barbour Co.
Barry & Whittledge
Tony & George
(Two to fill)
2d half
Four Bellhops
Lunham & Williams
Geo Alexander Co.
Joe Roberts
Josie Rooney Co.
LEWISTON, ME.
Music Hall
Celina's Circus
Kay Nellan
Harvey & De Vora 2
Conley & Frances
3 Danolise S. S.
2d half
Anthony
Haskell & Donovan
Donovan & Lee
(Two to fill)

LYNN, MASS.
Olympia
El Cieve
Hazel Crosby Co.
Jack Wilson Co.
"Flashes"
2d half
Babe Barbour Co.
Perlo Girls
(Two to fill)
M'NCHESTER, N. H.
Palace
Laurie De Vine Co.
Leightelle & Coffin
Josie Rooney Co.
Kernan Cripps Co.
Princess Wahletka
A. & L. Bell
Kernan Cripps Co.
J. & B. Page
Princess Wahletka
N. B'FD, MASS.
Olympia
2d half
Leon Vavara
Stephens & Holster
Jack Wilson Co.
"Flashes"

Walter Newman

In "PROFITTEERING"
Keith World's Best Vaudeville
Direction W. S. HENNESSY

Willie Hollis
Revan & Flint
(One to fill)
Keith's Royal
B. A. Rolfe Co.
Hilton & Norton
B. Barriscale Co.
Anna Chandler
Ben Beyer
Sidney Phillips
E. & B. Conrad
Wylie & Hartman
Redmond & Wells
Keith's Colonial
"Van & Schenck"
Thank You Doctor
Alten Steiner
Frank Gaby
Mr. & Mrs. J. Barry
Russell & Devitt
The Stanleys
Mr. & Mrs. G. Wilde
"Marry Me"
Keith's Alhambra
John B. Hymer Co.
Harry Jolson Co.
Delyle Alda Co.
Seed & Austin
Paul Nolan Co.
Brent Hayes
3 Lees
Ruth Budd
(One to fill)
Moss' Broadway
Runaway 4
Martha Pryor Co.
"Indoor Sports"
Kane & Graciano
Bessie Clifford
Adler & Dunbar
(Two to fill)
Moss' Coliseum
Williams & Wolfus
Stella Mayhew
Maker & Redford
Julian Cole
Kiliana Bros
(One to fill)

Lorimer & Hudson
Billy Beard
(Others to fill)
Proctor's 125th St.
2d half (20-23)
"Thos Jackson Co."
Orren & Drew
4 Aces
(Others to fill)
1st half (24-26)
G. Hoffman Co.
Joe Browning
Hurt & Rosedale
John Ward
Mallia Bert Co.
(One to fill)
ALBANY, N. Y.
Proctor's
Lydia Japs
Platt & Dorsey S. S.
Clara Morton
Berrick & Hart
Eddie Foy
McFarlane & P.
"Fitch's Minstrels"
(Others to fill)
2d half
Harry Breen
Frances Arms
Faber & Bernett
"Helen Clark 3"
(Others to fill)
Proctor's 5th Ave.
1st half (20-23)
Bert Baker Co.
Al Shyne
Kennedy & Hollis
Trovato
Chandon 3
Macdonald 3
(Others to fill)
1st half (24-26)
Jim Harkins Co.
Morrissey & Young
Harry Breen
Peamont S. S.
Jack Layere
Heagry & Claus
8 Blue Demons
2d half (27-30)

Moss' Riviera
Dooley & Sales
Shaw & Leo
Combe & Nevin
Choy Ling Foo
(Two to fill)
2d half
G. Hoffman Co.
Joe Browning
Hurt & Rosedale
John Ward
Mallia Bert Co.
(One to fill)
ALBANY, N. Y.
Proctor's
Lydia Japs
Platt & Dorsey S. S.
Clara Morton
Berrick & Hart
Eddie Foy
McFarlane & P.
"Fitch's Minstrels"
(Others to fill)
2d half
Harry Breen
Frances Arms
Faber & Bernett
"Helen Clark 3"
(Others to fill)
ALBANY, N. Y.
Proctor's
Lydia Japs
Platt & Dorsey S. S.
Clara Morton
Berrick & Hart
Eddie Foy
McFarlane & P.
"Fitch's Minstrels"
(Others to fill)
2d half
Harry Breen
Frances Arms
Faber & Bernett
"Helen Clark 3"
(Others to fill)

CINCINNATI
B. F. Keith's
Larry Comer
Homer Romaine
Harry Holman
Ben Welch
Dorothy Jordan
Kramer & Boyle
Van Horn & Ignez
CLEVELAND
Hippodrome
Lucas & Inez
Quixey 4
Toto
Murray & Oakland
Alex McQuade
Moore & Jayne
Mabel Ford Co.
Rae Samuels
105th St.
Dancing McDonalds
Jed Dooley
Mason & Cole
Horton Ray
Charles Keating
Little Billy
Whitson S.
Bobby Pandor
DETROIT
Temple
Du For Boys
Spencer & Williams
Gallagher & Shean
The Norvelles
Eddie Buzzell Co.
Columbia & Victor
Jim Felix
Follis Girls
EASTON, PA.
Able O. H.
Joe Delier
Not Yet Marie
Mack & Holly
Welch Menly & M.
(One to fill)
2d half
Robbie Family
Gier's Musical 10
(Three to fill)
GRAND RAPIDS
The Empress
Leo Beers
Galletti's Monkeys
Yorke & King
Sophie Kassimir
Hushman & Bayne
HARRISBURG
Majestic
Fisher & Hurst
Bobbe & Nelson
Brown's Girls

Long & Cotton
Jo Jo & Harrison
Talvey & Kiki
8 Blue Demons
(Others to fill)
1st half (24-26)
Rice & Werner
Lorimer & Hudson
(Others to fill)
2d half (27-30)
Bobby Randall
Mantell Co.
(Others to fill)
LOUISVILLE
Keith's National
(Nashville split)
1st half
Hurlo
S. Tompkins Co.
The Creightrons
Manuel Romaine 3
Dalton & Craig
LOWELL
B. F. Keith's
Marguerita Padella
Arthur Astell Co.
Dancing Kennedys
Van Cello & Mary
C. Harrison Co.
Frank Ward
Dillon & Parber
MOBILE
Lyrie
(N. Orleans split)
1st half
Reynolds & White
Miller & Capman
Linton Bros
Jack Little
Noel Lester Co.
MONTREAL
Princess

Keystone
Pinkie
Howard & Sadler
Hall Ermine & B.
McCoy & Walton
"Stolen Sweets"
Wm. Penn
Mankin
Greenlee & Dryton
(One to fill)
2d half
Wilson Aubrey 3
Geo Webb Co.
Joan Southern
Glenn & Jenkins
PITTSBURGH
Davis
Tanaraki Japs
Jessie Reed
Bronson & Baldwin
V. & E. Stanton
Frital Scheff
Whitting & Burt
Mel Klee
Cansino Bros & W.
PORTLAND, ME.
B. F. Keith's
Larr Harkins Co.
Byron & Haig

Robble Folsom
Royal Gacagnies
H. J. Conley Co.
Ernie Hall
Santos-Hayes Rev
Hippodrome
Mack & LaRue
Francis Dougherty
Eddie Carr Co.
Coogan & Casey.
TROY, N. Y.
Proctor's
Evans & Massert
Ormsbee & Remig
Hans Roberts Co.
Joe Cook
Alex Bros & Eve
Norwood & Hall
Canary Opera
2d half
Oliver & Merritt
Leona Hall's Rev
Eddie Foy Rev
Healy & Cross
Swift & Kelly
Johnny Singer Co.
(Two to fill)
WASHINGTON
B. F. Keith's
Kay Hamlin & K.
Foley & LaTour

Bert Baker
Vivienne Segal
Eva Shirley
Emilee Lee
Walter G. Kelly
Mildred Harris
YONKERS, N. Y.
Proctor's
2d half (20-23)
U. S. Jazz Band
"Florence Brady"
Willie Solar
Leonard & Willard
Bally Hoo 3
(One to fill)
2d half
Frawley & Louise
Morris & Shaw
McFarlane & P.
Anderson & Pony
(Two to fill)
YORK, PA.
Opera House
Pierce & Goff
Pierce & Ryan
Blackstone
(Two to fill)
2d half
Holly & Lee
Hobbs & Nelson
Brown's Girls
(Two to fill)

Lightelle & Coffin
Jack Norton Co.
Harry & Whittledge
Tony & George
L'WENGE, MASS.
Empire
Babe Barbour Co.
Barry & Whittledge
Tony & George
(Two to fill)
2d half
Four Bellhops
Lunham & Williams
Geo Alexander Co.
Joe Roberts
Josie Rooney Co.
LEWISTON, ME.
Music Hall
Celina's Circus
Kay Nellan
Harvey & De Vora 2
Conley & Frances
3 Danolise S. S.
2d half
Anthony
Haskell & Donovan
Donovan & Lee
(Two to fill)

LYNN, MASS.
Olympia
El Cieve
Hazel Crosby Co.
Jack Wilson Co.
"Flashes"
2d half
Babe Barbour Co.
Perlo Girls
(Two to fill)
M'NCHESTER, N. H.
Palace
Laurie De Vine Co.
Leightelle & Coffin
Josie Rooney Co.
Kernan Cripps Co.
Princess Wahletka
A. & L. Bell
Kernan Cripps Co.
J. & B. Page
Princess Wahletka
N. B'FD, MASS.
Olympia
2d half
Leon Vavara
Stephens & Holster
Jack Wilson Co.
"Flashes"

HARRY KAHNE

SIN CYLINDER BRAIN
NEVER MISSES.
Again Touring ORPHEUM CIRCUIT

2d half
Courtney S. S.
Leavitt & Lockwood
Ruford & DuRoss
Vincent & O'Donnell
(Two to fill)
Keith's Fordham
Paul Whiteman's 6
George Jessell Co.
Franklin Ardell Co.
Leavitt & Lockwood
L. & P. Murdock
Alice De Garmo
2d half
Hugh Herbert Co.
Stella Mayhew
Sewell S. S.
Elin City 4
Thaler's Circus
Sully & Houghton
Moss' Franklin
Belle Baker
Chas Ahearn Co.
Loney Haskell
Kennedy & Berle
Elin City 4
Mailla Bart Co.
(Two to fill)
2d half
Chas Ahearn Co.
Story & Clark
Loney Haskell
(Others to fill)
Moss' Regent
Franklin Henth
Stafford & DuRoss
P. & E. Hall
Joe Browning
Vincent O'Donnell
(One to fill)
2d half
Eilly Shary's Rev.
Newhoff & Phelps
Judson Cole
Kilamura Bros
(Two to fill)
2d half
Keith's 84th St.
Gus Edwards Rev
H. Marlette Co.
Wilson Eves
Clara Howard

Fox & Curtis
Curzon S. S.
Leavitt & Lockwood
Ruford & DuRoss
Vincent & O'Donnell
(Two to fill)
Keith's Fordham
Paul Whiteman's 6
George Jessell Co.
Franklin Ardell Co.
Leavitt & Lockwood
L. & P. Murdock
Alice De Garmo
2d half
Hugh Herbert Co.
Stella Mayhew
Sewell S. S.
Elin City 4
Thaler's Circus
Sully & Houghton
Moss' Franklin
Belle Baker
Chas Ahearn Co.
Loney Haskell
Kennedy & Berle
Elin City 4
Mailla Bart Co.
(Two to fill)
2d half
Chas Ahearn Co.
Story & Clark
Loney Haskell
(Others to fill)
Moss' Regent
Franklin Henth
Stafford & DuRoss
P. & E. Hall
Joe Browning
Vincent O'Donnell
(One to fill)
2d half
Eilly Shary's Rev.
Newhoff & Phelps
Judson Cole
Kilamura Bros
(Two to fill)
2d half
Keith's 84th St.
Gus Edwards Rev
H. Marlette Co.
Wilson Eves
Clara Howard

ATLANTA
Lyrie
(Birmingham split)
1st half
Dell & Glim
Ed Morton
Thos J. Ryan Co.
Silbers & North
"Creations"
BALTIMORE
Maryland
Page Mack & M.
Herschel Henlere
Riggs & Whitche
Ruth Royce
Harry Langdon Co.
Lewis & Dody
Markel & Gay
BATON ROUGE
Columbia
(Shreveport split)
1st half
Heras & Willis
Meehan & Newman
Bradley & Ardine
Chas Wilson
Van & Belle
HARRY—
LANG and VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
W. & H. Brown
O'Neill & Gaffney
Gerber's Rev
Izal & Early
Bud Snyder Co.
BOSTON
B. F. Keith's
P. Dassel's Circus
Pacfo
Victor Moore
Bob Albright
H. & A. Seymour
H. Santrey Band
3 Falcons
JACKSONVILLE
Palace
(Savannah split)
1st half
Burke & Betty
Bob Murphy
T. Martell Co.
Carlsie & Lamal
DeWitt Burns & T.
JERSEY CITY
B. F. Keith's
2d half (20-23)
"Fitch & Lerca"

Long & Cotton
Jo Jo & Harrison
Talvey & Kiki
8 Blue Demons
(Others to fill)
1st half (24-26)
Rice & Werner
Lorimer & Hudson
(Others to fill)
2d half (27-30)
Bobby Randall
Mantell Co.
(Others to fill)
LOUISVILLE
Keith's National
(Nashville split)
1st half
Hurlo
S. Tompkins Co.
The Creightrons
Manuel Romaine 3
Dalton & Craig
LOWELL
B. F. Keith's
Marguerita Padella
Arthur Astell Co.
Dancing Kennedys
Van Cello & Mary
C. Harrison Co.
Frank Ward
Dillon & Parber
MOBILE
Lyrie
(N. Orleans split)
1st half
Reynolds & White
Miller & Capman
Linton Bros
Jack Little
Noel Lester Co.
MONTREAL
Princess

Keystone
Pinkie
Howard & Sadler
Hall Ermine & B.
McCoy & Walton
"Stolen Sweets"
Wm. Penn
Mankin
Greenlee & Dryton
(One to fill)
2d half
Wilson Aubrey 3
Geo Webb Co.
Joan Southern
Glenn & Jenkins
PITTSBURGH
Davis
Tanaraki Japs
Jessie Reed
Bronson & Baldwin
V. & E. Stanton
Frital Scheff
Whitting & Burt
Mel Klee
Cansino Bros & W.
PORTLAND, ME.
B. F. Keith's
Larr Harkins Co.
Byron & Haig

Robble Folsom
Royal Gacagnies
H. J. Conley Co.
Ernie Hall
Santos-Hayes Rev
Hippodrome
Mack & LaRue
Francis Dougherty
Eddie Carr Co.
Coogan & Casey.
TROY, N. Y.
Proctor's
Evans & Massert
Ormsbee & Remig
Hans Roberts Co.
Joe Cook
Alex Bros & Eve
Norwood & Hall
Canary Opera
2d half
Oliver & Merritt
Leona Hall's Rev
Eddie Foy Rev
Healy & Cross
Swift & Kelly
Johnny Singer Co.
(Two to fill)
WASHINGTON
B. F. Keith's
Kay Hamlin & K.
Foley & LaTour

Bert Baker
Vivienne Segal
Eva Shirley
Emilee Lee
Walter G. Kelly
Mildred Harris
YONKERS, N. Y.
Proctor's
2d half (20-23)
U. S. Jazz Band
"Florence Brady"
Willie Solar
Leonard & Willard
Bally Hoo 3
(One to fill)
2d half
Frawley & Louise
Morris & Shaw
McFarlane & P.
Anderson & Pony
(Two to fill)
YORK, PA.
Opera House
Pierce & Goff
Pierce & Ryan
Blackstone
(Two to fill)
2d half
Holly & Lee
Hobbs & Nelson
Brown's Girls
(Two to fill)

Lightelle & Coffin
Jack Norton Co.
Harry & Whittledge
Tony & George
L'WENGE, MASS.
Empire
Babe Barbour Co.
Barry & Whittledge
Tony & George
(Two to fill)
2d half
Four Bellhops
Lunham & Williams
Geo Alexander Co.
Joe Roberts
Josie Rooney Co.
LEWISTON, ME.
Music Hall
Celina's Circus
Kay Nellan
Harvey & De Vora 2
Conley & Frances
3 Danolise S. S.
2d half
Anthony
Haskell & Donovan
Donovan & Lee
(Two to fill)

LYNN, MASS.
Olympia
El Cieve
Hazel Crosby Co.
Jack Wilson Co.
"Flashes"
2d half
Babe Barbour Co.
Perlo Girls
(Two to fill)
M'NCHESTER, N. H.
Palace
Laurie De Vine Co.
Leightelle & Coffin
Josie Rooney Co.
Kernan Cripps Co.
Princess Wahletka
A. & L. Bell
Kernan Cripps Co.
J. & B. Page
Princess Wahletka
N. B'FD, MASS.
Olympia
2d half
Leon Vavara
Stephens & Holster
Jack Wilson Co.
"Flashes"

HARRY KAHNE

SIN CYLINDER BRAIN
NEVER MISSES.
Again Touring ORPHEUM CIRCUIT

2d half
Courtney S. S.
Leavitt & Lockwood
Ruford & DuRoss
Vincent & O'Donnell
(Two to fill)
Keith's Fordham
Paul Whiteman's 6
George Jessell Co.
Franklin Ardell Co.
Leavitt & Lockwood
L. & P. Murdock
Alice De Garmo
2d half
Hugh Herbert Co.
Stella Mayhew
Sewell S. S.
Elin City 4
Thaler's Circus
Sully & Houghton
Moss' Franklin
Belle Baker
Chas Ahearn Co.
Loney Haskell
Kennedy & Berle
Elin City 4
Mailla Bart Co.
(Two to fill)
2d half
Chas Ahearn Co.
Story & Clark
Loney Haskell
(Others to fill)
Moss' Regent
Franklin Henth
Stafford & DuRoss
P. & E. Hall
Joe Browning
Vincent O'Donnell
(One to fill)
2d half
Eilly Shary's Rev.
Newhoff & Phelps
Judson Cole
Kilamura Bros
(Two to fill)
2d half
Keith's 84th St.
Gus Edwards Rev
H. Marlette Co.
Wilson Eves
Clara Howard

Fox & Curtis
Curzon S. S.
Leavitt & Lockwood
Ruford & DuRoss
Vincent & O'Donnell
(Two to fill)
Keith's Fordham
Paul Whiteman's 6
George Jessell Co.
Franklin Ardell Co.
Leavitt & Lockwood
L. & P. Murdock
Alice De Garmo
2d half
Hugh Herbert Co.
Stella Mayhew
Sewell S. S.
Elin City 4
Thaler's Circus
Sully & Houghton
Moss' Franklin
Belle Baker
Chas Ahearn Co.
Loney Haskell
Kennedy & Berle
Elin City 4
Mailla Bart Co.
(Two to fill)
2d half
Chas Ahearn Co.
Story & Clark
Loney Haskell
(Others to fill)
Moss' Regent
Franklin Henth
Stafford & DuRoss
P. & E. Hall
Joe Browning
Vincent O'Donnell
(One to fill)
2d half
Eilly Shary's Rev.
Newhoff & Phelps
Judson Cole
Kilamura Bros
(Two to fill)
2d half
Keith's 84th St.
Gus Edwards Rev
H. Marlette Co.
Wilson Eves
Clara Howard

ATLANTA
Lyrie
(Birmingham split)
1st half
Dell & Glim
Ed Morton
Thos J. Ryan Co.
Silbers & North
"Creations"
BALTIMORE
Maryland
Page Mack & M.
Herschel Henlere
Riggs & Whitche
Ruth Royce
Harry Langdon Co.
Lewis & Dody
Markel & Gay
BATON ROUGE
Columbia
(Shreveport split)
1st half
Heras & Willis
Meehan & Newman
Bradley & Ardine
Chas Wilson
Van & Belle
HARRY—
LANG and VERNON
"Who Is Your Boss"
ORPHEUM CIRCUIT
Direction: LEO FITZGERALD

BIRMINGHAM
Lyrie
(Atlanta split)
1st half
W. & H. Brown
O'Neill & Gaffney
Gerber's Rev
Izal & Early
Bud Snyder Co.
BOSTON
B. F. Keith's
P. Dassel's Circus
Pacfo
Victor Moore
Bob Albright
H. & A. Seymour
H. Santrey Band
3 Falcons
JACKSONVILLE
Palace
(Savannah split)
1st half
Burke & Betty
Bob Murphy
T. Martell Co.
Carlsie & Lamal
DeWitt Burns & T.
JERSEY CITY
B. F. Keith's
2d half (20-23)
"Fitch & Lerca"

Long & Cotton
Jo Jo & Harrison
Talvey & Kiki
8 Blue Demons
(Others to fill)
1st half (24-26)
Rice & Werner
Lorimer & Hudson
(Others to fill)
2d half (27-30)
Bobby Randall
Mantell Co.
(Others to fill)
LOUISVILLE
Keith's National
(Nashville split)
1st half
Hurlo
S. Tompkins Co.
The Creightrons
Manuel Romaine 3
Dalton & Craig
LOWELL
B. F. Keith's
Marguerita Padella
Arthur Astell Co.
Dancing Kennedys
Van Cello & Mary
C. Harrison Co.
Frank Ward
Dillon & Parber
MOBILE
Lyrie
(N. Orleans split)
1st half
Reynolds & White
Miller & Capman
Linton Bros
Jack Little
Noel Lester Co.
MONTREAL
Princess

Keystone
Pinkie
Howard & Sadler
Hall Ermine & B.
McCoy & Walton
"Stolen Sweets"
Wm. Penn
Mankin
Greenlee & Dryton
(One to fill)
2d half
Wilson Aubrey 3
Geo Webb Co.
Joan Southern
Glenn & Jenkins
PITTSBURGH
Davis
Tanaraki Japs
Jessie Reed
Bronson & Baldwin
V. & E. Stanton
Frital Scheff
Whitting & Burt
Mel Klee
Cansino Bros & W.
PORTLAND, ME.
B. F. Keith's
Larr Harkins Co.
Byron & Haig

Robble Folsom
Royal Gacagnies
H. J. Conley Co.
Ernie Hall
Santos-Hayes Rev
Hippodrome
Mack & LaRue
Francis Dougherty
Eddie Carr Co.
Coogan & Casey.
TROY, N. Y.
Proctor's
Evans & Massert
Ormsbee & Remig
Hans Roberts Co.
Joe Cook
Alex Bros & Eve
Norwood & Hall
Canary Opera
2d half
Oliver & Merritt
Leona Hall's Rev
Eddie Foy Rev
Healy & Cross
Swift & Kelly
Johnny Singer Co.
(Two to fill)
WASHINGTON
B. F. Keith's
Kay Hamlin & K.
Foley & LaTour

Bert Baker
Vivienne Segal
Eva Shirley
Emilee Lee
Walter G. Kelly
Mildred Harris
YONKERS, N. Y.
Proctor's
2d half (20-23)
U. S. Jazz Band
"Florence Brady"
Willie Solar
Leonard & Willard
Bally Hoo 3
(One to fill)
2d half
Frawley & Louise
Morris & Shaw
McFarlane & P.
Anderson & Pony
(Two to fill)
YORK, PA.
Opera House
Pierce & Goff
Pierce & Ryan
Blackstone
(Two to fill)
2d half
Holly & Lee
Hobbs & Nelson
Brown's Girls
(Two to fill)

Lightelle & Coffin
Jack Norton Co.
Harry & Whittledge
Tony & George
L'WENGE, MASS.
Empire
Babe Barbour Co.
Barry & Whittledge
Tony & George
(Two to fill)
2d half
Four Bellhops
Lunham & Williams
Geo Alexander Co.
Joe Roberts
Josie Rooney Co.
LEWISTON, ME.
Music Hall
Celina's Circus
Kay Nellan
Harvey & De Vora 2
Conley & Frances
3 Danolise S. S.
2d half
Anthony
Haskell & Donovan
Donovan & Lee
(Two to fill)

IN LONDON

(Continued from page 3)

probably explains how they got the date. The play chosen, "The Grip of Iron," has been worked to death in every town in the provinces for many years.

The Royal Academy of Dramatic Art is about to give its first public show. This is more of an examination in public than a performance, and prizes are awarded. The judges on this occasion will be Dion Boucicault, Marie Lohr and Hilda Trevelyan, who will award the Bancroft gold medal and the Academy's medals. J. E. Vedrenne's prize will be a year's West End engagement and J. T. Grain's £20 to the best student in the French acting section.

Fred W. Warden of the Belfast theatres and James Fortesque will take over several of the Gulliver halls for the summer months. The halls are the Islington Empire, Olympia, Shoreditch, Hippodrome Poplar and Hippodrome Woolwich. It will be remembered that Charles Gulliver offered these among other halls to the Variety Artists' Federation some time ago, but the offer was rejected.

Although it is doomed, "Paddy the Next Best Thing," at the Savoy, has started on its third year, and "Ambrose Applejohn's Adventure" has registered 300 performances at the Criterion.

The death of Maurice E. Bandman has soon had a sequel. This is shown in advertisements in the leading daily papers asking speculators to invest from £1,000 to £5,000 into a concern which controls theatres and theatrical interests in India and the Far East. This can only allude to the Bandman concern, which has practically a monopoly of good houses in that part of the globe and controls the booking of theatrical shows. It was the boast of Maurice E. Bandman that the theatres he controlled were equal to anything in the world.

George Saker will be the musical director of the Alhambra on its return to the old regime. He is a member of the famous old theatrical family of that name. The assistant manager will be T. Brooks, who has been transferred from the Manchester Hippodrome. The stage manager is Richard Brennan, who at one time was stage manager of the Palace, before which he was "S. M." for George Edwards and J. A. E. Malone.

Except for the West End, where it is served up in a sort of de luxe fashion and carefully camouflaged, melodrama is as dead in London as it is in the provinces. Most of the houses which used to play it are now dependent on vaudeville or pictures, with an ever-increasing tendency to lean on the latter. Of all the groups which used to constitute the provincial manager's London tour only three remain faithful—the Elephant and Castle, where business varies; the Palace, Battersea, once a famous music hall of the old type known as the Washington, and the Royal, Stratford, which burned down at the beginning of the slump, but is now rebuilt and doing well. Among the dead are the West London, the Kensington, the Shakespeare, the Britannia, "Varieties," the Regent, Grand Standard, Pavilion (Mile End), all these are now vaudeville or pictures. Among the music halls famous in their day which have gone over are Gaiety Under the Arch, Gaiety in the Road, the old Empire (Islington), Forresters, the Cambridge. The changes in the West End are well known, but at most of the above relics of the old days precisely the same "stars" could be seen nightly as were in the "bills" at the Oxford, the Royal (now the Holborn Empire), the Pavilion and the Tivoli.

The revival of A. A. Milne's "Mr. Puss Passes By," April 6, at the Globe, was as successful as the original production at the New two years ago. Dion Boucicault and Irene Vanbrugh had a big reception in their original parts, Aubrey Smith now plays the part created by Ben Webster and Helen Spencer that of the young girl originally played by Gertrude Coleman. The run of the revival must necessarily be a short one.

"Tons of Money," which the producing firm of Leslie Henson and Tom Walls are trying out in the provinces, bids fair to become a success and will therefore be brought to the West End as soon as a suitable theatre can be found. The cast includes Yvonne Arnaud, Mary Brough, Madge Saunders, Ralph Lynn, George Barrett, Tom Walls and Willy Ward, one of the most famous of the old Gaiety players.

Ill luck runs in waves where West End theatre are concerned. The Queens has been none too lucky of late, but the prize seems to be momentarily in the possession of the Shanties. At this theatre Percy Hutchinson seems to have found the crest of the wave of misfortune. His first production in which he was associated with C. B. Cochran, "The Rattlesnake," a story of the American War of Independence, ran for only three weeks. "In Nelson's Days" also a compound of spies, intrigue, and improbabilities, lasted three nights, and now "Nightie Night," which he originally did at the Queens, last year, has succumbed after a fortnight. Since last October five plays have tempted fortune at this theatre and lost.

Phillip Michael Faraday is said to have lost £30,000 at the Duke of Yorks in two years. He is therefore giving up his lease and we are unlikely to hear anything more about the historic siege. However, with two productions, "Within the Law," and "The Girl in the Taxi," he made something like £70,000. He will shortly join up with Robert Evett, late of Daly's, and in the autumn the new firm will present Jose Collins in a musical production.

"Mr Wu" which Matheson Lang will revive at the New was originally produced at the Strand in July, 1913. It was revived in 1916. In the forthcoming revival Lilian Braithwaite will play her original part. It is very powerful and sensational melodrama and has formed the basis, with the original principals of about the best picture the Stoll Film Co. have ever made.

The London run of "Paddy the Next Best Thing," together with the touring companies, has resulted in a profit of £175,000. One item of expense is £100, the accumulated cost of a pane of glass which is broken nightly. The play finishes its run April 22.

Gertrude Page, the novelist, has died from heart failure on her husband's farm in Rhodesia. A "best seller" of the heart interest ultra-sentimental type, two of her novels have found great favor as plays. These are "Paddy the Next Best Thing," which holds the present record for long runs in London, and "The Edge of Beyond," which was highly successful at the Garrick and is now doing well in the provinces.

The Alhambra, London, April 11. The Alhambra reverted to vaudeville yesterday with a program which, to say the least, was disappointing. The bulk of the bill was second-rate and of the type seen every week in the suburban and provincial houses. As a matter of fact, most suburban and provincial houses of any pretension put on infinitely better shows.

The whole thing lacked originality. Of the 12 turns only one, Will Eythe, a Scottish comedian, showed any real right to stardom. This comedian is not only a humorist, but an excellent character actor, while his material is clean and good. Eythe should go far. His first number was a study of a senile old countryman about to marry again to spite his sons, the youngest a gay spark of over 50. His second song was a fine character study of an intoxicated workman with a grudge against everything. His confused socialistic speech was exceptionally well done.

Ella Relford, the particular star of the program, was very nicely received and accorded a welcome after her American success. Ben Rojama's "Ten Tazzer-waltz" was the usual Arab tumbling show which has been presented for years. This troupe is as agile, as clever, and as noisy as its predecessors.

Syd Howard, an ordinary comedian with ordinary "red nose" material, is nowhere near West End Standard. Dixie and John are excellent in their acrobatic act. J. C. Glass and Mamie Grant in a "cross talk" singing and dancing act, went well, as did Joe Cohan and Anna Dorothy, with much the same sort of material.

Renee Kelly and Co. presented a sketch, "The Dicky Bird," by Harry J. O'Higgins and Harriet Ford, the authors of "The Wrong Number," which had an excellent reception, although the curtain wants considerable fidgeting up.

"The Ten Loonies," an eccentric musical act which has long been popular in the outlying halls, completed the program.

Looking at the bill as a whole one cannot wonder at the slump in business. If Sir Oswald Stoll, with his vast resources, cannot give West End audiences better than this, the old prosperous days of the Alhambra are still a long way from coming back.

The seating capacity has been increased by the scrapping of the old comfortable saddle-box lounge seats and the installation of the new type as used in cinemas. The announced program for the second week—Hetty King, Herbert Clifton, New York-Havard Band, Jay Laurier, Gene Gerrard, "The Disorderly Room," Doris Lee and Elsie Steadman, Mutt and Jeff, and Dan White—sounds more promising.

John.

HARRY GREEN'S FUSS WITH ENGLISH WRITER

Attacks Detractor of Jews—T. W. H. Crosland Is Waiting to Hear

London, April 11.

Either through want of thought or bad advice, Harry Green, who is playing "Welcome Stranger" at the Lyric, has bitten off considerably more than he is likely to chew with ease.

T. W. H. Crosland, a well known British writer with an acid pen and a sense of humor, which sometimes leads him to be cruelly sarcastic when dealing with events and men and women, as shown in two of his best known books, "The Unspeakable Scot" and "Lovely Woman," wrote an article for "The Sunday Express," the proprietor of which is a Jew, Lord Beaverbrook, in which he pulled the Jewish race to bits.

Harry Green took up the cudgels on behalf of a race quite capable of protecting themselves, and in the next issue of the paper found himself in trouble.

Crosland, with the columns of the Beaverbrook paper at his disposal, handled the letters of four Jews who had complained to the editor in an article entitled "Fine Old Hebrew Letter Writers."

Chief amongst these was the comedian, and on Green and his protests the writer lays his sarcasm with a half threat of something worse to come. He starts his counter attack in this way, "An American Jew, name of Harry Green, address, Shaftesbury avenue, wants to know who T. W. H. Crosland is." He goes on to congratulate Green upon his memory and asks the public particularly to mark an extract from his letter:

"Years ago in a New York police court I heard one Alfred Crosland convicted of robbing the poor box of an orphan asylum where blind and helpless children were fed and lodged. He was termed the most playmate thief the court had ever known."

"Alas, my poor cousin," says Crosland in caption and goes to pillory the detractor of the Croslands, and states that he has taken steps which will enable him shortly to know, whether his "American cousin," Alfred, was convicted of robbing a poor box. He awaits this information from the New York police. Therein lies the half threat of further trouble for the comedian. The laws of this country are terribly severe where libel is concerned, and should proof come over that no Crosland was convicted of robbing a poor box, that the story is only an invention of the comedian's to hit the writer in the back the damages and costs may make the profits of a successful stay in England look remarkably small.

In his reply Crosland goes on to "cheerfully admit that he tells the truth when he says that he does not see his (Crosland's) name among the war heroes, the great dramatists, the great authors, the fine journalists or the well known philanthropists, but he gives him his honest word that it is not his fault, and, Heaven helping him, he will try to better for the future."

Harry Green is a comedian who has made good here and won many friends, but those who persuaded or allowed him to have a tilt at Crosland were not friends. Crosland's article was not an attack upon Green or his play; it was a satirical criticism of a race, the same sort of criticism he has been writing for years with every personality, every institution almost as his butt.

Crosland is a brilliant man of letters, a well known editor and journalist. If Green had wanted to get back at him he should have replied in the same strain and torn up Crosland's work and the whole race of ink slingers. No people would have enjoyed the battle more than the attacked.

Harry Reichenbach has been doing some press work for Harry Green. This may be a publicity stunt of his; if it is so it is likely to be as successful as when he worked the publicity for a George Clark picture. Publicity when it is bad is horrid.

Recently "Welcome Stranger" celebrated its 200th performance and Green celebrated the occasion by giving a party at a cost of £500. The only result has been to bring down a plentiful crop of sneers at his extravagance and attempts to get into society.

IN BERLIN

(Continued from page 3)

Hans Junkermann squeezed every last drop of laugh out of their not over sharply individualized roles. In for a good run.

At the Deutsches, "Judith," by Friedrich Hebbel, March 12. One of the best classical pieces in German and very grateful for actors of the two leading roles, Judith and Holofernes. Berthold Viertel, the director, achieved a few good effects but handled the thrilling crowd scenes miserably. The Holofernes of Heinrich George was a complete success, but the Judith of Agnes Straub a disappointment. Not a financial success.

"The Treaty of Nizza" (Der Vertrag von Nizza), a farce from the French of Louis Verneuil, in the Kammerspiele, March 16. The cast included Hermann Thimig, Anton Edthofer, Hertha Russ, Olga Wojan, Paula Eberty; director, Iwan Schmidth. Well played, but a dismal failure. Taken off after three performances.

At the Schloss Park, "Phillis," from the Dutch of C. P. Van Rossem, March 10. A clever farce of the modern French school, although the scene is laid in Holland, the characters are largely the stock farce types. The action centers about Phillis, a young girl of 19 years, whose mother is seeking to get her married off, but without success, as the flapper, though a great flirt, is apparently quite cold underneath. She turns down a rich but very shy young man, her mother's choice; plays with another only to throw him over when it comes to cases. Unexpectedly, she flares for her middle-aged uncle, whose sophistication appeals to her. Very paprika, but if well adapted, an American possibility. The present production is adequate, but far from brilliant. The Phillis of Marianna Wentzel and, in a minor role, Ursula Krieg, stood out.

Under the mysterious title of "Der Wauwau" appeared March 26 in Munich, a new farce with Max Pallenberg. And it turned out to be none other than our old friend Cyril-Maude-Grumpy by Horace Hodges and Wigley Percyval, done in German by Rudolf Kommer. The success at the Muenchener Volkstheater was tremendous. With a naïveté quite prevalent among German critics, the complete success of the evening is ascribed to Pallenberg as Grumpy and little or nothing to the authors for their creation of the part. Pallenberg is one of the best comedians now existent, but Grumpy is one of the fattest roles ever knocked together; Grumpy without Pallenberg to play him would still (if merely competently done) be an effective evening; but Pallenberg without Grumpy?—

Welcomed as "At last, a German farce again!" "Love" (Liebe), by Paul Apel appeared March 24 at the Tribüne. An excellent, if rather strong, dose of undiluted laughter, Marion Schubert in the leading (one almost said the title) role, is a vamp de luxe, who has come so low as to be living in a second rate boarding house; but there she swears eternal love to two weaklings, only to be finally carried off her feet by the "strong" man, an engineer on the railway. Cleverly written dialog sharpens the situa-

tions and the characters are well if a bit broadly drawn. The performance at the Tribüne is superior; the Marion of Mariette Oily is most enticing and she is ably supported by Ernst Proecky, Walter Rilla, Erich Walter, Hugo Doebelin and Gertrude Wolle. Doing very nicely indeed.

MUSICIANS' STRIKE ON GULLIVER ILL-ADVISED

Bad Time for Strikes—Peaceful Picketing Is Indulged In

London, April 19.

The strike of musicians on the Gulliver circuit is a serious matter for the strikers. The public cares little about the matter; the orchestras are at full strength, and the programs are working as smoothly as ever.

The net result of the Amalgamated "lightening" policy will be to throw a large number of men out of work at a very bad time of year.

The men came out in sympathy with the conductors, whose salaries had been reduced, after proper notice had been given, from £7 7s. to £7 10s. The whole affair took place at the last moment, and when the audiences were already in their places for the first house. Volunteer pianists were at hand at most of the houses and at others artists stepped into the breach and carried on.

The following day Charles Gulliver issued an ultimatum offering to reinstate the men who returned in time for the evening shows. Those who did not return were to take the very slender chance of re-engagement. And there the matter stands.

Peaceful picketing is being indulged in while sandwichmen and handbills are being used to call the attention of the public to the matter. During the performance at the Holborn Empire on April 3 "stink bombs" were thrown in the auditorium, but the throwers, who were obviously in sympathy with the strikers, were speedily ejected.

While the disturbance was going on in the theatre a further party of musically inclined demonstrators play popular songs outside. No arrests were made on this occasion, but this leniency is not likely to cause a precedent, as the British police authorities look with great disfavor upon anybody or anything likely to create a panic in a place of entertainment.

Speaking of the affair, Bert Adams, the manager of the Holborn and Empire, said the disturbance occurred in the first house, which had just started when two men in the pit threw "stink bombs" into the orchestra, at the same time denouncing the players as "black-legs." The disturbance continued during the first five or six turns, and the interrupters were thrown out from the pit and the gallery, three or four at a time in the intervals between the turns. In all about 30 men were ejected amid the cheers of the audience, who keenly resented the annoyance.

This sort of thing will hinder and not help, the cause of the strikers and will only strengthen the managerial hand.

SOUTH AFRICA

By H. HANSON

CAPE TOWN

March 17.

OPERA HOUSE (S. L.: Leonard Rayne; G. M.: Grant Follows)—The Robert Courtneidge and W. E. Holloway company, under direction of Leonard Rayne, opened Feb. 27 with "The Garden of Allah." It was a Grand Command Night, with the Prince and Princess Arthur of Connaught present. The play was splendidly produced, with excellent scenic effects, and the staging was a success. Cherry Hardy proved her artistic ability as Domini Evenden. Mr. Owen Roughwood was excellent as Boris Androvsky. Commencing March 13, Douglas Murray's comedy, "The Man from Toronto" was staged. It is a delightful comedy and well played. Leslie Graham showed sterling capabilities as Mrs. Calthorpe. "The Faithful Heart" is announced for next

production, with "East Lynne" on March 27 as a special performance. Sir Frank Benson and his company open March 28 for a short farewell season in "The Wandering Jew." TIVOLI (M.: John S. Goldstone)—Business is good at this vaudeville house. Week March 8. Deb Webb, male impersonator; good act. Harry and Edgar Martell, eccentric comedy and dancing; fair show. Pearl Mitchell, violinist, and sister Lena, pianist and vocalist; clever. Frank Varney and Teddie Butt comedy; a topnotch act. Levine and Crotty, ragtime. Sparkling Mozelles, a clever pair of dancing girls. Prince Tokio, Japanese equilibrist. Week March 15. Deb Webb, Gilbert and French, Rutherford and Tim comedy by burlesque. Their opening could be cut out; the dancing will make the improvement. The Sparkling Mozelles, dancers. (Continued on page 23)

LONDON and PARIS

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CORRESPONDENCE

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DETROIT, MICH.

By JACOB SMITH

Arnold Johnson and his Dance Orchestra of 11 pieces proved such a big attraction at the Capitol last week (despite Holy Week) that John H. Kunsky retained him for a second week. Fred St. Johns, who operates a chain of restaurants, brought the orchestra here from his Casino at Miami three weeks ago.

"The Tavern" at Detroit. Next, Billie Burke in "The Intimate Strangers."

The Garrick, Shubert-Michigan and Orpheum are dark this week. The Garrick has several more legiti-

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Agents: SIMON AGENCY

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Canton Troupe complete the straight vaudeville. The next attraction is the return engagement of "The Whirl of New York," in all probability remaining two weeks. This show holds the house record for the Shubert-Detroit.

The Choy Ling Hee Troupe headline the Colonial bill this week. The feature film attraction is "The 14th Lover."

Films "Smilin' Through" advanced prices at Adams where it is booked for two weeks; "Sisters," Madison; "The Prodigal Judge," Washington; "The Woman He Married," Capitol, and "The Green Temptation," Broadway-Strand.

Edmund Breese and Marguerite Courtot will make a personal appearance at the Broadway-Strand starting next Saturday in connection with "Beyond the Rainbow" a film production in which they also appear.

Vera Gordon is coming here in person, week May 8, in connection with the Warner Bros. feature "Your Best Friend."

The oldest picture theatre in Detroit, Princess on Woodward avenue, originally opened by Mitch Mark, closed last week. Another of the pioneer film houses, Royal, operated by John M. Kunsky, will close May 1.

The Woodward Players in "Broadway and Buttermilk" at the Majestic this week.

Oliver Morosco will return to Detroit to clear up any suspicion of his failing to comply with the residential law in his suit for divorce from Anna P. Mitchell, recently revealed. His attorney has asked the court to allow Mr. Morosco time to complete his business transactions.

The Empress, Lansing, which has been playing Pantages vaudeville, has contracted for seven or eight weeks of United Artists production.

WASHINGTON, D. C.
By HARDIE MEAKIN

Shubert vaudeville closed Saturday, and present indications point to the house dark until May, when

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rumor has it that Frances Starr comes in with a new play.

Ira La Motte, house manager for the Shuberts, is leaving this week for an extended trip to the coast to visit his mother, and will return in about 10 weeks.

National, "Tip Top," with Sunday night opening. Following Ziegfeld's "Follies" last week gives this house two big attraction. Stone's show got splendid notices.

Fay Bainter in "East Is West," returns, now at Poll's. Sunday night opening brought out good house.

After announced on two previous occasions Olga Petrova in "The White Peacock" opened at Garrick Monday. Attracting excellent business. This house is to have summer stock.

Cosmos vaudeville: Joe Boganny Troupe, "Adrian," Bronson and Renee, Kuter, Henry and Kuter, King and Wise, Daley and Burlew. Feature film.

The Loew bill at the Strand has Texas Guinan in person headlining, "Just Friends"; Edith La Mond, Bender and Armstrong, Leach, La Quinlan Trio. Film feature, Fred Stone, who is appearing at the National in person, in "Billy Jim." Gayety—"Maid of America." Loew's Palace—"The Right That Failed," 1st half; "A Game Chicken,"

2d half; Loew's Columbia, "Fascination"; Moore's Rialto, "Over the Hill"; Crandall's Metropolitan, "The Seventh Day" and "Pay Day." Next week, William Hodge, Poll's; "The Boomerang," Shubert Garrick; Robert Mantell, National.

The Rubin and Cherry shows opened a week's run here Monday. Sells-Floto Circus, May 8, and beats in the Ringling Brothers combination for the first time.

Sir Arthur Conan Doyle lectures here at the National April 28.

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SOUTH AFRICA

(Continued from page 26)

Brothers Walsh, singers and dancers, pay return visit with good act. Bert Southwood and Pink Lady. Monica Daly and Frank Marr.

ALHAMBRA (M.: S. Albert)—Capacity business with good pictures. March 9-11, "Stop Thief!" Tom Moore. Week 13th, "Nomads of the North." 20th, "Below the Surface."

GRAND (M.: P. Lerner)—Good programs drawing good houses. March 9-11, "Maggie Pepper." Ethel Clayton; 13-15, "The Forbidden Woman." Clara Kimball Young; 16-18, "Live Wires." Edna Murphy and Johnny Walker; 20-22, "The Mountain Woman." Pearl White.

WOLFRAM'S (M.: G. Phillips)—Business good. March 9-11, "You're Fired." Wallace Reid; 13-15, "An Unwilling Hero." Will Rogers; 16-18, "Her Penalty." Stewart Rome; 20-22, "Strictly Confidential."

PREMIER (Roudebosch)—Under management of H. Phillips this picture hall is drawing the crowds in the suburbs with good programs.

Notes
Leonard Rayne has secured the South African rights of "Old Jig."

by Sydney Blow and Douglas Hoare, authors of "Lord Richard in the Pantry."

George Graves, the London comedian, opens at the Tivoli March 29, staging "The Key of the Flat."

JOHANNESBURG

Miners on strike. Martial law proclaimed. All places of amusement closed. All amusements in Johannesburg and district are dark at the present moment owing to a very serious outbreak on the part of mine strikers, who, for the moment, obtained the lead. Pitched battles were fought around Johannesburg, and a number of civilians, whose curiosity exceeded their caution, have been killed. Fordsburg, one of the suburbs, was in the hands of the strikers. Aeroplanes flying over the place scattered leaflets warning all peaceful citizens to leave at once as the Government forces were going to bombard. The peaceful inhabitants cleared out, and the bombardment started, resulting in the surrender of the place after an hour's fight. All artists in Johannesburg are safe, but owing to the halls being closed they are not working. At the time of writing the Government forces had secured the upper hand, and although there was occasional shooting the situation was quieter. The Defense Department notify that Martial Law will still continue.

A sensational scene was enacted on the stage of the picture hall at Volksrust, Transvaal, while a picture was being screened, a man in the audience took out a knife, and started to sharpen it. Rising from his seat he walked on to the stage, and standing in full view of the audience, plunged the knife into his throat. It was said at the hospital he would recover.

Pierce and Roslyn, the American comedy act, who have been showing at the Empire, Johannesburg, are safe, although they are not working owing to the hall being closed.

DISK RECORDS

(Continued from page 7)

vaudeville sketch of that name. The act has since been elaborated into a two-hour entertainment and the song will probably still be retained in the piece. Of the song's five authors, Lew Cantor, the agent, is included which may account for Cantor's partiality to Feist songs. Cantor is sponsoring the "Song-writers' Festival," a Feist plug act.

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and it has also been noticed that Cantor sprinkles his acts with a goodly share of Feist publications. But this is incidental to Frank Crumit's rendition of the number. It is only mentioned to lead up to the fact no debutting songsmith could ask for a better vocalist to "can" his first song. Crumit, it has been observed by laymen who have seen him in "Tangerine," impresses stronger on the disks than even on the stage.

"Boo-Hoo-Hoo" is a cry-baby song and the first time recorded vocally by a man; heretofore the female singers have been assigned to do it for the disk brands.

CASEY JONES—County Harmonizers (Vocal).
Arkansas Traveller—Steve Porter—Pathe No. 20670.

The "Casey Jones" doggerel lyrics are familiar in one form or another. This male quartet has made a good job of them. Steve Porter's violin specialty in the "Arkansas Traveller" includes many familiar gags in the monolog but combined with the jig and reel fiddling it makes for a novelty record. Abel.

STANDARD

MY AIN FOLK—Louise Homer (Vocal)—Victor No. 87334.

Mme. Homer's contralto interprets this simple Scotch theme which is almost homely in its simplicity, with genuine feeling and understanding. It will appeal to all of Mme. Homer's following although she has done some things more striking before.

PAGLIACCI—Vessella's Italian Band.

TOSCA—Same—Brunswick No. 25008.

This concert band delivers excerpts from two of the world's best known and best loved operas on the current Brunswick records. The fanfare of brasses is inspiring indeed. Vessella's musicians doing credit to Leoncavallo's and Puccini's immortal strains.

SWEETEST STORY EVER TOLD—Taylor Trio (Instrumental).

SILVER THREADS AMONG THE GOLD—Same—Gennett No. 4812.

The Taylor Trio (violin, piano and cello) handles these two standard melodies in a conventional style. The layman will wonder at the "Sweetest Story" composition recognizing it as the popular song of last year, "Mickey," so similar are the airs.

PARADISE—Fritz Kreisler (Instrumental)—Victor No. 66023.

Kreisler has "canned" the quaint Viennese waltz-rhythm melody he has intrigued many a concert audience with. At one time it was a routine encore selection in the violinist's repertoire. It is a truly sprightly and charming composition, which, were it orchestrated for dance, would make a very dreamy and "floating" waltz.

SYMPHONY IN E FLAT MAJOR (Mozart)—Gennett Symphony Orchestra.

PRELUDE OF THIRD ACT-TRAVIATA—Same—Gennett No. 10054.

Pietro Florida conducts the Gennett Symphony Orchestra which offers Mozart's Minuet (Third Movement) and the Traviata 3d act Prelude on the current Gennett disks. Lovers of classical music have a good buy in these two selections. Abel.

BOSTON'S WORST WEEK

(Continued from page 16)

Follies are said to be very weak at present, and while no confirmation of the report could be secured, it is claimed only the possibility of big business this week, one of the best of the season locally, has kept it going. It is reported it will close down at the end of this week.

"The Green Goddess" is also due to wind up at the Plymouth Saturday and will start on a tour before closing for the season. For a week the Plymouth will house an amateur show, and the plans for the house after that time are not announced.

Estimates for last week:

"Sixes and Sevens" (F. C. A. show). In Colonial for one week, with house taken over for that period on rental arrangement. In the final week White's "Scandals" did \$8,500, \$4,000 less than registered previous week, and which was poorest business during five weeks. Even Saturday night the show did not get the play expected.

"Dulcy" (Hollis, 5th week). About \$7,000 for week. Poor showing, but those behind show still think there is considerable punch left in it for Boston theatregoers, and expect receipts to go much higher this week. It can do satisfactory business between \$10,000 and \$12,000, and will be kept on here while takings are in that neighborhood. Supposed to be last attraction booked into house this season.

"The Gold Diggers" (Tremont, 1st week). Bostonians finally had a chance to see this show, about which they had read plenty. Result Monday was a capacity opening, with show getting large play from society crowd. Is looked to for good business for month or so. "Welcome Stranger" in final week did \$7,000.

"Smooth as Silk" (Selwyn, 1st week). Will probably be last attraction this season for house. Courtenay has good drawing possibilities in this city, where he once had splendid long run, and considerable is expected of attraction and star. Opening Monday one of best of season. "The Emperor Jones," final week, \$5,000.

"Greenwich Village Follies" (Shubert, 6th week). Show said to be showing weakness and had difficulty last week. This week depended upon for much better business.

"The Green Goddess" (Plymouth, 11th, last week). Has about run

out its drawing power. Did whale of business at start, but attraction showed effects of Lent from start. Business last week poor.

"The Last Waltz" (Wilbur, 1st week). Opened Monday after two weeks' period of darkness. Booker in bit early to draw as summer show, dopesters believe.

Leo K. Bailey and Harvey Porter, appearing together in vaudeville, have completed arrangements to walk from the Pantages theatre, Seattle, to the Palace, New York, so they claim. They intend giving performances along the route.

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THE ARTIST

who has done his share to bring vaudeville to its present plane of prosperity and respectability should take an advertising lesson from the Keith perpetual plan of publicity. The Keith organization, as well as other managerial organizations, must look to the public. The artist must look to the manager. The manager reaches the public by advertising. The artist can reach the manager by the same route.

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is the time to prepare for your future. Look around and see what others have accomplished or neglected in their careers and profit accordingly. Don't be content to trail along in the parade of pessimists, predicting a tough summer and a worse season to come. This summer is going to be just as tough or easy as you make it. Prepare to make next summer and the seasons following as easy and profitable as possible. Next season doesn't look any worse than last season did last summer. The vaudeville houses will be open as usual, and to keep theatres open there must be acts. And there will be more vaudeville in operation next season than ever before in vaudeville's history.

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for next season now. Advertise yourself as promiscuously as your means will permit you to, but advertise at any rate. If you haven't the goods, get the goods, and when you get the goods, advertise them so that every manager will know you are available with a desirable attraction.

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CLEVELAND

By J. WILSON ROY

OHIO—"Nice People."
HANNA—"Just Married."
MILES—Pauline, Fred and Tommy Hayden, Fine, Watkins and Jenkins, Harry Lemore, Caroline Thomas and pictures.
PRISCILLA—Doraldina, Eddie Jordan, Howard Harrison, George Shelton, Dolly Winters, Lorain Clark, Lillian Harrison and pictures.
GORDON SQUARE—"Grouchy Grouch," Williams and Kent, Violet Charles and pictures.
FILMS—Allen, "Where Is My Wandering Boy Tonight?" Park and Mall, "The Cradle," Stillman, "Fascination"; Standard, "The Bearcat"; Liberty, "Shadows of the Sea"; Alhambra, "Hall—the Woman!"; State, "Pay Day" and "Mamma's Affair"; Monarch, "Come on Over"; Knickerbocker, "Luxury"; Bialto, "Turn to the Right."

Keith's Hipp.

Dorothy Jardon headlines here and gets over in great shape; her songs are well selected and she is in good voice. Val and Ernie Stanton substituted at the Monday matinee for De Haven and Nice, and were a big scream. Their humor and hokum tickled the big audience. Kramer and Boyle registered a big hit in their black and white act. Arnaut Brothers are a splendid pair of French musical clowns and their pantomime is above the average. Jessie Reed gets over with some songs. Howard Langford and Ina Frederick, in "Shopping," landed solid; Langford's fooling in the lingerie shop brought plenty of laughs. Casino Brothers and Marlon Wilkens put on an excellent Spanish-American dancing turn that wins easily. Visser and Co. open with some good dancing and tumbling.

Keith's 105th Street

Topline honors accorded Fritz Scheff, who scores immensely; all her numbers are rendered faultlessly. Val and Ernie Stanton repeat their big success at the downtown house recently; always a dependable turn for clean and wholesome humor. Powers and Wallace in "Georgia on Broadway" collect heavily in laughs and giggles. Harry and Dennis Du For are a couple of hoofers that rank about the best seen here in some time. Dashing-ton's dogs and cats offer an acceptable number of good stunts; the felines show superiority in intelligence. Eddie Kane and Jay Herman are amusing in their "Two Midnight Sons" bits, and score big. The Herberts close with a daring aerial act.

PORTLAND, ORE.

HEHLIG—"Irene."
BAKER—Baker stock company in "Six Hopkins."
LYRIC—Lyric Musical Comedy Co. in "Miss O'Dea."
PICTURES—Liberty, "Pay Day"; Columbia, "Forever"; Rivoli, "Frisolous Wives"; People's, "The Rosary"; Blue Mouse, "A Virgin Paradise"; Majestic, "The Belle of Alaska"; Hippodrome, Viola Dana in person and on screen.

C. S. Jensen and J. G. Von Herberg, the latter of Seattle, left Thursday morning for New York

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city to attend a meeting of Associated First National officers.

Viola Dana arrived in Portland Saturday morning and is spending the week here making personal appearances at Loew's Hippodrome. Manager W. W. Ely has not booked her for off-stage appearances aside from having her selected as batter-up at the opening baseball game of the local Pacific Coast league season. Governor Ben W. Olcott will throw the first ball; Mayor George L. Baker will catch it, and Judge W. N. Gatens if the Circuit Court will umpire the play. Miss Dana has been Loew's best "in person" draw so far.

W. T. Pangle, manager of the Heilig and of the World Attractions Co., returned early in the week from a fortnight's visit in California. He has settled on dates for the showing here of Greenwich Village Follies, April 26-28; Walter Hampden in Shakespeare, May 3-6, and Chauncey Olcott in "Ragged Robin," May 11-13.

When Louise Lovely, picture player, cut her act at Centralia, Wash., on her opening night the act was cancelled by the manager. Miss Lovely has been appearing throughout the Northwest in any town that would book her act.

The Vogue, at Kelso, Wash., has been sold by J. H. Boomer to William S. Strange and H. D. Renner.

Mt. Angel college students will present "Cardinal Richelieu" in elaborate production on April 23 for the benefit of Austrian relief.

Oscar Danube of the Four Danubes, aerial acrobats, was painfully cut last Sunday, when the bounding net he had dropped into on the Pantages stage broke loose and a heavy bar struck him across the face. Several gashes on the head served to render him unconscious, but he refused to go to a hospital. The act was laid off for the rest of the week, but Oscar was able to go south with the Pan. show Sunday.

Portland Ad Club is making great preparations for the Ad Club "Follies," to be held at the Auditorium the latter half of this week. Amateur and professional talent in wide array has been rehearsing a big comedy show for several weeks.

SYRACUSE, N. Y.

By CHESTER B. BAHN

R. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.
STRAND—"Smilin' Through."
EMPIRE—"Hail the Woman."
CRESCENT—"Call of the North."
SAVOY—"The Mysterious Rider."
ROBBINS-ECKEL—"Rent Free."
House celebrating its first anniversary under Nathan L. Robbins' ownership.
Funeral services were held at Binghamton Monday for Mrs. Anna Ginsberg, mother of Sol Ginsberg, known professionally as Violinsky. Mrs. Ginsberg's death occurred while she was visiting her son in New York.

Ruth Fielding, ingenue, has rejoined the Somerville Players at the Stone opera house, Binghamton, this

week. The company is doing "The Brat."

The Grand, Copenhagen, N. Y., has been sold by Lyle A. Calver, of Lowville, to Edward Jones, of Copenhagen.

Joseph Rivers, fireman at the Avon, Waterdown, who occasionally is pressed into service back stage, is through as far as assisting a lion act to get under way is concerned. Rivers, while aiding in building the cage for Beckwith's Lions act at the Avon last week, found himself alone in the enclosure with one of the beasts. Quick action by Steve Batty, trainer, saved Rivers from a mauling or worse as the lion closed in.

"The River of Doubt" will be the title of the first release of the Syracuse Motion Picture Co.

John Sap, of Binghamton, must spend at least three years and six months and not more than seven years in Auburn state prison following a plea of guilty to an indictment of first degree manslaughter, made before Supreme Court Justice T. R. Tuthill. Sap pleaded guilty to the killing of Poonette M. Cooley, theatrical manager, last November at Binghamton. Sap, when his auto ran down the retired theatrical man, was intoxicated. He was not arrested until five days after the accident, when a girl told the police that it was Sap's car that struck Cooley. Sap's plea of guilty came as a surprise.

The Nova Operating Co. of Watertown has purchased the Grand, Johnstown. It is the only theatre in that city equipped for road shows or pictures. Seating capacity, 1,450.

The radio craze is sweeping over Central New York like wildfire. In this city the "Journal" has installed a set, but is not broadcasting as yet. Both the "Journal" and the "Herald" are daily featuring radio departments.

Gordon and Jermaine, scheduled for Keith's this week, were cancelled

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THIS WEEK (APRIL 17)—KEITH'S RIVERSIDE, NEW YORK

WEEK OF MAY 1—KEITH'S PALACE, NEW YORK

KANSAS CITY

By WILL. R. HUGHES

SHUBERT—Otis Skinner in "Blood and Sand."
GRAND—Drama Players Stock in "Daddy Long Legs."

Films: Newman, "A Connecticut Yankee"; Liberty, "School Days"; Royal, "Bought and Paid For."

Holy Week was the only reason that could be given for the just fair business done by Leo Ditrachstein in "The Great Lover" at the Shubert. At the Grand the Drama Players continued making friends and regular patrons. In vaudeville the Mainstreet was the big noise. With Stenard's Midgets as the feature,

business held up against everything and the week was one of the best for some time. Most of the managers are just about discouraged, but hoping perhaps the bright spring weather will get the folks downtown and that the theatres will catch some of them.

The Orpheum will close May 13, about usual time.

A young highwayman with a "flapper" accomplice robbed Mary Lee, cashier of the New Center theatre, of over \$100. The cashier had just left the ticket box and started to enter the theatre when the money was snatched from her and the thief jumped into a car driven by a stylish-looking girl and escaped.

Mme. Calve is spending a week's vacation here. She has issued an invitation to aspiring singers to call on her and let her hear their voices, promising to assist them if they show promise of developing an unusual voice.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—John Drew and Mrs. Leslie Carter in "The Circle." Next week, "Dumbells Revue of 1922."

PRINCESS—The Cansinos; Imhof, Coreene and Co.; Joe Rome and Lou Gaut; Moore and Jayne; Leon Vavara; Count Perrone and Tris Oliver; Four Casting Mellos; Van Cello and Mary.

ORPHEUM—Orpheum Players in "Mrs. Wiggs of the Cabbage Patch." GAYETY—Pictures.

LOEWS—Jim Reynolds; Holland, Dockrill and Co.; Pesci Duo; Johnny Hines; "Snappy Bits"; pictures.

IMPERIAL—Mack and LaRue;

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Madelon and Paula Miller; Byron and William; Doogan and Casey; Larry Harkins; Princess Wah-letka.

ALLEN—George Beban and original "Sign of the Rose" company in person and on screen. Allen Concert Company.

CAPITOL—Jackie Coogan in "My Boy"; Capitol Opera Co. in Holy Week music.

Popular opera will be presented at the St. Denis for eight weeks, starting April 24. Operas will be presented for one week each, at prices from 25c. to \$1. The advance sale is not particularly encouraging.

His Majesty's season will end following two weeks of "The Dumbells," opening 24.

PHILADELPHIA

By ARTHUR B. WATERS

Willow Grove Park has announced the date of its opening and the engagements of the various musical organizations playing there this summer. The park will open May 13, and Nahan Franko and his orchestra will be attraction from then until June 3; Patrick Conway and his band from June 4 to June 24; Victor Herbert and his orchestra, June 25 to July 15; Wassili Leps and his symphony orchestra, July 16 to August 5, and John Phillip Sousa and his band, August 6 to September 10.

The Metropolitan opera house has a legitimate attraction again this week for the first time in months. It is the latest of the "Bringing Up Father" series and is playing at 25-50c. matinee, and 25-50c.-\$1 evenings. Matinees are given Monday, Wednesday, Friday and Saturday. The company in this "Bringing Up Father in Wall Street" show includes Tom Haverly, Alice Dudley, Carol B. Miller, William Wolfe, Edward J. Morris and Bern Green.

Stock will return to Philadelphia again May 1 when Mae Desmond and her players start a supplemental spring season at the Cross Keys theatre. The company personnel will be the same as that which appeared with her at the Metropolitan opera house last fall and winter. Frank Fielder will be her leading man. The scale will be 25-50c. matinees; 35-55-75c. evenings; this will be the first stock attempted in West Philadelphia and is admittedly an experiment. It is no hidden fact that three-day variety has been way off here recently, and the Stanley company is willing to do anything to recoup.

A matinee performance was given at the Metropolitan Tuesday afternoon, April 18, the object of which was to raise funds for the erection on the Parkway here of a Memorial for Philadelphia soldiers who died in the war. Among the talent from shows in town which formed the program were Gus Edwards and company from Keith's; Marion Harris, Keith's; Elsie Ferguson, Broad;

members of "The O'Brien Girl" company, Garrick; Al Jolson, Shubert; John E. Young and Marguerite Zender, Walnut; Joseph Whitehead, Joe Armstrong, Bobby and Nelson and Alice and Hazel Furness. The stage direction was in charge of Fred G. Nixon-Nirdlinger and Harry T. Jordan.

The Tex Richard motion pictures of the Dempsey-Carpentier fight long barred in this state, will be shown at the Globe, week of April 24, together with a shortened bill of the regular three-day vaudeville acts. The prices will remain the same. It is announced, unofficially, that following that engagement, Clark and McCullough will occupy the house for a period of three weeks or more, offering a musical comedy affair, such as they have used at the Chestnut Street Opera House as part of the Shubert Vaudeville bills. Each week, it is said, will have a different show, thus making it in the nature of a musical stock, though bordering more on the burlesque order in general style. Jean Bedini will produce the show, the report says.

B. F. Keith's—Gus Edwards' 15th annual revue, headliner here this week, has more freshness and novelty than the recent Edwards' shows seen here. Chester Frederick, the youngster who heads the cast in "A Fountain of Youth," is a real artist. Walter Kelly returns to an undiminished welcome. Frank Burt with his "substitute" sketch got the biggest laughs of the evening. Flan-

agan and Morrison have a good golfing skit, and Marion Harris sang some songs that were fine and some that were not so good. The rest was average.

Shubert Vaudeville—The new "Promenaders" unit, with Jimmy Hussey, comes to the Chestnut Street opera house after weeks of returns and repeats which began to be very monotonous. Everybody in the cast has been seen here before this season, but much of the material is new. Ethel Davis' songs, Alfred Bell's amusing act, George and Dick Bath's acrobatics, O'Hanlon and Zambunis' unusual dance pantomime, the varied efforts of Lou Edwards, Eddie Hickey, Burns and Foran, Marjorie Carville, Beth Stanley, and Henry Stremel—these and more, added to the well-known methods of Jimmy Hussey put the show across. People rather than their material count.

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BOSTON

By LEN LIBBEY
Keith's

Taken act by act and judged from the standpoint of quality the show this week is about on a par with those presented at this \$1.50 top house before the advent into the local vaudeville field of the Shuberts. At that time it was considered by Bostonians to be good vaudeville and worth the price asked, demonstrated week after week when the theatre played to practical capacity. But with the advent of the Shuberts into the field in the fall the Keith people jacked up their brand of entertainment until the show was easily worth \$2 some weeks, and always \$1.50. It has been denied locally the Keith people ever paid any attention to the Shuberts in vaudeville but notwithstanding this denial it was apparent the acts

were of a better quality and that instead of having one real headliner with other good acts sprinkled throughout two, or frequently three acts were bunched on the bill that could easily head the show alone.

But this week it is different, and it was so last week, although last week a ready excuse for the lowered standard could be found. Daphne Pollard stands alone this week as a vaudeville headliner. Some may claim Tom Wise should be placed in the headline class on the vaudeville stage but this is open to argument. Wise is much better known in the "legit" field locally than as a vaudeville star. The balance of the acts on the bill serve to lead up to the headliner and then taper off from it.

One of the two acts that gave the bill tone was in opening position, billed as an "Artistic Treat," the same being Margaret Stewart and William Dowling, assisted by Beulah Stewart in a still life posing act. It was well done and brought the house up sharp, with the result that it was well applauded.

Burns and Lorraine, second, are a couple of boys who have much to learn. Their act depends entirely on the stuff made famous by other vaudevillians that they have appropriated, with due credit of course, and the efforts that seem to be original with them were flat and mediocre. Still an imitation of Pat

Rooney before a Boston house will always send an act away to a strong closing and no exception to the rule was noted at the Monday matinee.

Ida May Chadwick and her "dad" in the third position proved to be a rather slim vehicle for the good eccentric dancing of the girl and her father. Around the efforts of the pair a "rube" sketch has been written, flimsy in construction, with plenty of weak spots. When the sketch is abandoned completely the pair do well.

Joe Browning with his "Timely Sermon" was the usual hit. This boy had an ideal setup for his brand of entertainment and with the good actor's idea of when the house has had just enough left the stage while still going very strong.

The Tom Wise playlet is sweet in character, built entirely along sentimental lines, lacking much in the way of a punch but making up for it with its "weep" tendencies. Miss Nila Mac is good support for him and by his own efforts Wise put this sketch over to a good closing.

Rae Eleanor Ball and Brother put plenty of class and tone into the show. This pair have something and know how to use it. Without any sky-rockets or appeal to the sensational they put over several musical numbers that were knockouts. Daphne Pollard hasn't changed her act a particle since she appeared here earlier in the season. On this occasion, however, she did not seem to be as enthusiastic as when here before, which was soon after her arrival for the Keith circuit. Monday afternoon she did not furnish the imitations of musical comedy stars that featured her previous showing.

While using the same sort of act as on previous visits, Jack Wilson has changed his support. This time he has Adele Ardley and Charles Forsyth Adams and a midget whose name does not appear. The midget seems to be breaking into the act and is no small part of it as it stands now. Wilson "ad libbed" about the previous acts, and following the Pollard turn, dragged her on the stage with him for his opening, sending her back into the wings with a goodly supply of burnt cork adorning her face.

Ted Lorraine and Jack Cagwin, assisted by Margaret Davies, are in closing position. This dancing act is well staged. It is a pity Lorraine attempts to sing, for his voice has an asthmatic sound that does not please. The final "Moth and Flames" number is extremely well done, and made a hit with those who remained to watch it.

The audience followed its almost general rule of insulting the last act on the bill by walking out. The house was rather lean for an Easter Monday matinee, the lower part being about two-thirds capacity and the boxes downstairs all but deserted.

Majestic (Shubert)

A new wrinkle was tried out by the Shuberts this week. They showed the "Midnight Rounders" show in which Eddie Cantor played at the same house for several weeks with some vaudeville talent sprinkled through the show, in an effort to keep the entertainment in the form of a vaudeville show. The result seemed to be a bit disappointing to a rather slim audience Monday night.

As it stands now the show is shy of material. It did not get under way until 8:26, the overture being delayed until 8:09, and this was followed by the News pictorial, which under ordinary conditions is sandwiched in at intermission.

The introduction that was used in the original production of the "Rounders" show was put on in the form of a prolog. It was followed by four acts that would come under the category of straight vaudeville, even though those in the specialties were later in the show itself. Sam Hearn does a bit with a rube make-up, following it up with three violin numbers which made a hit. Helen Eley and Jack Keller followed with a singing bit, and then White, Ridnor and Carroll in a dancing act. Harry Hines got the house going with his stuff, which always gets over here.

Then suddenly the form of entertainment shifts, and again it follows the "Rounders" routine, closing with a spectacle that, while worth while

as originally done, has suffered much from the passage of time.

After intermission the show resumes the "Rounders" routine again and with the exception that those who figured in the vaudeville acts in the first part of the show are mixed into the show.

The Shuberts in their newest form of vaudeville have taken a drastic step as far as Boston is concerned. It is doubtful if the followers of vaudeville here will rise to it, and those who follow the fortunes of this sort of entertainment are inclined to believe that it would have been far better for the Shuberts to have closed down their local house while still in a position to put on straight vaudeville.

When an Eddie Cantor show without Eddie Cantor, with five vaudeville acts, all repeats, is offered as vaudeville in a city where the house is opposed by a theatre playing big time vaudeville it is a dangerous procedure.

BUFFALO

By SYDNEY BURTON

Numerous complaints concerning ventilation and sanitation of the Empire resulted in an investigation by the Health and Building Departments, and in the management of the house being ordered to overhaul the plumbing and keep the ventilating system operating while the theatre is open. Previous inspection had shown the only ventilation the house was receiving was from small open windows along the side of the building. The fans were not operating. The lavatories also were reported to be dirty and unsanitary. After a thorough investigation, the theatre was allowed to continue after orders of the Health Department had been complied with. Sunday the management issued a statement inviting public inspection of the building. The Empire recently called forth criticism from the city authorities when it advertised the giving away of a live baby. The

proceedings were stopped by the police.

The spring circus war is on. The Hagenbeck-Wallace Show is due here May 18. The Barnum-Ringling advance squad has been on the job this week plastering the town for May 31. The big show this year will exhibit on new grounds at Delaware and Hertel avenues, the old site on East Perry street having become too small to hold the outfit. This is the first time in 15 years the show has changed its lot in Buffalo.

Samuel Goldenberg, supported by the Toronto National Co. (Yiddish), got about \$1,000 at the Teek Sunday night. Goldenberg this week completes a five-week engagement with the Nationals on a guaranteed salary of not less than \$500 per week. Easter week the star drew down \$1,400 salary for eight shows. The figures are revelations for Yiddish road salaries, but the Toronto management is said to have cleaned up on the engagement.

This week is the final week of the season for the Gayety (Columbia), with Barney Gerard's show as the attraction. The house will be dark till fall.

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CHARLIE BORELLI at the Piano

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WILLIE ROLLS

JACK JOYCE

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JEAN GRANESE

PAUL WHITEMAN and BAND

BURLESQUE ROUTES

(April 17—April 24)

"Bowery Burlesque" 24 Hurting & Seamon's New York.
Finney Frank 24 Casino Brooklyn
1 Empire Newark.
"Follies of Day" 24 Gayety Brooklyn
1-3 Cohen's Newburgh 4-6
Cohen's Poughkeepsie
Gerard's New Show 24 Empire Brooklyn.
"Golden Crook" 24 Casino Boston
1 Columbia New York.
"Harvest Time" 24 Empire Newark
1 Miner's Bronx New York
"Keep Smiling" 24 Gayety Omaha
1 Gayety Kansas City.
"Knick Knacks" 24-26 Cohen's Newburgh 27-29 Cohen's Poughkeepsie.
"London Belles" 24 Empire Albany
1 Gayety Boston.
Singer Jack 24 Miner's Bronx New York 1 Empire Brooklyn.
"Tit for Tat" 24 Gayety Buffalo
1 Hurting & Seamon's New York.
Watson Billy 24 Columbia New York 1 Casino Brooklyn.

LETTERS

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Connelly Edwina
Corbett Selma
Conroy John

De Range Miss
De Silva Jack
DeYern Violet
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Dougherty Frances
Drake Allen

Duffy Johnny
Dunbar Charlie
Dunn Bessie
Dunn Geo
Dunn Helen
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Fawn Lucille
Floyd Walter

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Hall Walter
Harris Dee
Hayward Jessie
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Keefe Walter
Kelton Aryan
Kennedy Harold
Kindell Kay
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Lee Virginia
Liddell Mr.
Lord Miss
Lorraine I.
Lubin Jack

Major W.
Marilyn Irene
Maurice Betty
Mercer Vera
McCormick Hugh
McCullan John
McInerney James
Mortimer Bob

Pembroke Angie
Perry Geo

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Reno Paul Co
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Rodyard Mr.
Rolland Gladys

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Scott Ricca
Settle Mrs Ed
Silber Art
Sloan Grace
Smith Bill
Smith & Inman
Stephen Murray
Stewart Miss B
Stuart Austin

Wallace Mabel
Washington Miss B
West Toby
West Ada
Wheeler & Mack
White Alex
White Gussie
White Lillian
Wilcox Burt
Williams Billie

Danc'g Humphreys
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Regent
Pedrick & Devere
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Moody & Duncan
"Trip to Hittland"
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Murray Sisters
Dr Thompson

PITTSBURGH
By COLEMAN HARRISON
PICTURES—Grand and Liberty
"Smilin' Through"; Olympic, "Green
Temptation"; State, "Way Down
East" (third week); Blackstone and
Alhambra, "Conquering Power";
Regent and Savoy, "Stage Ro-
mance"; Cameraphone, "Wild
Honey"; Aldine, "Over the Hill";
Lyceum, "Safety Curtain"; Du-
quesne, "Ten Nights in a Barroom."

George Grafe, native of Carnegie, suburb near here, is a member of the "Innocent Eve" cast at Loew's Lyceum this week.

There is a rumor a local million-

SCRANTON, PA.
Miles
(W'kes-B're split)
1st half
Three Alexs
Bernard & Ferris
"Story Book Revue"
Harry Van Tassen
Arizona Joe

W'kes-B're, PA.
Miles
(Scranton split)
1st half
Madam Paula
Roland & Ray
Creole Revue
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WELLING, W. VA.
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Lareto
Bardwell Mayo & R
Huba
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OKLAHOMA CITY
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(Tulsa split)
1st half
F & E Carmen
Cook & Rosener
Lou & Gene Archer
Harley & Chain
Anderson & Yvel

SAN ANTONIO
Majestic
Margaret Taylor
Cook & Oatman
Stone & Hayes
Clinton & Rooney
Paul Decker Co
Lyons & Tosco
R'nlds Donegan Co

TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Paul & Pauline
Margaret Ford
"Dress Rehearsal"
Marshall Montg'm'y
Tarzan

TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Paul & Pauline
Margaret Ford
"Dress Rehearsal"
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PITTSBURGH
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There is a rumor a local million-

aire is backing a project which will introduce the highest class cabaret into these parts. The backers are said to be casting about for a suitable site in the surrounding country.

The Alvin is showing "A Dog's Love," with William Hodge, return, now at Nixon. "Bird of Paradise," back for its 15th visit. The season will probably close after next week.

The Gayety, Columbia burlesque, closed last Saturday night, also glad to quit. The three-in-one policy, like preceding schemes to pull the people, failed to go. The house has been considerably run down in the last season, with reports of poor business generally known.

The Chatham Hotel passes away in another month or two. A few years ago it was the Lincoln, the same hotel regarded as the "after theatre" place, which, with the Volstead law, became a sedate institution. A manufacturers' club takes it over.

Local theatre men can look to gigantic building operations which have recently started here and which will continue for a year, as a pretty good sign that the tense money situation is about to be relieved to some extent.

Harry Brown, Nixon manager, must get the laurel wreath for putting over the best publicity coups one after another. Last week Elsie Ferguson's name was in the papers every day, either as an aid in a charity or opening a new home, and business was good. "It looked tough with Russian opera and the hot weather," Harry said, so Harry got the Sunday special opera writers to urge all their readers to see the Rus-

sian opera without fail. "Nice People" next, and with it a contest in the local dailies to decide: "Is the flapper as bad as she is painted?" with money and tickets as the prize.

Local civic and charitable organizations are combining to show to foreign born persons motion pictures of historical and educational events. They will be shown for eight straight Sundays at the Lyric. It is an Americanization drive.

Jack Hazzard's home at Great Neck, L. I., was entered by a couple of burglars one evening last week. They were frightened away before stealing anything.

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BILLS NEXT WEEK

(Continued from Page 25)

Pueblo 27-29)
"Spider's Web"
Meredith & Snozer
Oklahoma Four
Holland & Oden
"Romantic T'cher"
Ward & Gory

KANSAS CITY
Pantages
Wyoming Three
Green & Dunbar
Ajeke
Pan American Four
Al Sweet's Hazzards
Mendozas

ST. LOUIS
Empress
Dunbar & Turner
Shaw's Dogs
Mabel Harper Co
Swan & Swan
El Cota

Larry Kelly Co

MEMPHIS
Pantages
Tybelle Sisters
Hal & Frances
Chic Supreme
Tumbling Demons
Virginia L Corbin
Fulton & Burt

CLEVELAND
Miles
Smith's Animals
Craig & Cato
Benisee & Bird
Lunatic Bakers
Sampsel & L'hard
Hortmann Co

DETROIT
Miles
Class Manning & C
Hayden G'win & R



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PIERRE DE REEDER
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Messrs. LEE and J. J. SHUBERT

Lyle Virginia

THE GINGER SNAPS
POP-ORIGINALITY-JAZZ

John Keefe

"The Corn-Fed Boob"
HE'S COMING EAST

INDIANAPOLIS

By VOLNEY B. FOWLER
English's dark; amateur performance at Murat all week.

Stuart Walker and the vanguard of his players who will alternate weeks between the Murat, Indianapolis, and Cox, Cincinnati, this summer, are expected here this week to begin rehearsals for the first bill, "Honors Are Even," to be presented the week of May 2. Mr. Walker will have general direction of the two companies. Robert McGroarty will assist him in Indianapolis. Melville Burk will be the resident director in Cincinnati, with Donald Campbell assisting. Among players understood to be coming out are Beatrice Maude, Arthur Albertson, Corbet Morris, Lael Davis, Judith Lowry, Julia McMahon, L'Estrange Millman, William Everts, Walter Poulter.

City Councilmen who have been talking about passing an ordinance prohibiting sale of a movie theatre ticket unless there is a seat to match it have modified their late discussions by proposing compulsory exhibition of the S. R. O. sign when there are no seats left.

Stegmeier Brothers' 1,200-seat film house in North Illinois street, which will be completed in a few weeks, and is leased by the Central Amusement Co. (operator of the Alhambra, Lyric and Isis), has been named the Apollo. The policy is to be similar to that of the Alhambra, pictures with music.

The Circle changed its policy this week in an experiment designed to discover whether Indianapolis will support super programs such as the larger film houses of Chicago and New York present. The orchestra was doubled from 15 to 30 pieces, with Rudolf Kafka still directing. A stage specialty, a prologue and a heavy overture were added. The specialty this week was a band of 16 girls playing eight pianos. Vaudeville will be used for the specialty each week. The price scale remains at 15-25c. matinees and 25-40c. evenings.

Manager Roitair Eggleson of Keith's had the whole town worked over the Third of a Century Anniversary. Eggleson is one of the outstanding public spirits of Indianapolis, being a member of the Rotary Club and mixed up in every public movement. He has worked hard for about every civic and business organization in town and this week they are paying him back. In addition to the regular Keith bill the Chamber of Commerce had charge of a stunt Monday; the American Legion helped out Tuesday; Murat Temple Shriners, Wednesday; Elks, Thursday; Artists, Friday, and men's clubs, Saturday.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON
LYCEUM.—Opening of the Lyceum Players in "The Boomerang." FAY'S.—Toyland Frolics. Guy Bartlett Trio, Robert H. Hodge and Company, Pallero's Canines, May Stetson, the Gladiators, "Where Is My Wandering Boy Tonight?" and film feature.
Films.—"The Idol Dancer," Family; "Polly of the Polities," Regent.

KYRA

Shubert Vaudeville

ERNEST HIATT

in "Nothing Serious"

"CUCULLUS NON FACIT MONACHUM"
Nor the Wardrobe the Actor.
Direction EARL & PERKINS

JACK NORTON & CO.

in "RECUPERATION," by HUGH HERBERT
Direction: CHAS. MORRISON

Wesley Barry in "School Days," Piccadilly; "Mistress of the World," Rialto.

A Children's Theatre Guild has been formed and the first public performance will be given on Thursday and Saturday forenoons at the Regent. Nominal admission will be charged in an effort to interest the public.

Ralph Morgan and Florence Shirley have the leads in the new Lyceum Players, opening here this week, presented by Alfred E. Aarons. "Declassees" next week.

For the last two weeks the Gayety got along without advertising in the "Democrat and Chronicle," the leading morning sheet. It seems the management took exception to a criticism published by that paper, which was unable to see where it was wrong. The show was called vulgar.

NEW ORLEANS

By O. M. SAMUEL

The first half program at Loew's was a good small-timer, but struck the watchers in front as rather half-baked. Bill and Blondy had a nursery cloak for their acrobatics. The dressing as kiddies for boys so ponderous militated. They did fairly.

Brown and Elaine, with Brown a comedian with a distinct method, ran too long, although getting

something at the end with some sure matter. Elimination of five minutes would send the turn forward greatly.

Marie Russell and Sambo had a corking idea for the first four minutes essaying the best blackface opening seen around here in years, but drifted back to the conventional, simmering down instead of ascending.

La Wolfe Gilbert was a surprise, comporting with a greater show of finesse than formerly, while his maid sang with toneful dulcet enough to evoke acclaim. The hit.

Ethel Gilmore disclosed a pretty dancing interlude, disparaged to a degree through an opening in "one" that is inappropriate and a lack of knowledge as to Indian movements in the dance of that character. Miss Gilmore and girls pleased, but can do better if watching their step and steps.

They're folding up the season at the Orpheum this week with a bill classical if not classy. Much of it is heavy pedal and concertly befogging the senses and causing the lids to droop.

Jack Hughes Duo bowed in firstly. The couple strove valiantly and succeeded in part. They were in "one" throughout, a handicap for an opening act. A full stage interior setting would have achieved more. Their saxophones require silvering and gliding.

Richard Kean, very legit and homogeneously hirsute, was second.

—AMERICA'S FOREMOST THEATRES AND HITS—Direction, LEE and J. J. SHUBERT—

WINTER GARDEN

Broadway & 50th Street.
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EDDIE CANTOR

In the Winter Garden's Annual Revue
"MAKE IT SNAPPY"
With NAN HALPERIN

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BLOSSOM TIME

39th St. THEATRE, Near E'way, Eves. 8:30.
Matinees Wednesday and Saturday.
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CLARE KUMMER'S New Play

—THE—

MOUNTAIN MAN

with SIDNEY BLACKMER

BIJOU Theatre, 45th W. of E'way, Eves. 8:30.
Matinees Wed. and Sat.

—THE—

DOVER ROAD

By A. A. MILNE with Chas. Cherry
Dir'n of Guthrie McClintic

F. RAY COMSTOCK and MORRIS GERT Present
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SHUBERT Theatre, 4th St. W. of E'way.
Eves. 8:20. Mats. Wed. & Sat.

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BOOTH West 45th Street, Eves. 8:30.
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By A. A. MILNE

CENTURY THEATRE, 62d Street and Central Park W. Eves. 8:30.
Matinees Wednesday and Saturday, 2:20.

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The ROSE of STAMBOUL

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"THE BLUSHING BRIDE"

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MATS. THURS.-SAT.

Maxine Elliott's 39th St. E'way, Eves. 8:30.
Matinees Wed. and Sat.

MARJORIE RAMBEAU

in THE GOLDFISH

with WILTON LACKAYE

SELWYN West 42d St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

JOSEPH CAWTHORN and LORRAINE LILLIAN
in "THE BLUE KITTEN"
THE POUSSIE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

THEATRE, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

A. H. WOODS Presents

MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE THEATRE, W. 42d St. Eves. 8:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions
Theatre, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

Sam H. Harris Theatre, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUAX

CORT West 47th St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

WALLACE EDDINGER and MARY NASH
In "CAPTAIN APPLEJACK"

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Eves. 8:15. Mats. Wed. and Sat. 2:15.

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—GLOBE—

IRVING BERLIN'S
MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

KNICKERBOCKER Theatre
E'way, 28th 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. 43 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

SELWYN West 42d St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

JOSEPH CAWTHORN and LORRAINE LILLIAN
in "THE BLUE KITTEN"
THE POUSSIE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

The mob were not keen for Richard. He began by emoting "Gunga," countered with Shylock and left them to the flop of the miser who jingled his jingle after which came only a desultory bend.

George MacFarlane registered soundly with the same suavity and polished demeanor characteristic of his vaudeville impress through the year.

Ivan Bankoff was retarded some, as his dancing partner Beth Cannon had strained a ligament, according to announcement. Miss Cannon did but one number. As disclosed the turn was very slight and lightly regarded.

Rockwell and Fox were in a soft spot and heaped up the laughs easily. Two or three of the sallies seemed new.

Demarest and Collette were discouraged because of their inane moment that contains sheer nerve and stall. Demarest tried to awaken them by employing Tom Smith's fall but he lacks the comedy grasp entirely.

Gordon and Day did exceptionally well at the end, the crowd remaining expectant and seated.

The closing week of the regular season at the Palace found a mild offering appearing the first half.

Little that would spur business was visible and the returns were consequently much below normal. Franco Roder Trio lent color to the opening position through the fast movements and general grace evident. The crowd expressed appreciation in fulsome applause.

Susan Tompkins and Monsieur Edmond, palpably embryonic, were not so fortunate. Their classical musical matter is not for small time and not important enough for the more pretentious places. Blanche and Jimmie Creighton found quick recognition for their rural types, earning premier consideration. The couple might have taken another encore but wisely refrained.

Manual Romain Trio would have appealed more with just Romain, the veteran balladist getting the only response. The tailor of the two boys carried has been very unkind to them. They have little vaudeville personality.

Dalton and Craig presented their turn heterogeneously, diminishing the general impression thereby. It might not be a bad idea to employ a cycle of brides of the various periods, considering the two bits of the sort used scored while the other material did not. The picture section held Florence Vidor in "Women Wake Up."

NEW YORK THEATRES

HENRY MILLER'S THEATRE 124 W. 43d Street
Eves. 8:20. MATINEES THURS. & SAT. 2:20

LAURETTE TAYLOR

in J. HARTLEY MANN'S New Play,
"THE NATIONAL ANTHEM"

REPUBLIC Theatre, W. 42d Street, Eves. 8:30. Mats. Wed. & Sat.

A. H. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE THEATRE, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

—THE MOST FAMOUS PLAY IN NEW YORK—

THE DEMI-VIRGIN

By AVERY HOPWOOD

SAM H. HARRIS Attractions
Theatre, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

Sam H. Harris Theatre, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat. 2:30.

Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUAX

CORT West 47th St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.

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in "THE BLUE KITTEN"
THE POUSSIE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

BELASCO West 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30

DAVID BELASCO Presents

LENORE ULRIC

as KIKI
A New Character Study by ANDRÉ PICARD.

LYCEUM WEST 45th 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. E. THOMAS
From the French of Paul Armaut
and Marcel Gerbidon.

EMPIRE E'way & 40th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30

"DORIS KEAN"

GLORIOUS IN

"The CZARINA"

—EVENING WORLD

LIBERTY Theatre, W. 42 St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

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"TO THE LADIES!"
with HELEN HAYES
OTTO KRUGER

GLOBE—BROADWAY and Forty-sixth St.
Evenings 8:30. Mats. Wed. and Sat. 2:30

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With a Cast of N. Y. Favorites

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M. Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.

ED WYNN

"The Perfect Fool"
HIS NEW MUSICAL RIOT

GAIETY E'way and 40th St. Eves. 8:30.
Matinees Wed. and Sat. at 2:30

GEO. M. COHAN'S Production of
THE NEW COHAN FARCE
MADELINE
AND
THE
with GEO. M. COHAN (Himself)
GERTRUDE COHAN and
RUTH DONNELLY

VANDERBILT Theatre, W. 43 St. Eves. 8:30.
Matinees Wednesday and Saturday, 2:30

MOROSCO HOLDING CO. Presents
CHARLOTTE GREENWOOD
In the Musical Comedy Hit
"LETTY PEPPER"

MOROSCO WEST 45th STREET
Eves. 8:30 MATS. WED. & SAT. 2:30

THE BAT

—MARK—
"A National Institution"—E'way at 42 St.
Direction: Joseph Plumb
—Second Week by Big Demand—
NORMA TALMADGE
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"SMILIN' THROUGH"
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE Conductor

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with harmonious
trimmings.



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demure and trim—with
a daring little band
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SPORTS

(Continued from page 11)
...ing a piano, entertained the
...re afternoon.

"Fair Play," a filly purchased by
...an H. Harris and Arch Selwyn
...han they visited Havana this win-
...er, romped through a winner in the
...pening race on the card at Havre
...Grace Monday. The 2-year-old
...a sprinter, and nosed out the fa-
...orite in a five furlong dash. "Fair
...lay" came home with the mutuals
...ing \$15.60 for \$2 bet, the actual
...be being better than 6 to 1. The
...wers had \$1,000 down on the en-
...y on the advice of the trainer,
...azy Hirsch. In addition they
...shed a purse of \$1,250.

Under the careful and skillful
...ance of his brother Benny, Joe
...ehard will step out the first week
...ay and engage in his first pro-
...sional bout, to be held in Jersey
...ity, with an opponent yet to be
...ected. It is the intention of the
...ampion to have his brother suc-

ceeded him as the champion. The
...champion had no idea of endeavor-
...ing to have his brother jump in the
...roped arena until word reached him
...not so long ago the youngster had
...engaged in several fights under an
...assumed name, with knockout vic-
...tories to his credit.

Tex Rickard will not be allowed to
...resume the management of Madison
...Square Garden while any indict-
...ments remain standing against him.
...This was the positive declaration
...of George K. Morris, state athletic
...commissioner, to a Variety repre-
...sentative this week. "Many people
...seem to believe that Rickard is back
...at the Garden," said Morris. "But
...that impression is all wrong. He is
...not now in charge, nor will he be
...while any indictments hang over
...his head. That is official from the
...athletic commission. When all the
...indictments are disposed of, the
...question of his reinstatement will
...be considered by the commission! In
...the meantime, Rickard has been told
...to keep away from the Garden."

Commissioner Morris stated that
...the athletic commission was in
...hopes open air clubs would get un-
...der way in Buffalo, Rochester, Syra-
...cuse, Elmira, Binghamton, Amster-
...dam and Schenectady parks. "Any
...responsible incorporated company
...operating a park can secure a li-
...cense to conduct bouts," he said.

Nat Lewis

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Baldness**

Baldness Can Be Prevented by
...Quartz Ray's
...BALDNESS—FALLING HAIR—DANDRUFF
...and all scalp disorders successfully treated
...with my incomparable Sun-Ray treatment.
...This is unconditionally guaranteed, provid-
...ing 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 43d St.
...Longacre 8732. Room 409.

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This Week (April 17)

And the Hearty Hand-Claps Come
Rolling in for Willie—I'll Say They Does

Rolling Next Week (April 24) B. F. KEITH'S
RIVERSIDE, New York

"We will only allow contests in the
...daylight—Saturday afternoons, hol-
...idays and the like. Night shows
...have proved unsatisfactory, particu-
...larly in New York City. With
...conditions as they are in the me-
...tropolis, we do not wish to give
...thugs an opportunity to cut the
...wires, throw the park in darkness,
...and then rob the fans. Charles W.
...Ebbets was to receive a license for
...the Brooklyn ball park Wednesday,
...according to the commissioner. The
...athletic commission is renewing the
...licenses of only those referees and
...judges who have proved competent.
...Morris declared. About 25 incom-
...petent officials have been weeded
...out in this manner.

The Celtics of New York were
...forced to swallow a bitter pill last
...week when the Amsterdam team of
...the New York State League defeat-
...ed them by a score of 26 to 25 in a
...game at the Carpet City. Both
...teams fought bitterly all the way
...and kept the crowd at a fever pitch.
...When the whistle blew at the end
...of the contest with the Amsterdams
...in the lead, the upstate fans almost
...went into hysterics. The Carpet City
...five took the lead early in the first
...half and maintained it the greater
...part of the game. At half time the
...score was 16 to 12 in their favor.
...They got eight baskets from the
...field, while the Celtics shot six. The
...tiff was marred by a continued
...wrangle. Johnny Beekman, captain
...of the New York aggregation, being
...the main offender in this respect.
...Referee George Tilden watched the
...players closely and called the fouls
...without partiality to either side.
...Twenty-two offenses were checked
...against the Celtics and 20 against
...Amsterdam. Mike Stewart, Ray
...Kennedy, Dave Wassmer, Tommy
...Cosgrove and Mike Smolick made
...up the winning combination, and
...Johnny Beekman, Chris Leonard,
..."Dutch" Dehnert, Jack Barry and
..."Horse" Haggerty the losing.

James N. Buttery, president of
...the Academy A. C., with offices at
...1540 Broadway, New York, is the
...authority for a statement issued this
...week that Dyckman Oval, near the
...Dyckman street subway station, will
...open May 15 and will continue every
...Monday during the summer with
...boxing. The property for the past
...six years has been utilized by semi-
...pro baseball. That policy passed out
...of existence this season, due to the
...sudden increase in rent, from \$10,000
...to \$20,000 annually. It is understood
...that the fight promoters are paying
...well above those figures. The recent
...ruling of the State Athletic Commis-
...sion that no open air arenas could
...operate at night will not hinder the
...Oval project as it will operate under
...a license issued last year. The
...recent ruling only applied to open air

THE NATURAL
...ECCEBED HAIR.
...Without Cut-
...ting, \$10.

Side Ear Waves, \$5 pair.
...Ear Puffs, \$2.50 pair.

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...Dept. A, Room 12.

clubs operating under a new license.
...Buttery also added that arrange-
...ments have been completed to
...handle 20,000 people, seating cap-
...acity divided as follows, 5,000 seats
...at \$5, 6,000 at \$1, with the balance
...of 9,000 seats at \$2 and \$3. Re-
...gardless of the attraction the prices
...will remain the same. How the new
...Dyckman situation will effect Bronx
...Oval remains problematical, for
...plans are under way by Mike Sul-
...livan, owner of the local baseball
...team that plays on the Bronx ter-
...ritory, to inaugurate fights shortly.

Harry Greb, featured with the
..."Step Lively Girls" at Hurtig &
...Seamon's theatre this week, will do
...no more stage work for the pre-
...sent, but will go into training for
...some ring battles booked for the
...near future, a deal being on for a
...title match between Greb and Gene
...Tunney. Greb has been an added
...feature with Hurtig & Seamon at-
...tractions for the last five weeks.

NOTES

Charles Purcell has settled the
...suit of A. E. Johnson of the Wirth,
...Blumenfeld Co. office out of court.
...Recently Purcell was attached at
...Springfield, Mass., by Johnson un-
...der a claim of \$800, the turn's book-
...ing fee for five weeks. Concerned
...in the action was John Wagner, who
...financed Purcell's vaudeville produc-
...tion. The agent placed Purcell on
...the Shubert time again last week,
...the act opening at Detroit, Sunday.
...Five of the eight acts on the bill
...were sent on from New York. One
...or two are on the way west and
...others will be booked out of the
...Bryant-Morganstern Chicago office,
...which is affiliated with the Shuberts.

Judgment to the amount of \$1,600
...was awarded Chester Rice against
...Lee Kugel, the action being hand-
...led by Bickerton, Fleisher & Wittenberg
...for the complainant. Cause for ac-
...tion dates back a year, at which
...time Kugel was forming a corpora-
...tion to produce. A play was started,
...but never reached the boards, with a
...loss of about \$3,500 incurred. Rice,
...who is an advance agent, was to
...have had a 10 per cent. interest, and
...put up \$2,000. His share of the loss
...was approximately \$350. Rice alleges
...Kugel started to refund the balance
...on the basis of \$100 per month, but
...ceased payments.

Earl Snyder, head of the New
...York Costume Co., of Chicago,
...sailed on the "American" for
...Bremen last Friday to be gone until
...October. He will tour Europe on
...behalf of the Customers' Associa-
...tion, of which he is national presi-
...dent, and to seek ideas, styles and
...material for his own business.

Max Hoffman, Jr., and Norma
...Torril have been routed by the
...Low circuit, opening at a local
...house next week. Arthur J. Hor-
...witz arranged the bookings. Young
...Hoffman is a son of Max and Ger-
...trude Hoffman.

N I O B E

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AQUATIC
MARVEL

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New York

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VAUDEVILLE, MELODRAMA AND PANTOMIME
ADDRESS ALL COMMUNICATIONS
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SYDNEY, AUSTRALIA

ARBuckle CASE

(Continued from page 11)
and put a ban on "Fatty" that will
last forever.

Montreal, April 17.

Fatty Arbuckle, on the screen,
almost returned to Montreal this
week after a banishment of some
months.The effort missed fire, however,
and the local film theatre which
had prepared to show one of Ar-
buckle's pictures decided at the last
moment to withdraw it and substi-
tute a comedy with a different star.The decision has drawn forth the
approbation of numerous prominent
citizens, though it leaves others
more or less indifferent. Those
who have voiced their opinion to
the effect that Fatty's pictures
should be banned for the most part
make it plain that they hold that
opinion because of the idle curios-
ity aroused by the name of a man
who has played the principal part
in a sensational trial.

They do not by their opinion nec-

essarily pass judgment, they say, on
one who has been declared innocent,
even though two juries disagreed
on the matter, but they do pass
judgment on the arousing of an un-
desirable curiosity on the part of
some types of citizen.Some, however, feel that the man
himself has been shown in an un-
favorable light during the course of
the trial, and believe that he should
not be allowed to reappear on the
screen in this city."Absolutely horrible! An out-
rage!" is what Rev. A. E. Runnels,
pastor of Fairmount Methodist
church, thinks of the proposed
showing of Fatty Arbuckle films in
this city, and he heartily approves
of their withdrawal. This is his
personal feeling, he stated."It is to the interest of the film
public and the company to with-
draw the films," Rabbi M. J. Merrit
of Temple Emmanuel said. He
heartily approved of the action of
the local theatre. In his opinion the
verdict of the better element of
citizens was contrary to that deliv-
ered by the jury in the trial."I am of the opinion that Fatty
Arbuckle films should be banned,"
said Rev. Miles McCutcheon, pastor
of the First Baptist church. "I at-
tach great significance to the report
that the Lord's Day Alliance in New
York is raising opposition to their
presentation. The fact that hisMarcus 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

own countrymen are taking that
attitude raises serious doubt as to
whether they should be shown in
the local theatres."Though the actor had been judged
innocent, the trial brought forth
many facts greatly to his discredit,
said Mr. McCutcheon, and there was
no doubt that stigma now attaches
to his name. He thought the inci-
dents of the trial had to a large
extent neutralized public opinion,
and that, though he had been pro-
nounced not guilty, he was under
a cloud.Rev. Amos J. Thomas, pastor of
St. James Methodist church, said
that, as a result of the undesirable
publicity the actor had gained, audi-
ences would scarcely find him as
amusing as before, and he would
gradually be dropped by the public.
This, he thought, would be the solu-
tion.Bishop Farthing was noncommittal.
He has never seen any Fatty
Arbuckle films, and could not speak
of something of which he knew
nothing. He had read the news-
paper headlines of the trial, but the
man had been acquitted by a jury,
and he did not wish to express an
opinion on the desirability of show-
ing the films in which he was fea-
tured."I strongly approve of the with-
drawal of the Fatty Arbuckle pic-
ture," said Rev. Dr. W. D. Reid.
"After what we know of Arbuckle,
I think that these films should notbe allowed on the screen in Mont-
real."Rev. Dr. George Adam, of Em-
manuel church, also expressed the
opinion that the pictures should not
be permitted in this city. "After a
man has been under such a grave
indictment and two juries have dis-
agreed as to his innocence, there is
reasonable room for doubt as to his
culpability. My private opinion is
that the pictures should not be
shown."The local organization of the
Lord's Day Alliance has not con-
sidered the matter.

MUSIC MEN


Tom Payton has brought suit in
the Third District Municipal Court
against Paul Specht for breach of
contract to act as business manager
of Specht's Serenaders (jazz band)
on a 10 per cent. commission basis.
Payton, formerly general profes-
sional manager for F. J. A. Forster,
the Chicago music publisher, and
now a publisher for himself, alleges
a written contract whereby he was
to handle all the cafe, vaudeville


Beautify Your Face
You must look good to make
good. Many of the "Profes-
sion" have obtained and re-
tained better parts by hav-
ing us correct their featural im-
perfections and remove blem-
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CHICAGO
LOS ANGELES
STUDIOSand other bookings of the band.
Frederick E. Goldsmith is acting
for Payton.Henry Glotz, Remick's Denver
representative, won the prize at a
song contest last week at For's
"Isis" in Denver.Cliff Hess has succeeded George
Sheffield as director of the record-
ing laboratories of the Aeolian-
Vocalian records. Tom Radcliffe is
associated with Hess.Hazel Romaine has been signed
by the Cameo Record Corp. as an
exclusive disk artist.Irene and Bernice Hart have been
signed by the Columbia Grapho-
phone Co. as exclusive disk artists.Pathe and S. C. Caine have ef-
fected a tie-up on the forthcoming
Pathe picture, "Isle of Zorda." Mill
Hagen, Victor Nurnberg and Her-
bert Crocker have written a song
around the film.The current Palace, New York,
bill is noticeable for the abundant
presence of Witmark song publica-
tions throughout the running order.
LeRoy Duffield of the Ona Munson
act is using "Sunrise and You";
Moss and Frye sing "Angel Child"
and "That's How I Believe in You";
Jean Granese features "Kentucky
Blues" and Paul Whiteman features
a special arrangement of "I'm Wild
About Harry," from "Shuffle Along."
Benny Roberts plays the same song
for the exit march, and "Angel
Child" is employed in the musical
accompaniment to Chaplin's "Pay
Day."Jack Mills, Inc., will publish a
series of saxophone solos composed
by Don Parker of the Paul White-
man Vernon Country Club Orches-
tra.M. Witmark & Sons announced the
publication of six new Arthur A.
Penn songs. Mr. Penn's "Smilin'
Through" has been tied up with the
Norma Talmadge picture of the
same name as an exploitation stunt.There are now two songs on the
market with the same title, "Lovable
Eyes." One is the Cantor show at
the Winter Garden.Cincinnati's proposed Fall Festi-
val, scheduled for next August, is
off because of the condition of Mus-
ic hall, which has been pronounced
unsafe by the Building Commis-
sioner. It would have been the
first Fall Festival held here since
1910. Louis Woodrough had been
engaged to manage the exhibition.


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destroyed in the disastrous fire there some time ago.

Zodiac Films is hard at work on another feature starring the comedian Walter Forde. This has an exceptionally big cast for a comedy. Forde's work has improved by leaps and bounds since a little over a year ago when he showed three features which he had made with his savings as an actor. These pictures, although badly cast and with mediocre stories, were far above the average British comedy film and were bought immediately. They led to substantial backing which will give the comedian a fair chance.

New film producing concerns in this country are generally looked upon with suspicion, but the George K. Arthur Co. should be a success, and its formation is causing a good deal of interest in Wardour street. The directors are George K. Arthur, Flora le Breton, Edward R. Gordon and an up to now anonymous renter, said to be American. Their first effort will be a five-reel drama, George K. Arthur was the creator of Kippis in the Stoll film production of H. G. Wells' novel.

Donald Crisp's first picture for the Bird Film Co. will be "At Your Service." All is ready and the producer is only awaiting Margaret Turnbull's arrival from America to get to work.

Back from Chamonix after taking the exteriors for the Stoll version of A. E. W. Mason's "Running

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Water." Maurice Elvey started work immediately on the same firm's picturization of Phillips Oppenheim's "The Man and His Kingdom."

Quality Films is working at the Screenplay Studios making one-reel comedies. In each case the scenarios are adapted from stories appearing in a popular monthly magazine.

At a newly built studio at Clapham a series of pictures is being made which, when completed, will be known as "The Rainbow Comedies." The scenarios have been adapted from stories running in a popular children's paper. Bernard Dudley is the producer, and the company includes Queenie Thomas and James Knight.

Thomas Bentley, the film trade's Dickens' expert and the producer for Ideal of its "Pickwick" picture, has just completed a film version of one of W. W. Jacob's best stories "A Master of Craft" with Ferd Groves as the star.

The Dramatic section of the Famous-Lasky Sports Club is to produce "Grumpy." This play with Cyril Maude in the title role, enjoyed a long and successful West End run in 1914.

Harry Lambart has acquired the film rights of Arthur Appin's novel "The Clatter of the Clogs." Negotiations are in progress for the appearance of screen star, who is an Englishman now in America, in the leading part. Cora Griffin and Hen-

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Person Bland will also be in the cast.

Sir Tristram Eve, K. B. E., has secured a two years' license of "From Manger to Cross" to be shown at the Queen's Hall, April 13. Ten years ago this picture ran at the Albert Hall for three months, during which time it was seen by over 600,000 people. Christus is played by the English actor, dramatist and poet, R. Henderson Bland.

COSMOPOLITAN CHANGES

A number of changes in the executive staff of Cosmopolitan Productions are being made. Lew Pollock, who has been handling publicity, and Jimmie Sales, head of the advertising department, have been released or transferred, and the combined department is now under the direction of Capt. L. Dickson.

The Long Island studio of Famous Players was reopened this week by Cosmopolitan, which rented the plant for two weeks for the shooting of a couple of big sets for the new Marion Davies feature, "When Knighthood Was in Flower." After the fortnight it is barely possible that the studios may continue in operation, with a couple of Famous' own companies shooting there.

STEWART ATTACHMENT OFF

The \$14,000 attachment levied by the Anita Stewart Productions, Inc., on the Morosco Holding Co., Inc., has been vacated, the defendant agreeing to settle out of court.

Nelson Rittenberg, of J. Robert Rubin's office, acted for the plaintiff, claiming the amount on two notes for the rent of the Stewart-Mayer west coast studios in the course of the "Slippy McGee" production.

The Appellate Division has decided that the Universal Film Mfg. Co. must answer Alexander W. Kent's suit for an accounting of the profits of the Teatro Campamor, Havana, Cuba. U. contended that the New York Supreme Court did not have jurisdiction in the matter and appealed to the higher judicial body, which affirmed the lower court's order. Kent and U. had a working agreement whereby the latter was to get 50 per cent. of the net profits of the Havana theatre in compensation for furnishing the films and the rest was to be split equally on the net profits. U. is alleged to have breached the agreement.

William Desmond, the picture actor, was severely injured Monday when he fell 50 feet in the river at Truckee, Cal., where he was engaged in making a picture. A portion of the cliff on which the actor was working gave way and threw him into the river, which was filled with ice.

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BRITISH FILM NEWS

London, April 6.
"The Recoil," an adaptation of a novel by Raphael Sabatini, made by the Hardy Film Co. and shown by Stolls, is a drama of unrelieved gloom. Production, photography, acting, all are alike excellent, but the story is not there. Elsie Norwood and Phyllis Titmuss are the leading people. This same defect marred the first Hardy film, also from a story by Raphael Sabatini. For 75 per cent. of the film nothing happened to relieve the gloom. Then comes one reel full of grip, but too late to save the film.

Famous-Lasky is making a serial in Paris entitled "Notre Dame de Paris." This sounds like another adaptation of Victor Hugo's story. If this is so there is a wealth of material both adventurous and picturesque. There are very many plays founded on this story.

"Orphans of the Storm" seems to be beating the business of "Way Down East" at the Empire. The picture is playing to over £500 a day, including Sundays. This is indeed something new for the Scala, which has long held London's record for bad business, no matter what sort of an entertainment was on there.

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NOVELTY SCENIC STUDIOS

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FASCINATION

Dolores de Lisa.....Mae Murray
Carlos de Lisa, her brother.....Creighton Hale
Eduardo de Lisa, her father.....Charles Lane
The Marquesa de Lisa, her aunt.....Emily Fitzroy
Carrita, a Toreador.....Robert W. Frazer
Ralph Kellogg, an American.....Vincent Coleman
The Count de Moreda.....Courtney Foote
Parola, a dancer.....Helen Ware
Nema.....Francis Puglia

"Fascination" is Mae Murray's second starring vehicle as head of her own producing unit, Tiffany Productions, Inc. As with "Peacock Alley," her first Tiffany picture, Metro is distributing this feature. The booking of "Fascination" into the Capitol necessitated the setting back for another week of Lady Diana Manners' Prizma color drama, "The Glorious Adventure."

"Fascination" is a great box office title, it seems, as was attested by the S. R. O. business Easter Sunday.

It is an original story by Edmund Goulding, which affords the star ample opportunity for display of her peculiar personality, pep and dancing, the action starting in America and winding up in romantic Spain. This is enough excuse for Robert Z. Leonard, the star's director-husband, to spread himself on the fandango and castanet hoke, and he has spread it on wisely and well. Taking the situation of Dolores (Miss Murray) fascination for Carrita, the toreador idol of Spain, as the central situation, Leonard and the scenario writer have revolved a series of bizarre and colorful situations around it.

The action starts in America, where Dolores de Lisa, offspring of a Spanish pater and an American mater, is seen flirting, gyrating and syncoating outrageously with her many admirers to the jealous disgust of her fiancé (Vincent Coleman). Dolores is just at that dangerous flapper age which her sedate aunt fears the most, berating old Eduardo de Lisa, the girl's indulgent father, for his easy-going attitude in regards to his son and daughter. (Creighton Hale is Carlos de Lisa, the son.) It is in the course of such merry-making that Dolores' fiancé insists she come home and quit this prolonged revelry. She refuses and leaves with the other six or eight admirers for a round of the night resorts, explaining the next morning she had been to the Palais Royal, Club Royal, Rendezvous, Montmartre and the Plaza.

Her aunt decides to remove the girl from this jazz environment to Spain, where an affair develops between the matador and our heroine. For the finish Ralph Kellogg (Mr. Coleman) arrives to claim his

fiancée, who demands one thing of him—to save her from "fascination." Somehow that tagline did not click so strong as it could have been, but made a satisfactory finish for a live and colorful production.

Miss Murray is supported by a high-grade cast, which by no means detracts from the star's individuality. Robert W. Frazer as Carrita portrays the matador in a sympathetic light, the audience seemingly disappointed at his fate in jail for an attempt to avenge his honor, which was falsely sullied by Parola, a dancer. Helen Ware as the dancer was perfect in the characterization, as was Emily Fitzroy as the aunt, another unsympathetic role.

The production represents real money. The costuming and settings are lavish and in keeping with the locale and action. The direction is even, although during the fore section it assumes a farce vein with some of Miss Murray's alleged flapper retorts.

For the exhibitor "Fascination" looks like a good box office buy.

Abel.

IS MATRIMONY A FAILURE?

Paramount picture billed as "all star" cast. From Leo Dittichstein's adaptation of the play by Oscar Blumenthal and Gustave Kadelburg. Scenario by Walter Woods; direction James Cruze.

Arthur Haviand.....T. Roy Barnes
Margaret Saxby.....Lila Lee
Mabel Hoyt.....Lois Wilson
Jack Hoyt.....Walter P. Is
Mrs. Wilbur.....Zasu P. Is
Mr. Wilbur.....Arthur Hoyt
Martha Saxby.....Lillian Anton
Amos Saxby.....Tully Marshall
Dudley King.....Adolphe Menjou
Mrs. Pearson.....Sylvia Ashton
Mr. Pearson.....Otis Harlan
Pop Skinner.....Charles Ogle
Mrs. Skinner.....Ethel Wales
Bank President.....Sydney Bracey
Policeman.....William Gonder
Mail.....Lottie Williams
Silas Spencer.....Dan Mason
The Chief.....W. H. Brown
Marriage License Clerk.....Robert Brower

Once again effective screen material has to make acknowledgment to the stage, adding another to the long list of good pictures made from tried plays and cutting down the average of original film stories. It would be interesting to have a dependable estimate of the ratio of successful play adaptations to successful scenarios created for the silent drama direct. At a guess it would represent three or four to one.

"Is Matrimony a Failure?" is a thoroughly enjoyable farce comedy, dealing in a droll but sympathetic way with the comedy side of the domestic situation. The tale has a mine of gentle satire aimed sometimes at the husband, sometimes at the wife, sometimes at both, with

the wife the ultimate victor in the household battle for supremacy.

Probably in the whole range of humor there is nothing so sure of a laugh as the husband-and-wife conflict. Here the subject is exploited in sublimated form. No less than four couples are concerned in the frolic. There is some shrewd character drawing, all the couples representing a type. There is the too loving wife and the indifferent husband; the domineering wife and rebellious husband; the careless wife and the fault-finding husband and the selfish wife and her egotistical mate. It's a panorama of domestic wrangles over undarned socks, competition for the mirror, personal liberty in the consumption of tobacco and control of the children.

It would be a rare husband and wife in any average audience that would not find some of their own eccentricities satirized, and therein will come much of the film's appeal. The whole thing touches real life at every point with an amusing angle that has no sting. This refreshing bit of tomfoolery is a vast relief from the desolate wastes of suffering heroines, pompous heroes, sex problems and piffle. Its crystallization into celluloid is a public service. And it is exceedingly well done.

A better cast could scarcely have been assembled. The whole company plays in the right spirit of natural comedy and the story develops to the accompaniment of explosions of delighted laughter, a conspicuous example of enlivening entertainment sustained through five reels without resort to slapstick or custard pie. The marvel of the whole thing is that a satirist could go so fast a pace of sophisticated funmaking without sounding one sour note. Superficially the comedy makes pretty short thrusts at the imbecilities of married people, but beneath there is an optimistic attitude toward the fundamental goodness of commonplace people and the essential happiness of everyday life. The immature critics that write most of our film plays could study "Is Matrimony a Failure?" with immense profit.

The story hinges upon the efforts of a bank clerk and the daughter of bickering parents to elope. The bridegroom goes to the county clerk's office for a marriage license, while the county clerk himself is away on a hunting trip and has delegated his duties to a deputy. The document is issued in due form and the pair steal away while the girl's parents are entertaining friends at their wedding anniversary. Before he goes the bridegroom takes his week's salary from the bank, leaving a note, "I've taken what is due me."

When the news of the elopement reaches the party a lawyer in the company declares the wedding is not legal, for the reason that the deputy county clerk who issued the license has never been sworn in. The young couple have motored to a near-by resort and the girl's parents telegraph to the hotel proprietor that they are not married, while the banker puts detectives on the clerk's trail. This leads to all sorts of amusing complications.

Upon their return home the girl's mother upbraids her. Everybody goes to the county clerk's office to investigate the affair. "Why," declares that grouchy official, "I've gone on a hunting trip every November for 20 years and my clerk has always issued marriage licenses." This starts all the dissatisfied husbands to thinking, and the quartet of husbands declare themselves free, all having been married in the eleventh month. They leave their homes and helpmates and declare themselves for a carefree life, but it falls upon them after one night of discomfort and boredom, and they return, penitent and anxious to resume the old yoke.

Rush.

CRIMSON CROSS

Independent six-reeler, produced by Fannmark Pictures. Story by George Everett. Direction by D. James Leveit. Van Dyke Brooks is featured in the billing.

A poor, stumbling distortion of "The Miracle Man" idea, the story hinges upon the theme that miracles are worked by faith. The great Packard-Cohan story was worked out ingeniously into a plausible tale, while none of the copyists has been able to present the theory convincingly.

In this case the attempt is pitiable. Where the authors of "The Miracle Man" took infinite pains to "plant" their miracle, through the antecedent story of "The Frog," the writer of "The Crimson Cross" merely makes it happen arbitrarily. The result is that it won't go down and all effect is lost. The picture under discussion bears about as much resemblance to "The Miracle Man" as a "Nick Carter" dime novel does to Conan Doyle's "The Sign of the Four," all the difference between a masterpiece of mystery fiction and a machine-made, hack-writer's pot-boiler.

The story is jumbled and fogged by inept arrangement, and the climaxes are crudely devised. All the film has is hurry and bustle—more motion as opposed to dramatic action. The characters make no pretense to actuality. Instead they are pure theatrical puppets, lacking in convincing motive and impulse.

Rush.

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FRANK LLOYD Directing



UP AND GOING

David Brandon.....Tom Mix
 Marie Brandon.....Carol Holloway
 Marie MacDonald.....Eva Novak
 Albert MacDonell.....Van Acker
 Basil DuBois.....William Conklin
 Louis Fale.....Sidney Jordan
 Sergeant Langley.....Tom O'Brien

William Fox is presenting Tom Mix as the star of a corking Northwest Mounted Police story in "Up and Going." The story is the joint work of Mix and his director, Lynn Reynolds. For general interest and action it is as good a feature, as far as program productions go, as has been seen in weeks. At Loew's New York it shared a double bill with the Chaplin comedy, "Pay Day," although it was strong enough to have stood by itself.

The prolog is laid in Canada, where Albert Brandon, a "remit-tance man," is married to a French-Canadian girl. They have a son. When the boy is about eight, word arrives from England the father has inherited a title and an estate and he and his family go abroad. A year later the wife returns to the little Canadian village, the husband having divorced her and retained the custody of the boy.

Years later a few brief shots in England show Tom Mix as the boy grown to manhood's estate and an all-around sportsman. Being jilted by a girl, he decides to go to Canada, and later, in search of adventure, joins the Northwest Mounted. Assignment finally takes him to the little village where he was born and the action has him rescue his boy-hood sweetheart from a rum-runner and incidentally discover his mother is still living, although he had been told she died while he was a youngster.

This tale is told in fashion that gives Mix several chances for rough and tumble fights, also to appear in dress clothes and polo costume, and he makes as good a screen figure in those as he ever did in cowboy costume. A couple of real thrills are furnished by his chase in a canoe after an escaping law-breaker and the fight that the two put up under water has a real wallop.

Miss Novak makes a charming lead opposite Mix, but the character performance that Carol Holloway delivered stood out above anything else in the picture. The heavy work done by William Conklin and Sidney Jordan also carried a touch of real artistry.

In handling the story Reynolds kept the action uppermost at all times and had his star up and going every second. The shots in the north woods are great from a scenic viewpoint and the camera caught all of the beauty in them. Fred.

PARTNERS OF THE SUNSET

Bert Lubin "presents" this five-reel western drama on behalf of Western Picture Corporation. Directorship is credited to Robert H. Townley. Allene Ray is the star, supported by Robert Frazer.

A strikingly excellent melodrama, full of surprises and thrills and at the same time logical and plausible. The story develops naturally, the principals play with restraint and unaffected poise, and from first to last the scenic features are splendid and the photography flawless. In all the feature scores 100 per cent. How it comes to be booked in the Stanley, an out-of-the-way, second-class house on the fringe of Times Square argues that somebody has been napping on the exhibitor end or the sales organization has been lacking in enterprise.

Compared to some of the stuff that has had the call at the leading picture palaces on Broadway "Partners of the Sunset" is a super-special. It has all a western melodrama ought to have by way of ingenious incident and thrilling surprise; the story is told in terms of straightaway, simple action and the titles are reduced to a minimum; the story is clean and absorbing, too, and the actors impress one as human beings. There is never a suggestion of the picture studio about them. There is only one minor defect—the picture gets rather a slow start and there are evidences of padding in the early passages. But this is more than redeemed in the whirlwind climax in swift riding and the rush of dramatic events.

Just to name over a few of the thrills: The hero (Frazer) engages in combat with two outlaws who seek to abduct the heroine (Miss Ray). He swings from an upper window of the ranch house and makes his way 30 feet above ground through the branches until he is over the battleground, then drops into the thick of it. He is disarmed, and after an exhilarating struggle regains possession of his dropped weapon. Then he steps into the forgotten loop of a lasso and is brought to earth again. The fortunes of war sway first one way and then another until the arrival of galloping rescuers.

At another time a desperado knocks him senseless as he is driving his auto through the woods, but as the car plunges into a rut the attacker is thrown out and dragged over a dizzy cliff with the car, which is shattered on the rocks below. Another smash near the finish is the pursuit of the villain up a perpendicular cliff, with both pursuer and pursued in momentary peril of their lives. If any of these effects are worked by a camera trick the illusion is extremely well done, for the illu-

sion is complete and the effect is breathless.

The details recited are in addition to a constant succession of thrilling horseback chases over the roughest kind of country and often up inclines that appear too steep for passage. The heroine, a splendid horsewoman, takes part in these animated passages. The comedy, of course, is subordinated, but there are numerous smooth touches of humor, as, for example, the homely cowboy who is disappointed with his "six-bit" necktie because it doesn't make any impression. There are plenty of neat incidentals of this kind and capital details of animal life.

In the foreground of the melodrama there is a likeable romantic story of an itinerant "Windmill Man" who turns out to be in reality an oil-well driller, who puts down a line on the heroine's land and brings up a "gusher," defeating the scheming villains, who sought to rob the girl, and winning her love for a happy ending. Rush.

THE FIRST WOMAN

Carnation.....Mildred Harris
 Paul Marsh.....Percy Marmont
 Elsa Marsh.....Flora Arline Arle
 Jack Gordon.....John Hammond

Mildred Harris is the star of this feature produced by the D. M. Films, Inc., and released through Robertson-Cole. Glen Lyons is responsible for story and direction. He has turned out a mystery tale with a bit of a surprise finish that will do well enough for the smaller daily change of program houses. The picture was the stronger of a weak double feature bill at Loew's New York theatre.

The tale opens with an author threatening to take his play away from a producer unless the latter changes his idea of the leading lady in the piece. From that the theme, of the story jumps and a female burglar is captured in the house of the author. From that point on it is a trite tale that has been done a thousand times in vaudeville sketches.

At the finish there is the disclosure that the lady burglar is none other than the girl that the author turned down for the lead in his play on the grounds that she couldn't act. In the meantime she has been impersonating a Canadian waif at his home and he has fallen in love with her. Of course the period between the opening of the story and the final twist is filled with the wildest form of melodrama, and if those in front don't get the twist before it appears the picture will get over on the strength of it.

Miss Harris played the lady burglar quite naturally, although supposedly an unsophisticated girl of the Canadian wilds she could not resist a couple of very flapperish prances and mannerisms that the hero must have caught unless he was totally blind. She has not improved much as an actress despite her apprenticeship on the Famous Players' lot, and now discloses it was direction that made her stand out in a couple of the big features that she did in the more recent past.

Percy Marmont as the leading man acquitted himself exceptionally well and made a distinct impression. John Hammond and Flora Arline Arle in supporting roles managed to get by. Fred.

MONEY TO BURN

A Fox release, with William Russell. The story is not bad, taken from the tale, "Cherub Devine," Raymond W. Lee directed.

It's about an overnight millionaire youth, who gained his money in the stock market, buying a country place. Arriving there he finds it is occupied by the former tenants, grandmother and daughter. There is some ghostly business at the outset, to frighten him away, but when he doesn't frighten, the girl appears. He persuades the two women to remain as his guests. The younger woman was unfortunate in marriage, wedding a foreigner who turned out to be a gambler. When she hears Russell is in the stock market, she wants to walk out on him, but he induces her to say, "To assure her gambling is not a habit with him, he remains away from business until an opposition stock crowd nearly breaks him."

The production is skimpy, but it didn't call for much. There is little excitement, but more humor aids, and it makes a pleasant enough, probably, weekly release for the Fox name. The picture distinguishes no one.

A bad error of commission—and it is happening often in pictures—was the young couple, after walking and driving in the open for four miles in a blinding rainstorm, suddenly appear in the parlor, as they arrive at shelter, both apparently perfectly dry. That seems to be caused by taking all scenes called for in one set continuously, without the director remembering how heavy he had made his rainstorm. It's a custom, though, that has endured. There seems to be different opinions about it. It certainly does tend to make picture acting quite mechanical, if it weren't always that, and if it won't be always that, Sime.

THE LYING TRUTH

The Eagle Corp. sponsors "The Lying Truth," distributed through the American Releasing Corp. The picture is billed as a Marion Fairfax Production, Miss Fairfax having directed it in addition to writing the story. The feature has a story of small town life not altogether new in its development but sufficiently interesting to hold the attention of screen audiences in houses for which it has been made.

The proprietor of a small town newspaper discovers his publication is losing prestige largely due to the lack of pep on his part and that of his employees. His death is hastened when his wayward son is discovered to be a drug addict. The paper is willed to his stepson who endeavors to put it over, notwithstanding the long list of creditors and the amount of back salary due the crew. He editorially attacks the town powers and becomes involved in various difficulties which terminate in having the paper blacklisted. In order to bring it back he decides to create news and frames a fake murder, offering \$1,000 reward for the capture of the alleged murderer. At the time of developing his scheme a body is discovered and the finders demand the reward. He publicly makes known the supposed murder is a ruse, but upon discovery that the body which was located is that of his step-brother, he is held on a murder charge. The matter is straightened out when a note is discovered written by the dead man, stating he was about to commit suicide. A love angle is introduced here and there and is brought to the front in the final footage.

The cast displays the required

strength. Pat O'Malley easily takes first honors, with Marjorie Daw playing the other lead creditably. Others are Noah Beery, Tully Marshall, Adele Watson, Clair McDowell, Charles Marlies and George Dromgold. Conspicuous among the players is Pete Schmidt, the press agent for the producing company, in a reporter role. The rural settings fill the bill in the production end.

"The Lying Truth" has been made to sell at a price. For houses that do not demand first-line attractions it will deliver the goods. Hart.

MAN OF COURAGE

William Gregory.....E. K. Lincoln
 Stephen Gregory, his father.....Spottswood Aitken
 Morgan Deane.....Fred Bloom
 Dorothy Deane.....Millicent Fisher
 Mrs. Deane.....He'len Dunbar
 Johnny Rivers.....John A. Eberts
 Aquila, a bandit.....James Youngleer
 El Cholo.....George Gebhart

Here is a real bad boy and it is surprising E. K. Lincoln, the star, could have permitted himself to be presented in a story such as this and with the direction he received. The picture is presented by Nathan Hirsh and is released through the Aywon Film Corp. The identity of author and director is not disclosed, and it is just as well, for they could never get another job on the strength of the showing made here.

Whoever handled the cutting and the titling also did a job to be thoroughly condemned. On the whole the picture is about as badly a botched-up affair as has been seen in years.

In story it is an attempt at a combination of society drama and western. Lincoln has the role of a mollycoddle son of wealthy parents

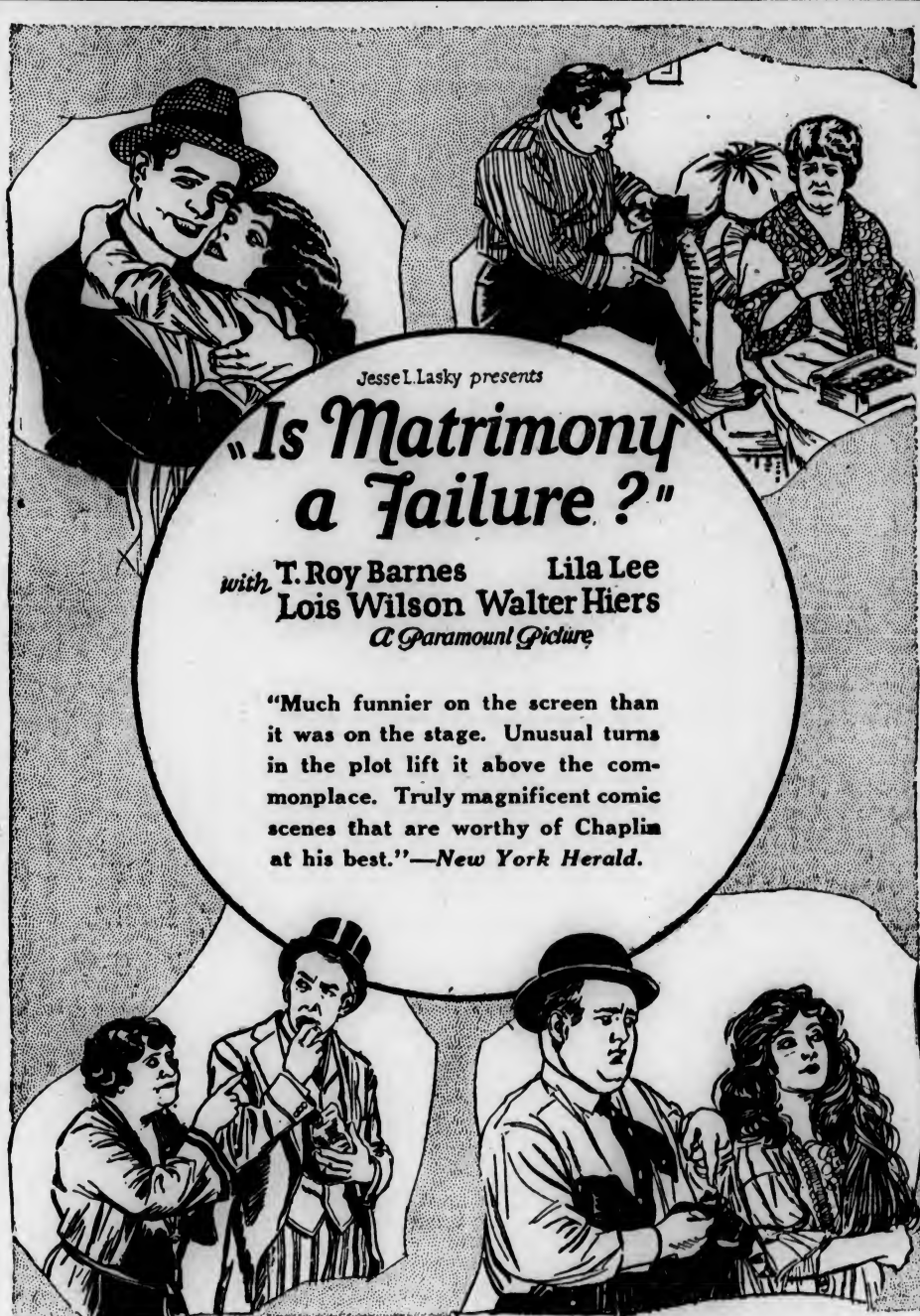
whose regeneration is brought about through being hit on the head and shipped off in a freight car in dress clothes. In this attire he hits a border town just at the time that his former sweetheart has been carried off a transcontinental train by a band of Mexican bandits, and he goes to her rescue, establishing his manhood when he manages to rescue her from the hands of the hold-up men.

Millicent Fisher plays the lead opposite Mr. Lincoln and looks very well when under sunlight, but fails to register under the studio lamps. In riding attire, with hat well down over face, she appears youthful and vivacious; in evening costume, however, she fails to stand out.

Mr. Lincoln's performance cannot be commented on in this picture with anything like justice to him. He has been cut in and out of the picture with such glaring disregard to detail that one wonders at times whether he is a protean artist. He is shot in dress and dinner clothes and walks from one scene to another with the clothes changing en route. Spottswood Aitken gives his usual studied character performance as his father, while Fred Bloom enacted the role of the heroine's dad. No mention is made of the identity of the heavy, who gave a good performance.

The farther away you keep from this one the better. Fred.

Louise Dresser has started work on her first screen production for Famous Players in the coast studios. Following the preliminary screen tests, Miss Dresser was placed under contracts to do six features for the same company.



From Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg. Directed by James Cruze. Scenario by Walter Woods.

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION



(3 col. adv. Mats at exchanges)

COAST FILM NEWS

Los Angeles, April 19. "Snub" Pollard and his new bride have purchased a home in Hollywood.

Alice D. G. Miller author of several screen successes has been added to the Goldwyn scenario staff.

George Randolph Chester, author, is member of Universal's scenario department in an executive capacity.

Betty Compson is doing "The Bonded Woman" under the direction of Philip Rosen. Exteriors are mostly to be made at San Francisco where the harbor will be utilized for much of the story.

In "Borderland" and original story by Beulah Marie Dix is the present vehicle for Agnes Ayres at the Lasky lots. Miss Ayres has a double role. Milton Sills, soon to become a star in his own right, supports Miss Ayres.

"The Gilded Cage" is about completed. Sam Wood is now directing

the final scenes of this Gloria Swanson feature.

C. H. Roach secretary and treasurer for the Hal E. Roach studios, left Saturday on a trip East. He will be gone six weeks.

As yet Cecil B. De Mille has not started "Manslaughter." Out at Laskys they say the director-general will commence work the latter part of the month. Meanwhile he is still taking a rest.

Irvin Willat is preparing "The Siren Call" which he will direct for Famous this month. Dorothy Dalton will be featured.

Work has just commenced on "Burning Sands," the new George Melford production for Paramount. Milton Sills and Wanda Hawley have the leading roles.

Penrhyn Stanlaw plans to start this week on his production of "Pink Gods" from the book "Pink Gods and Blue Demons," by Cynthia Stockley. Anna Q. Nilsson is the only player so far announced.

In Harold Lloyd's new comedy

for Pathe, as yet untitled, more than 250 extras are receiving plenty of work. Small town scenes require the presence of the added help.

M. D. Gardner, assistant to Vice-President Abraham Lehr at Goldwyn studios, has been nominated for the office of Mayor of Culver City.

Elliott Dexter is home from a lengthened tour of Europe. He will support Clara Kimball Young in her next picture.

"Paul" Parrott begins a new comedy this week which will have for its locale the North pole. Al Santell is scheduled to direct. Jobyna Ralston and Eddie Baker are to be chief support.

Kenneth C. Beaton (K. C. B.), newspaperman spent a day with Harold Lloyd at the Roach lots last week. K. C. B. is now a full fledged resident of Hollywood.

Jackie Coogan is getting his first taste of music with work. In his present special production "Oliver Twist" a six-piece orchestra is aiding Director Frank Lloyd to make the scenes more real.

Frances Marion is home from the East and is preparing the continuity for "East is West" which Constance Talmadge will start in about a week.

Chester Bennett and his "Snow Shoe Trail" company headed by Jane Novak are back from location at Truckee. Douglas Dawson is assisting Bennett.

"Brothers Under Their Skin" Goldwyn feature, direction of E. Mason Hopper, is well under way. Claire Windsor, Helene Chadwick and Mae Busch have important parts.

Ruth St. Denis has been engaged to supervise the dance scenes in "The Bitterness of Sweets" which Rupert Hughes has written and is

directing for Goldwyn. Colleen Moore and Antonio Moreno have the leading roles.

Gloria Swanson left Los Angeles last week for Europe via New York. She will be absent from the local Lasky lots for eight weeks.

Reginald Denny, U. star, sustained a fractured ankle in a fall on the U. lots last week during some risque scenes. The player will be out of the "line-up" for at least six weeks, according to the report.

J. A. Howe veteran picture director who was prominent in the early days of films has been added to the directorate staff at the Roach lots. Howe at one time supervised a comedy with Lillian Gish, Blanche Sweet and Bobby Herron among the minor cast.

Mme. Andree Peyre noted French aviatrix who lost three brothers in the French air service during the war makes her American screen debut as a plane pilot in "The Riddle of the Range." Pathe serial starring Ruth Roland now being made at the United lots.

After a long spell of idleness Balboa Beach is to be again used for location. Paramount's "The Man Unconquerable" will have a series of pearl fishing scenes made at the famous site. Joseph Hanabery is directing the film now well under way. Sylvia Breamer plays the feminine lead.

Victor H. Clarke is acting general manager of the Lasky lots during the absence of Charles Eytan who left last week for China accompanied by Mrs. Eytan (Kathlyn Williams). Mr. Clarke has been at the West Coast studio for several months as special representative of the production department for Paramount.

Mary Pickford celebrated her 27th birthday last week. Accompanied by her husband, Douglas Fairbanks, the star left for a short visit to San

Francisco, following which she will start the revival of "Tess of the Storm Country," under the direction of John S. Robertson, recently with Lasky's London studios.

A new producing company which will make a series of foreign pictures in Austria has been organized, according to a report here. Norman Kerry, who is playing an important part in Peter B. Kyne's "Brothers Under Their Skin," is to be the featured player. Kerry leaves for Europe this week at the completion of the Kyne picture for Goldwyn's.

Director Emmett Flynn is about through with "A Fool There Was," the special Fox picture for the season. Jack Ford is to direct another special for Fox, which will start in a week or so. The cast for the new film will include Tom Santschi, Bessie Love, Virginia Valli, David Butler, Tully Marshall, Eddie Gribbon, Pat Moore, Gordon Griffith and George Hackathorn.

FRENCH PICTURE NOTES

Paris, April 2.

During the week ended April 8, there were trade-shown in Paris 33,025 metres of films (compared with 31,752 for the previous week, and 41,975 metres the corresponding week of 1921) released by First National, 1,700; Paramount, 3,595; Erka (Goldwyn), 2,000; G. Petit (Vitaphone), 2,145; Select Pictures, 2,600; W. Fox, 2,400; Gaumont, 4,220; Pathe, 3,540; Harry, 3,010; Agence Generale Cinema, 2,345; Union Eclair, 1,250; Aubert, 600; van Goltzenhoven, 2,310; Films Artistiques, 2,000. Goldwyn agents, Erka Co., issued special invitations for a special of redemption, drama with Clara Horton and Cullen Landis, and Chaun cheu soi, comic with Mr. and Mrs. De Hoven.

Pathe Consortium (picture producing) and Pathe Cinema (film manufacturing) have been at loggerheads for some months past, with repeated mutual threats of legal proceedings over money matters. Wiser counsels now seem to have prevailed, for the persistent report is launched that the hatchet has been buried and the two large corporations without again amalgamating will henceforward work in affectionate harmony.

Nearly 400 exhibitors, representing over 1,000 establishments, met at the annual meeting of the Motion Picture Directors' Syndicate last week, presided by L. Brezillon. The alleged lamentable situation of the French film, caused by heavy taxation, was lengthily discussed without reaching any solution excepting the voting of a motion calling on the fiscal authorities to revise the present form of collection and to suppress taxes imposed uniquely on picture halls. Uniform taxation was the war cry.

INSIDE STUFF

ON PICTURES

The probabilities for special pictures at the \$2 top scale come in for discussion often nowadays. In New York for a legit house the chances for a \$1.10 top scale seem slim, owing to the extensive rental necessary for the house. It's going to be a picture that carries every confidence before Broadway will see another \$2 top hung up for a super.

The sailing last week of D. W. Griffith brought in the daily press a denial from Will H. Hays that he was asked to arbitrate the question of the rights to "The Two Orphans." Mr. Hays is quoted as having said: "Mr. Griffith was here with his lawyer and Mr. Fox was here with his. I said nice things to them and they said nice things to me. Then they decided not to make any fuss and settled it themselves." The question remains just what Mr. Hays considers violent language.

Marcus Loew is in a dilemma. Loew's new State, San Francisco, opens May 13. It's about an important opening as any circuit could have. The national convention of exhibitors is to be held at Washington May 8-13. Loew classes as an exhibitor, one of the biggest. He is trying to decide where to go. Both Frisco and Washington are calling. Through his extreme interest in the exhibiting end of pictures, Washington may get him and a personal representative delegated to attend the Coast inaugural.

Metro will likely hold back "The Prisoner of Zenda" until later in the season, possibly not showing it until early fall. But July or August may see it displayed in a Broadway theatre. The intention to exhibit the special this spring has been abandoned, as forcing too long a stretch from a legit house to the first runs. The Shuberts offered Metro the Astor, New York, at \$4,000 weekly rental, thought by the Shuberts to be a soft price, since it was not so long ago they were asking \$4,800 a week for that Broadway theatre. Some one will have to tell the Shuberts yet the war is over.

Censorship in 44 of the states is a dead issue until next fall when the reform element, well organized in all of these states, is going to come to the fore again and make a fight for regulation of the screen. In each of these states some sort of an association of the picture interests will have to put up a battle. Who is going to direct that battle is a question at present in the light of recent developments, but in the event of a more recently formed association taking the battle seriously and lobbying in the right direction it seems timely to hazard a guess as to who will handle the dough bag. Just who will it be who will have charge of the disbursement of the funds? What is his record? That "no one reads Variety" may make it easy to a certain extent for one of the possible candidates for the berth to get away with almost anything he might want to.

A little more inside on independent producing costs has cropped up within the last week. Rival camps are claiming to have the low down on the cost of "The Curse of Drink." Harry O. Hoyt, who directed the picture, has stated that the completed production cost \$24,000; others maintain that it showed but \$15,000 on the cost sheet. It looks more like "the curse of talking too much." The encouragement of independent production cannot be brought about if the exhibitors have too much of an inside on production figures, especially as they are wont to gauge what their rentals should be from those figures and without a pretty fair profit, the independent producer is going to be ready to quit the field just at the time when he seems to be hitting his stride and working out a fairly comprehensive solution of the high rental proposition for the exhibitor.

The loan shark in the picture field is becoming exceedingly active again with the advent of a boom in the independent production field. He has a few new gyms worked out for those who are up against it and in need of money to finish productions. The usual manner is to exact a note for \$20,000 on a \$15,000 loan. The rate of interest is the legal one, but the borrower pays both interest and principal on \$5,000 that he doesn't receive at all. Coupled with this are also the usual insurance graft that has always gone hand in glove with the film loaning, and in addition when it comes time to place the picture with one of the distributing companies, the loan man usually has the power to steer whichever way he wants the producer to go and declares himself in for another cut on the contract.

E. J. Rosenthal returned to New York last week after a trip, and handed Variety the visiting card of H. W. Smith, the Tulsa, Okla., manager. It was endorsed on the back by Mr. Smith. It seems E. J. walked into Mr. Smith's office and found him reading Variety. "What paper is that," said E. J. "That's Variety," answered the manager. "Never heard of it," said E. J. "I didn't know they had races out here," he added. "This is not a racing paper," said Mr. Smith; "this is the best all around show sheet in the world." Will you put that in writing?" asked E. J., as a kid. "I certainly will," answered Mr. Smith, who thereupon endorsed upon his card the following:

"Variety is certainly the goods. Its picture dope is great. I get more information, not influenced by advertising, from Variety than all the others combined. H. W. Smith."

Recently there has been considerable agitation regarding the grafting

Keep Your Dates Open for This!

Marshall Neilan's

latest production
for First National

'FOOLS FIRST'

with

Claire Windsor Richard Dix
and Claude Gillingwater

Suggested by Hugh MacNair Kahler's Story
Photographed by David Kesson and Karl Strauss

A First National Attraction

We've Seen It! Wait Till You Do!



EXHIBITORS WANT PRESIDENT TO OPEN THEIR CONVENTION

Washington Expects 4,000 Theatre Owners—Harding Receives Embossed Invitation—Banquet and Ball Planned

Washington, D. C., April 19. President Harding has been invited to attend the opening session of the convention of the Motion Picture Theatre Owners, to be held here May 8-12. The executive council of the organization, led by Sydney S. Cohen, were received at the White House Friday and tendered the chief executive an embossed leather bound invitation. In response, the President expressed his interest in the work of the organization and the coming convention.

It is expected by the convention unit of Washington, which consists of Sidney B. Lust, chairman; Harry M. Crandall, Julian Brylawski, Lawrence Beatus, William C. Murphy, Maurice Davis, Fritz D. Hoffman, Augustus Gumpert, Tom Grant, Earle F. Dorsey, Nelson B. Bell and Samuel Boyd, that at least 4,000 delegates will attend. The convention will be one, if not the most, important gatherings of its kind in the motion picture industry ever held in this country.

The sessions will be held in the Gridiron room of the New Willard hotel. At the same time there will be held in the Coliseum, Ninth street and Market place, and in the crystal room of the New Ebbitt hotel accessories exhibits displaying every art and industry connected with production, distribution and exhibition of motion pictures.

A reception and ball will be given in honor of the exhibitors and their families and friends on Wednesday night, May 10, while on Friday night, May 12, a banquet will be given. The entire visible hotel space of Washington for the week of May 8 has been definitely reserved by the Washington convention committee, 900 rooms having been obtained.

Sydney B. Lust, chairman of the main committee in charge of arrangements for the convention, announced Wednesday the sub-committee assignments of the members of the convention committee.

The personnel of the sub-committees is as follows: Convention, Sydney B. Lust, chairman; Tom Grant, vice chairman; program, Harry M. Crandall; publicity, Nelson B. Bell, chairman; Earle F. Dorsey and Tom Grant; accessories, Sidney B. Lust, chairman; Julian Brylawski and William C. Murphy; banquet, Julian Brylawski, chairman; Harry M. Crandall; reception, badges and decorations, Morris Davis, chairman; Sydney B. Lust; hotels, Tom Grant, chairman; William C. Murphy and Augustus Gumpert; speakers, Harry M. Crandall; finances, Julian Brylawski; auditor, Fritz D. Hoffman; secretary, Samuel M. Boyd; auxiliary entertainment, Messrs. Milstein, Wilson and Relchert, Washington branch managers of the Fred B. Warren, Vitagraph and Selznick corporations.

BENNETT'S MELODRAMAS

Whitman Bennett is to start production on a series of melodramas in the near future. The pictures are designed to meet the demand of the smaller houses in the outlying districts.

A number of the popular mellers of the old combination stage are to be secured for the organization, and while the titles are to be retained, a modern story based on the original is to be offered in the screen versions.

MADGE KENNEDY'S 'DEAR ME'

Madge Kennedy, who is to return to the screen during the summer, has secured the picture rights to "Dear Me" from John L. Golden. The play was written by Luther Reed and Hale Hamilton, and Grace LaRue and Hale Hamilton were co-stars.

Miss Kennedy intends making either two or three pictures during the summer, and will return to the legitimate stage next fall. The price for "Dear Me" was \$20,000.

The Rose is the name of the picture theatre to be built in Troy, N. Y., by Jacob C. Rosenthal. It will be on Congress street and cost \$115,000.

EXHIBITOR PRODUCING OUT OF QUESTION NOW

**Penna. Theatre Owners Vote
This Is Not Time to
Start**

Pittsburgh, April 19. Various resolutions to oppose church and department store exhibitions of pictures were framed at the annual convention of the Motion Picture Owners of Western Pennsylvania. At the Fort Pitt Hotel last week the convention outside of its business sessions was featured by an elaborate banquet Monday night, attended by 500 exhibitors, and by Sidney S. Cohen, national president of the organization; M. J. O'Toole, national chairman of the Public Service Committee. The latter two were the principal speakers.

Mr. Cohen when asked about the forthcoming election for the office which he now holds, submitted the inquiry, "The mortuary division of the committee on rumors," officers of the Theatre Owners' district organization admitted they have entertained vague notions of the body entertaining producing and distribution, but state the turbulent position of affairs makes it out of the question at this time at least.

STOLL MIX-UP

**"Sherlock Holmes" Picture Subject
of Controversy**

The Stoll film folk in London are in a jam with the Alexander Film Corporation. The issue developed from the Alexander firm's contract with Stoll for the American rights to the 15 Stoll pictures of the "Sherlock Holmes Adventures." The Alexander concern has been advertising the productions since autumn, when the agreement was signed. The A. organization has disposed of most of the U. S. territory, meanwhile.

The hitch occurred when the Stoll people claimed the Alexander firm had lapsed a day in picking up a negative shipment and refused to recognize the Alexander order for the lift thus lapsed. The Alexander concern countered by showing that the Stoll people had lapsed several days in deliveries prior to the one where their order was 24 hours late. The Alexander firm further claims in a statement issued, that the failure of the Stoll people to deliver the negative is manifest of a desire to appropriate for themselves the big market the Alexander firm created for the "Holmes" pictures through a country-wide publicity and sales campaign prosecuted at considerable outlay.

To offset this claimed misappropriation of their enterprise, the Alexander firm claims the Stoll people are attempting to create in this country a new releasing organization, designed to handle the Stoll "Sherlock" productions.

NEW CHICAGO CENSOR

**Propose Board of Three to Relieve
Police Chief of Details**

Chicago, April 19.

The judiciary committee of the City Council, of which Alderman Oscar Olsen is chairman, is drafting a new ordinance on picture censorship.

A tentative ordinance was submitted to the committee by a special citizens' committee of which Judge Hurley of the Superior Court was chairman, and will probably be taken as a basis for the new measure.

The new ordinance will provide for the appointment of a commission of three, each member at \$5,000 a year. In the new ordinance provisions are made to leave Chief Fitzmorris as head of the censorship board, but he is to be relieved of much detail work by the commission.

SUPER-CENSOR BILL KILLED BY GOVERNOR

**Inquisitorial Powers Might
Open Way to Serious
Abuses**

Albany, N. Y., April 19.

In the final windup of the 30-day Legislative bill period at Albany, Governor Miller of New York vetoed the Lusk bill which would have given arbitrary judicial powers to the Motion Picture Censorship Commission. While so long as the present personnel of the commission is maintained, there would be little chance of the misuse of the additional power, the Governor argued. The right of promiscuous examination into the books of the motion picture industry by irresponsible persons might work a serious disadvantage to the legitimate ends of the business.

The Governor approved the Duke bill amending the penal law, making the possession of a put-and-take top or other gambling device a misdemeanor. This is practically the only legislation the New York Civic League secured in its original form.

The Governor also approved the Pitcher bill, licensing pool and billiard rooms in cities, towns and villages outside of New York and Buffalo. This bill, however, had been emasculated, so that much of its teeth had been withdrawn and as it stands is purely a regulatory and tax measure.

The Governor disapproved of the Judson bill designed to prohibit deductions for entertainment from incomes in filing returns for the State income tax, and to limit deductions for worthless debts to those incurred in the regular course of business.

The triplet prohibition enforcement measures concerning which the Civic League made such a concentrated drive failed of passage in the Legislature.

The industry at large were very much surprised late Saturday when the quiet tip off came from Albany that the Governor had vetoed the Clayton R. Lusk bill which would have practically given the Censor Commission the powers of a regulatory body instead of the licensing board. The Governor's friendship for Senator Lusk is well known, and it was believed that the bill that he sponsored would surely be signed.

The inside of the fight was handled by the N. A. M. P. I., which also provided the material for a brief which was drawn by the Famous Players legal department for presentation to the Governor. Whether this brief was forwarded to Albany through the Hays organization is unknown.

It was the national association that first got word from Albany Saturday night the bill had failed of signature, although William A. Brady had had private advices from Albany earlier in the week the outlook for the bill being signed were slim. Brady and George Kerr, his general manager, were active in Albany during the week trying to bring pressure to bear.

The Lusk proposal designed to amend Chapter 715 of the Laws of 1921, entitled "An act to regulate the exhibition of motion pictures, creating a commission therefor and making appropriation therefor" generally.

One provision of the bill prohibited a fee being charged for scientific and educational films, except the necessary expense incurred by the commission in the manufacture and distribution of the identification matter required to be exhibited on such films.

The real intention of the measure was to give the picture censors power to subpoena persons before them.

MARSHALL NEILAN HERE

Marshall Neilan arrived in New York from the coast last week and will remain for about a month.

Negotiations with the newly formed Rowland producing and distribution company are behind his trip.

Neilan is under contract to F. J. Godsal at present, and it is believed that the contract still has some time to run.

Neilan is to sail for Europe today and will remain abroad for eight weeks, dividing his time between London and Paris.

BRANDT DINNER

**Retiring President of T. O. C. C.
Heartily Remembered**

William Brandt, who retired as president of the Theatre Owners' Chamber of Commerce, was tendered a testimonial dinner last night at the Ritz-Carlton by the members of the organization. At the same time the new officers of the Chamber for the ensuing year were installed.

The dinner to Brandt not only was a testimonial from his associates in the Chamber but was participated in by the F. I. L. M. Club and a number of the producing and distributing organizations. The membership of the T. O. C. C. presented its retiring president with a silver service costing about \$1,200; a gold engraved tablet and a life membership in the organization of which he was the organizer. Under his guidance it grew to be the most influential of local exhibitor bodies in the country.

Presentations were also made to Brandt from the F. I. L. M. Club in recognition of his bringing about the joint arbitration board under which both organizations are now working, and by the Producers and Distributors Association, Inc., as well.

The speakers were Will H. Hays, Sydney Cohen, Charles O'Reilly and William Landau, the newly elected president of the Chamber. Senator James Walker was the toastmaster for the occasion.

RACHMAN SUIT WITHDRAWN

The libel suit of Ben Blumenthal against Samuel Rachman has been withdrawn and the differences that have existed between the partners in the Hamilton Theatre Corporation of Berlin, Germany, have been adjusted. Rachman has resigned from the active management of the theatre and producing company, although he will retain his stock in the organization.

GENERAL DISTRIBUTION UNITED ARTISTS' PLAN

**Hiram Abrams Expected to
Make Statement on Ar-
rival in New York**

Los Angeles, April 19.

Hiram Abrams, Dennis O'Brien and others of the United Artists party which has been in conference here for two weeks with Chaplin and the Fairbanks are scheduled to start back east around mid-week.

While nothing of their deliberations has leaked so far, in a definite way a flock of reports is in circulation, the most plausible being that the "Big Four" propose extending operations to the wholesale purchasing of independent features and a policy of taking outside product under sharing arrangement.

United Artists has handled half a dozen features within the last six months, notably three of the Rex Beach productions, and it is supposed that the coast conference was called for the purpose of discussing extension of this operation.

The Griffith office in New York would not comment upon the reports during the absence of Mr. Griffith, who will sail for home May 3. Whatever has taken place in Los Angeles, it was declared, will not be made public until the return of Mr. Abrams to New York, when a statement will probably be issued.

EVA NOVAK'S OWN COMPANY

Los Angeles, April 19.

Eva Novak, sister of Jane Novak, and last in pictures with Universal, is to make her own pictures. E. L. Butler and William Reed, well known here, are backing Miss Novak in her new venture. The company will produce a series of five-reel features using mystery themes for each production.

BERLIN FILM NEWS

By C. HOOPER TRASK

Berlin, April 2.

At last an attempt to open an American picture theatre—but what an attempt! The theatre itself, the Alhambra, situated well out of the populous district, at the further end of Kurfuerstendamm (mistake No. 1)—the theatre itself is far from bad. The architects, Bischoff and Wilms, have given the facade much the appearance of the Rivoli, New York, and the interior, although taking little advantage of balcony space, is tasteful and refined. The finishings are not, is true, up to the general class of the house; the aisle carpets, for instance, are shoddy and of a disharmonious hue, while the same may be said of the upholstery of the orchestra seats; but this is understandable, as the final cost more than doubled the estimate, and it detracts little.

From the Americans they have also learned the value of the organ; one is built into the proscenium; but the use of this instrument as an accompaniment to the feature has not yet penetrated; the orchestra plays throughout. And then this orchestra is much too small and very inferior in quality—and in Berlin excellent musicians may be had for a song. A good conductor is also lacking, and in Germany, the land where the breed flourishes, this is inexcusable. That they should have the intelligence to put the orchestra where some one can see it and realize that money is being spent on it is, of course, too much to expect.

The opening program consisted of pauses and pictures; even now and then in the intermissions. It ran as follows: Overture; pause; organ recital; pause; scenic; pause; "The Waves of Life and Love," feature; combination of an utterly impossible scenario with pitiful attempts at acting by Fern Andra; pause (this time only 35 minutes by the stop-watch). "The Beautiful Galathea," one-act operetta by Suppe, badly, shabbily staged, but well enough sung and acted by Lilly Flohr, Julius Liehn, Waldemar Henke and Elisabeth van Endert. And for this they have the nerve to charge 50 marks when the Ufa Palace is charging 20 for "The Loves of Pharaoh." Half-filled houses are the rule, and will be till the management comes to.

After one of the most expensive publicity campaigns yet waged in Berlin as advance work for the showing of a single feature, the

culmination was reached when, March 7, the Prana Film Co. gave a ball in the buildings of the Zoo (strange as it may seem, the most fashionable place to do this sort of thing) solely for the purpose of showing off their film, "Nosferatu." They called it "The Festival of Nosferatu," and expenses were about cleared, which is pretty good when one considers the amount of publicity they raked in.

The film itself, now playing at the newly opened but tasteless Primus-Palast Lichtspiele, was not worth all the shouting; after all is said and done, a still-born "Calligari." The plot, which is taken from the English novel, "Dracula," by Bram Stoker, is thriller stuff, and in book form may, must have raised several hairs; it was a best seller in its time, and still returns in the 50-cent reprints. It concerns Count Orlok, a vampire called the Nosferatu, who loves to suck people's blood (young girls and juveniles being his especial favorites apparently), and one of whose favorite amusements is sleeping in a coffin and having himself sent per freight packed in said crate. The early part of the film consists of a trip by Hutter, a young clerk, to the castle of the ogre; at midnight the male vamp appears in his room, etc. The second half sets forth the sacrifice of Ellen, Hutter's young and charming wife, who to save others allows the Nosferatu to come to her and keeps him there until after the first cock crow, which makes his evil spirit expire. The direction of F. W. Murnau is far from extraordinary, but achieves occasionally an effect of real horror. The best acting is done by a fresh young juvenile, Gustav v. Wangenheim, in the role of Hutter. The make-up used by the actor of the title role is in the right lighting most effective. To those who know German it will be quite amusing to hear that this play's name is Schreck and the scenic designer Grau. Business has been good here, but the special publicity must be taken into reckoning.

Albertina Rasch is going in for films in Vienna. As star with the Sascha Co. she is making a picture under the direction of Thomas B. Walsh, scenario by Buron Georges. Rasch is at present taking a treriors in the high snow mountains of the Tyrol and Styria. The venture is aimed for American consumption.

WORST OF THE SLUMP OVER, THINKS BROADWAY EXHIBITORS

Business Showed Healthy Climb with Easter—Last Week Big Houses Sec-Sawed—Strand Drops \$10,000 Below Previous Week, Getting \$19,500

Business sec-sawed on Broadway last (Holy) week, with several of the houses getting an increase and others falling off in their gross. The notable drop was that at the Strand, where Chaplin in "Pay Day" was held over for the second week, with Anita Stewart added in "The Woman He Married." Business dropped over \$10,000 as against the previous week, when Chaplin alone with a short subject program was the bill.

The Capitol came back strong with a jump of \$6,000 over the week before, and the Rivoli with the "Good Provider" did a corking week's business.

Early this week it was pretty generally conceded along Broadway that the worst of the slump had passed, and business was now climbing. It would continue to do so until the hot weather hits, it was claimed.

The changes on the week coming are the passing of "The Loves of Pharaoh," from the Criterion, with Lewis J. Selznick taking over the house for two weeks beginning Sunday for "Reported Missing." The deal is on a percentage basis, with the theatre receiving a guarantee. "Sisters" at the Cameo is still holding on, and is to be continued at the house for an additional two weeks until "My Old Kentucky Home," also released by American, will be presented there.

Estimated business last week: Cameo—"Sisters" (Cosmopolitan-American). Seats 560; scale, mats., 55; eves., 75; Sats. and Suns., 75 straight. Picture in second week, held over on strength of first week's

showing. Drew almost \$5,000; must do \$1,800 by Tuesday night to remain going. Topped that figure both weeks.

Capitol—"When Romance Rides" (Goldwyn). Seats 5,300; scale, mats., 35-50-\$1; eves., 55-85-\$1.10. Business picked up over the previous week with the screen version of "Wildfire" getting around \$31,000.

Central—"Your Best Friend" (Warner Bros.). Seats 960; scale, 55-85. House taken over on guarantee to Universal. Warners wanted to get on Broadway for a break against the opening of "The Good Provider," which also has Vera Gordon as star. About \$6,000 on week. Business better this week with outlook that the gross for the two weeks will go to about \$15,000.

Criterion—"Loves of Pharaoh" (Famous Players Special). Seats 1,100. Scale, 55-\$1. Will be withdrawn Saturday after eight or nine weeks on Broadway. Drew \$3,000 last week. "Reported Missing," the Selznick picture, goes in for two weeks beginning Sunday. "Pharaoh" will not be released until next fall by Famous, although Rialto and Rivoli will play picture some time next month.

Rialto—"The Crimson Challenge" (Famous Players). Seats 1,960. Scale, 50-85-99. Dorothy Dalton, star. Business dropped little at this house, gross going to \$18,700.

Rivoli—"The Good Provider" (Cosmopolitan-Paramount). Seats 2,206. Scale, 50-85-99. Vera Gordon and Dore Davidson featured. Proved to be an unusual draw last week, picture moving to the Rialto this week, it being the second Cosmopolitan production to achieve

this honor in two weeks. Gross, \$22,500.

State—"One Glorious Day" (Goldwyn) and "Turn to the Right" (Metro). Seats 3,600. Scale, mats., 35; eves., 55. Two features splitting week with two eight-act vaudeville shows, also splitting. Business off somewhat last week, gross dropping to around \$17,000.

Strand—"Pay Day" and "The Woman He Married" (First National). Seats 2,989. Scale, mats., 35-50-85; eves., 50-85. Chaplin comedy held over for second week, with Anita Stewart feature added to bill. Mistake seemed to be in retaining Chaplin comedy, which failed to make good the first week, except to serve as tremendous draw on opening day. Business, because of hold-over and Holy Week, perhaps dropped about \$10,000 below that of previous week. Gross last week around \$19,500.

GRADWELL LEAVES WID'S

Ricord Gradwell, who undertook the general supervision of Wid's releasing organization, is reported to have stepped out of the company Tuesday afternoon. At the offices of Wid's it was stated Mr. Gradwell was not there and they did not know when he could be seen. Utter ignorance of the fact that Mr. Gradwell had resigned was expressed by someone who professed to be his secretary.

Gradwell entered the Wid organization several months ago as personal representative of the Texas money that was interested in the concern. His departure is said to have been caused by the inability of Wid Gunning and he to agree on policy within the organization.

LACK OF KNOWN FILMS KEEPS BUSINESS DOWN

Holy Week Aided by Bad Booking Judgment—"Wandering Boy" Low Mark

Chicago, April 19.

Chicago had no well known first run pictures last week, and the low estimate outside of occasional rain is partly due to this fact. The film that drew the most attention was "The Four Horsemen" and that is a re-run. Entering on its third week at pop prices, running up record business for the Roosevelt. "Where Is My Wandering Boy Tonight" tackled up the flops of the season, even though it finished the second week of its run. The film was expecting a draw from the appeal of the name, but soon after it opened half rate tickets were distributed by the bale. Holy week cut into takings considerably, but the future offers to alibis for poor showing.

Estimates for last week: "Four Horsemen" (Metro). Roosevelt, 2 week. Establishing good record and drawing heavily. Likely did \$15,000.

"Where Is My Wandering Boy Tonight" (Independent Celebrated). Randolph, 2 week. Picture has a cast of unknown, rated as only of fair quality, direction and production, and lacks sufficient merit to bring it over to even acceptable showing. Finished with low water mark receipts.

"Orphans of the Storm" (Griffith). Great Northern, 11th week. On average run has been successful, and film made decided hit. Towards end receipts dropped with regularity, with final week grossing about \$3,700. Closed with house remaining dark indefinitely.

"The Silent Call" (First National). Chicago. Almost human dog "Strongheart" takes lead in this picture and film finished run with about \$28,000 gross. Got good notices and plenty of publicity.

CAPITAL'S LIGHT WEEK RECALLED YEARS AGO

Washington in Better Position for Business—\$8,000 Best Locally for Holy Week

Washington, D. C., April 19. All picture houses felt the Holy Week slump. One local manager stated it reminded him of such weeks eight or nine years ago. Washington, as is generally understood, has not been affected by the general business depression throughout the country. This is due to various causes, principally that this city is not a commercial one and the government, although making large reductions in personnel in an endeavor to get back to a pre-war basis, has created no particular signs of unemployment. Naturally, the theatres have profited by this condition.

Estimates for last week: Loew's Palace (Capacity 2,500)—1st half, Ethel Clayton in "The Cradle"; 2d half, Constance Binney in "Midnight." Neither outdid the other; about even break. Scale, 20-35 mat., 35-50 night. Possibly \$7,000.

Loew's Columbia (Capacity 1,200)—Rudolph Valentino and Dorothy Dalton, second week in "Moran of the Lady Letty." Held up fairly well, although nothing startling, in spite of splendid first week. Scale, 35 mat., 35-50 night. Approximately \$3,000.

Moore's Rialto (Capacity 1,900)—Alma Rubens in "Find the Woman." About usual Holy Week reported. Business looked to have slipped to between \$7,000 and \$8,000. House practically all on one floor, with a few seats in recently constructed balcony, making it seem only fair house when in reality it contains considerable money. Scale, mornings 30, mats. 40, night 50.

Crandall's Metropolitan—House beginning to get into stride again after enforced idleness. Capacity 1,750. John Barrymore in "The Lotus Eater." Barrymore popular here and helped "Jonah" week considerably. Scale 20-35 mat., 35-50 night. Close to \$6,500.

LOS ANGELES APPLAUDS AN ARBUCKLE FILM

Business Picked Up Last Week—Opera Did not Hurt

Los Angeles, April 19.

Business last week showed a decided improvement despite it was Holy Week and that the theatres had been suffering from the biggest slump that had hit the picture houses in years. It was feared that those who attended pictures for the music would flock to the opera last week, but the advent of the Chicago Co. apparently did not affect business in the slightest degree.

The return of Fatty Arbuckle occurred at the New Garrick, where Manager Terry withdrew "Her Husband's Trademark" Saturday and substituted Fatty in "Gasoline Gus," playing at 25 cents matinee and 35 cents nights. This is the picture playing at Grauman's here when the Rappe scandal broke. Arbuckle is getting big applause at every performance.

Estimates for last week: Grauman's—"Bought and Paid For" (Paramount). Seats 2,300; scale, matinee, 35c; evenings, 55c. Jack Holt and Agnes Ayres starred. Used University of California Glee Club as special attraction. The picture is easily the draw this week. William DeMille's name as director means something in this city. Drew \$15,800.

California—"The Night Rose" (Goldwyn). Seats 2,000; scale, matinee, 25-35c; evenings, 35-55c. Lon Chaney star. The picture with Lon Chaney's name is the week's card. Bettered the average business at the house, getting \$12,500.

Kinema—"Sisters" (Cosmopolitan-American). Seats 1,800; scale, matinee, 23c; evenings, 40c. Seena Owen, Gladys Leslie and Matt Moore head cast. Also Lloyd Hamilton in "The Rainmaker." This house was the first of the larger houses to pull prices under 50-cent mark. Business has picked up the last two weeks. House seldom passed \$7,000 mark during past few months. Eddie Horton playing the organ is coming in for some attention. Got around \$5,500.

Mission—"Orphans of the Storm" (D. W. Griffith-United Artists). Seats 800; scale, matinee, 55c; evenings, 55-80c. This Griffith film opened a week ago Wednesday to biggest business the house ever had. Coming in mid-Lent and on the heels of "Turn to the Right," which flopped miserably, it was thought that "Orphans" would not fare well, but even the loges, which sell for a week in advance, have been grabbed up completely and each show nightly is getting capacity. Looks like a run of about eight weeks.

Rialto—Revival week, using seven Paramount successes. One a day for seven days. Sunday, "The Miracle Man"; Monday, "Dr. Jekyll and Mr. Hyde"; Tuesday, "Old Wives for New"; Wednesday, "On with the Dance"; Thursday, "Don't Change Your Husband"; Friday, "Behold My Wife"; Saturday, "Male and Female." Proved a business puller, with the gross going to \$3,000.

Miller's—"The Silent Call" (First National). Seats 800; scale, matinee, 30c; evenings, 50c. This picture is the wonder film of the year out this way. Now in its tenth week, going better than ever. Manager Fred Miller announced it would be taken out in another week and that night the business was so big that he changed the announcement to read—Indefinite. First National is asking and getting more money from the small towns for this picture as the result of its phenomenal run at Miller's. Good for several more weeks. Averaging \$6,500.

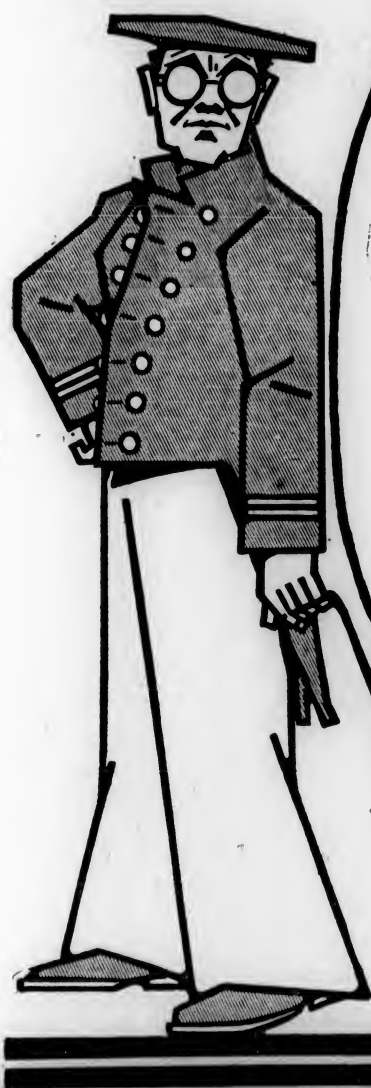
TRIANGLE-AITKEN SUIT

Subordinate Issue of Main Action Comes Up Next Week

After nearly a year of preliminary skirmishing, one of the subordinate issues of the \$3,000,000 suit brought by Triangle against Harry Aitken and others will come up for trial in the New York courts next week, being cited for April 25.

During the year there has been a maze of legal maneuvering, including a fight on motions to examine Harry and Roy Aitken before trial and appeals from various motions and decisions. Next week will see the actual beginning of the main issue, although the case will concern one of the lesser co-defendants.

**SELZNICK
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LEWIS J. SELZNICK
presents

'REPORTED MISSING'

Starring
OWEN MOORE

Directed by Henry Lehman

Louella O. Parsons in *The Morning Telegraph*: "Reported Missing" is rare enough to make it a lily among weeds. One might put a line in bold-faced type saying do not miss this one—it is worth a much longer lease on your theatre."

McElliott in *The Daily News*: "DIRECTION: Swell. PHOTOGRAPHY:

Great. VALUE: 100 per cent. I don't believe I've ever seen before so odd an admixture of seriousness and foolery."

STRONG DOUBLE BILL HELD UP STANLEY

Philly's Pet House Got Beat for Holy Week—"The Golem" Falls Down

Philadelphia, April 19.

Holy Week was only a repetition of poor film business since about March 10. Stanley, with Chaplin, in addition to Constance Talmadge in "Woman's Place," was the only one of the bigger houses to hold up, and even here business was not up to what these two features would be expected to bring.

Aldine had "Hall the Woman," and did fairly well, considering it was a feature without big name, and no special exploitation attempted.

The Stanton flopped once again, and badly. This house has been a hoodoo all year. It is generally considered the Stanley company's own policy of "Stanley Theatre" First, No Matter What, is the reason. In advertising, and even in the order and prominence of reviews in the dailies, the Stanley company insists its big house gets the best play. This, added to the fact that the Stanton has been trying to charge the same admission, has led people to prefer to walk two blocks farther on Market street and get the advantage of the Stanley theatre music program and generally more commodious conditions. The same goes for the Karilton. Neither house is ever boomed in preference to the Stanley.

Estimates for last week: Stanley—"Woman's Place" and "Pay Day" (First National). This combination held up what would otherwise have been an atrocious Holy Week business, but was below expectation by great deal. About \$27,500. Capacity, 4,000. Scale, 35-50c. matinees; 50-75c. evenings.

Stanton—"The Golem" (Paramount). Admittedly flop cause of amazement to those who knew of success in New York. Dailies called it big picture of year, but it froze from start. Hoodoo of house, plus fact film was stuck in without extra advertising or exploitation as if only ordinary program picture, ascribed as reasons of failure. More of play being made for next picture, "Where Is My Wandering Boy Tonight," the company puzzling brains for some means of reviving drooping house. (Capacity, 1,770; scale, 50-75c.)

Karilton—"On with the Dance," "Behold My Wife," and "Don't Change Your Husband" (Paramount). Second week of revivals not so successful as first. Last picture was put in instead of "Old Wives for New" because latter was mangled from first by censors here, and never has had really general showing here when first released. Business last week fluctuated, with total of about \$6,000. (Capacity, 1,100; scale 50-75c.)

Aldine—"Hall the Woman" (First National). House drifting along in sad condition since "Foolish Wives" success. Two weeks found too long for "Molly O," and same is prophesied for present picture. Society draw from Rittenhouse square, but this not enough, and also precludes showing of more snappy, less artistic pictures. All of which puts independent management between devil and deep sea. "Hall the Woman" did about \$6,500. (Capacity, 1,500; scale, 50-75c.)

Other downtown houses also very weak, with Norma Talmadge in "Love's Redemption" at Palace doing about best, Arcadia low with "For Those We Love," and Victoria only so-so with "The Right That Failed."

WESLEY BARRY TOO YOUNG?

Kansas City, April 19.

Warrants were issued yesterday at Oklahoma City for the arrest of John Sinoupolo, manager of the Orpheum, and Tom Boland, manager of the Empress, both of that city, for violating the child labor law in permitting Wesley Barry, youthful film star, to appear at their theatres. The charges against the managers were made by State Labor Commissioner Claude Connally.

The young film artist was here for the week of April 2 and appeared at the Newman and Royal theatres, under the management of the Newman interests, after which he left for Oklahoma, where it was announced he had a number of dates to fill.

LOW TIDE REGISTERED IN BOSTON LAST WEEK

Holy Week Not Wholly Responsible—Loew's State Adds Vaudeville

Boston, April 19.

Following a week when the low tide of business registered as was expected, things began to look up Monday for the first run release house of this city. Easter Monday week has always been a banner one with the picture houses and this year it was no exception. One of the features of the condition last week was that business was better at all the film houses in the afternoon than at night, just the reverse of what is ordinarily the condition in most of those that have the first run privilege.

Another surprise was recorded when Loew's State and the Park announced that as attractions they would have films that played as feature photo-plays in the legitimate theatres of the city earlier in the season. The Park booked in for a week, "Orphans of the Storm," which ran over 10 weeks at the Tremont. The State booked in the "Four Horsemen," which played Tremont Temple for several weeks. This is the first time either of these films has been played at popular prices in this district, and they may get over under the circumstances. When played here before they were at \$2 and \$1.50 top.

The State sprung another surprise when, for this week, it announced as an added attraction, "In Argentina," a miniature musical comedy tabloid with nine persons. It is the first time the house has put on anything but first run films, and it is believed the vaudeville was put in to bolster up the showing of the "Horsemen," and to overcome any effect of the film having played the city before.

Estimates for last week: Loew's State—Sixth week with a seating capacity of 4,000 and playing 25-50 top, showing "Four Horsemen" with vaudeville. Last week house did fairly well at afternoons with Gloria Swanson in "Her Husband's Trademark" and the "Propheets' Paradise" to bolster up bill. Business between \$9,000 and \$10,000, off some, but not to any alarming extent.

Park—40-60 top, showing "Orphans of the Storm." Griffith film with nothing else. Figured that at this scale there are enough people left who did not see it at the Tremont at \$2 top to put it over for week. With revival policy of last week, daily change, did about \$4,000. Was way below business done with "Foolish Wives." All the drop could not be placed on Holy week.

Tremont Temple—"Monte Cristo" (2,400 capacity; 28-40). Now on its sixth week. Business off last week in company with all houses in town, and it is said gross for film was in neighborhood of \$4,000, lowest figure yet registered. Rebound from this low is looked for this week.

Modern—"The Face Between," with Bert Lytell, figured to bring the romantic bunch in and Wanda Hawley in "Bobbed Hair" as support. Capacity 800; 38-40. Did \$4,000 last week with "The Worldly Madonna" and "The Vermilion Pencil."

Beacon—Bill, capacity, and scale identical with Modern. Gross for last week corresponded with that of the sister house.

GRAUMAN OPENING TWO

Met. Will Seat 4,400 and Cost \$3,000,000—Largest on Coast

Los Angeles, April 19.

Work on Grauman's Metropolitan theatre is nearing completion. The theatre and office building, which will represent an expenditure of \$3,000,000, is promised for June. The house is so planned that entrance will be made possible from three streets, Sixth and Hill streets and Broadway.

The house is ideally located and will show Paramount pictures exclusively. It will seat 4,400, by many hundreds more than any other theatre on the Pacific coast. The new Orpheum, Jr. here seats 3,200. Grauman's Hollywood theatre, which will be the largest theatre in the Hollywood district, is also nearing final work. Sid Grauman, who controls several other local theatres, plans to have a double opening if possible.

SAME DOUBLE FEATURE DRAWS AT TWO HOUSES

Grand and Liberty, in Different Sections of Pittsburgh, Do Good Business

Pittsburgh, April 19.

The same double feature at the two largest picture houses proved a good business-getter here last week. The Grand had no especially strong opposition, though the State, a much smaller house across the street, drew fairly heavy returns in the second week of "Way Down East," at 55c. flat rate.

Estimates for last week: Grand—"Pay Day" and "Polly of the Follies" (First National). (Seats 2,500; scale, 25c., 40c., 55c.) Chaplin and Constance Talmadge, stars. Publicity comparatively light, management counting on popularity of stars to attract. Week started strong, fell off in spots in middle, and finished mightily. About \$18,000.

Olympic—"Find the Woman" (Paramount). (Seats 1,100; scale, 25-40c.) Alma Rubens, star. Hall Room Boys comedy, "From Soup to Nuts." Holy Week responsible for decrease in returns, with majority of fans patronizing rival house, Grand. About \$7,800.

Liberty—"Pay Day" and "Polly of the Follies" (First National). (Seats 1,200; scale, 25c., 40c., 55c.) Same program as Grand, did not detract from business at either house, located in different sections. Consistently heavy attendance noticeable all week.

The Duquesne, formerly the home of Shubert vaudeville, which has been showing films for several weeks, is beginning to cut a healthy swath into receipts at other large houses. It is spending more on advertising in the dailies, and last week, with "Luxury," starring Ruby De Reymer, had extra attraction in Anita King, local soprano.

FRISCO HOUSES IMPROVE DESPITE HOLY WEEK

Granada Only Theatre That Is Seriously Affected

San Francisco, April 19.

At least two houses out of the five in the city showed something of an improvement in business last week despite the usual Holy Week slump was present in all amusement lines. As against the better gross business shown at the California and the Strand, the beautiful Granada registered the worst week's business it has had since opening.

"Orphans of the Storm," which opened Sunday, drew \$3,500 on the day with the prices tilted to \$1.

Estimated gross for last week was:

California—"Find the Woman" (Cosmopolitan). Seats 2,780; scale, 50-75-90c. Alma Rubens, star. Around \$16,000; improvement.

Granada—"The Cradle" (Paramount). Seat 3,100; scale, 50-75-90c. Ethel Clayton, star. Business fell off \$4,000 as against previous week, getting around \$12,000.

Imperial—"Grand Larceny" (Cosmopolitan). Seats 1,425; scale, 50-90c. Featuring Elliott Dexter, Claire Windsor and Lowell Sherman. Grossed about \$8,000.

Strand—"The Sea Lion" (First National). (Seats 1,700; scale, 25-75c.) Hobart Bosworth, star. Jumped \$3,500 above previous week's gross, statement showing \$9,000.

Tivoli—"A Midnight Bell" (First National). (Seats 2,200; scale, 40-75c.) Charles Ray, star. Figures went to \$6,000.

COOK COMEDIES CANCELLED

The Fox Film Corporation is suing the New York Hippodrome Corporation in the New York Supreme Court on a contract of August 19, 1921, whereby the Hipp agreed to book a number of Clyde Cook Comedies for 32 weeks at \$1,600 per week. The bookings were to be exclusive, each comedy to be played at least five weeks. The plaintiff alleges that "The Torador" and "The Chauffeur" each ran 10 weeks at the Hippodrome, following which the theatre refused to continue.

Fox asks \$11,250 damages for the remaining period of the contract.

BUFFALO WAY OFF

Lafayette Only Holds Up in Barren Week

Buffalo, April 19.

Bottom out of local business completely past week. Easter shopping fever left theatres high and dry, with all houses affected. Closing of both legitimate theatres failed to relieve situation. Downtown houses helped out somewhat by good draw latter part of week due to Jewish holidays. Lafayette got break on this end, house having big Jewish following and registering strong Thursday and after.

Business estimated last week: Hip—"Three Live Ghosts," first half. "One Glorious Day," second half. Capacity, 2,400; scale, mats., 15-25c.; nights, 30-50c. Got better part of week's business first half. Rogers picture appeared to lack draw. House running at even pace. Between \$6,500 and \$7,000.

Loew's—"Iron to Gold" (Farnum) and "Policeman and Baby." Capacity, 3,400; scale, mats., 20c.; nights, 20-40c. Nothing sensational despite double feature and six-act vaudeville bill. Felt pre-Easter fall-off keenly due to cosmopolitan clientele. Dustin Farnum seldom draws here. Under \$7,000, tolerable.

Lafayette—"Why Announce Your Marriage." Capacity, 3,700; scale, mats., 20-25c.; nights, 30-50c. Did nicely in otherwise barren week. Running on straight five-act policy. Paying real money for shows, but failing to get well-balanced bills. Hammerstein picture neat though failed to draw much fire. Around \$8,000, with Minor, organist, still feature.

PICTURE TRADE 'SHOT'; NEW ORLEANS' LOWEST

Strand and Liberty \$4,000
Holy Week — Lafayette,
Capacity 1,400, \$860

New Orleans, April 19.

The picture business was blasted last week according to reports drifting into this city from the southern territory, the south establishing a new low in the matter of returns.

For the first time in years the Strand and Liberty in this city fell below \$4,000.

Estimates for last week: Strand—"The Green Temptation" (Capacity, 1,700; scale, 30, 55, 83c.) Last picture of William D. Taylor, with Betty Compson starred, failed to combat conditions and Holy Week; \$3,900.

Liberty—"The Four Horsemen" (Capacity, 1,500; scale, 30, 55, 83c.) Flopped at popular prices, getting less than average feature. Seven days, \$3,400.

Tudor—"Reckless Youth" (Capacity, 800; scale, 17, 28c.). Elaine Hammerstein's latest starring vehicle attracted only \$1,800 last week.

Lafayette—"Back to Yellow Jacket" (Capacity, 1,400; scale, 10, 25c.). Still struggling along with meager returns. "Back to Yellow Jacket" did little; \$860.

SHORTAGE OF FEATURE FILMS

The picture exhibitor now is up against one of the worst combination of conditions that has faced him in practically his entire existence of catering to the public amusement demand. His business is just about shot to pieces as a result of the general financial depression which has affected the entire country as a reaction to the war-time prosperity, and atop of that there has come an acute shortage of feature pictures of a really worth-while calibre that is threatening his very business life.

A shortage of pictures was predicted more than a year ago when the entire production end of the industry practically shut up shop and stopped shooting. At that time there was enough over supply on hand on the shelves of the producers to tide over the period that they were slacking up on the making of new pictures. At the same time a number of foreign pictures arrived in the country which helped out for the time being, and production started again. But the producers did not resume on a scale that was anything like that which they were operating under prior to January of 1921. They made pictures but not in sufficient number to make it possible for the man with the house that is using on the average of 365 to 450 pictures a year to keep himself supplied.

There is insufficient regular program production to keep houses of this nature grinding with a daily change policy and a possible double feature day once or twice a week. The independent market with its extra features were the only means to filling out the gap. But the independents stopped entirely on production when the big fellows slowed down their operations. They could not afford to keep going in the face of the regular program competition. This was also true of the smaller releasing companies, and for a time it looked as though the exhibitor through his shortsightedness was just about delivering himself into the hands of a few big distributing companies which would eventually bring about his collapse.

That is almost the situation that is staring him today. The majority of the big companies have string of houses of their own, or affiliated with exhibitor chains, and the smaller exhibitor has to whistle for pictures. Why? Simply because he would not keep the little fellow in the producing game, who was in reality the salvation of the exhibitor, alive.

Right now on the eve of the exhibitor convention, it is time to start something that is going to revive the little producer in pictures. The man that makes three or four productions a year, helps him and he will finally help you. One other word that might be well to drive home at this time is that there are those shouting about the usual scare of the shortage of pictures, and warning the exhibitor against signing up contracts for the future. Don't forget that there is a shortage of pictures right now, and the shortage is going to continue unless the exhibitor comes to the rescue of the little fellow.

The houses the majority of producers are grinding out pictures for are not feeling the death of attractions. They are the houses that are playing a weekly change of program, and consequently not affected to the same extent that the man that must give his public something new every day is. In this regard the producers are also making the greatest mistake of their lives. The big money in films does not come from the one-a-week houses, but from the theatre where the daily grind is in vogue. That after all is picture business. It is the basis on which the entire industry is founded, and unfortunately a majority of those now in the producing game, and some of the exhibitors, too, have lost sight of that fact.

Picture business is a nickel and dime business. It was that when it started, it prospered during the flush war years when everybody had more than they knew how to spend, and now when the country is tightening up its purse strings it is just as surely slipping back to where it began. There always will be room for the big house where first-run with an exceedingly expensive musical and stage setting is given the bigger features, and a high price of admission is charged, but the general run of theatres with the screen will go back again to the admission scale basis which made it the poor man's amusement.

Producers will have to make pictures for that class of theatre, and grind them out with regularity, the bigger houses with a one-a-week policy will have to have 52 a year made for them, but the little fellow will take these as his occasional picture and rely on the rank and file of program productions of a cheaper grade to keep himself going, for these pictures will have to be given to him at a rental price that will enable him to cut down his admission scale and bring the public back to his theatre.

GRIFFITH PAYS FOX \$85,000 FOR WAIVING 'ORPHANS' CLAIM

In Addition Imposes Own Terms for First Run Rights in More Than Fifty Towns—May Increase Profits on Deal to \$150,000

The story of the settlement of the Griffith-Fox dispute over the rights to "Orphans of the Storm" came out this week when bookings of the picture began to appear in Fox theatres all over the country. According to the story passed around among insiders Griffith paid Fox \$85,000 in cash and in addition accepted the Fox demand that the picture be turned over to him (Fox) for first run in over fifty towns where Fox has theatres.

Fox set a scale of rental for these towns which, it is estimated, will represent a loss of around \$100,000 to the Griffith concern. Fox is paying flat rentals as against the plan of Griffith to offer the picture for release on a percentage basis and the \$100,000 comprises the difference between the Fox payments and the probable return from sharing bookings.

With the circulation of this inside version of the affair, interest was renewed in the part taken by Will H. Hays during the controversy. Apropos of the sailing of D. W. Griffith on the Aquitania April 12, the New York "Herald" printed an item purporting to be a brief interview with Hays in which Hays was quoted as observing, "I was not asked to arbitrate the dispute, but I did get Mr. Griffith and Mr. Fox together in my office. I said nice things to them and they said nice things to me. Then they went out and settled their disagreement."

With Griffith en route to London nothing could be learned of his present attitude toward the Producers' and Distributors' Association, headed by Hays. In the reports of the association's meeting last week there appeared no reference of the presence of Griffith or his representative and this circumstance gave rise to the impression that he had stepped out of the scheme. This week it was learned pretty definitely that he has not entirely disassociated himself from the proposition, but is not closely identified with it. Griffith was one of the six principals who obligated themselves to pay Hays' \$100,000 yearly salary for three years and bear their pro rata portion of the cost of running his office.

Other issues more or less parallel to the Griffith-Fox wrangle are said to be pending. One is reported to be a dispute between Thomas H. Ince and another producer over prior rights to a story, and it is declared Ince has made known his determination to insist that Hays pass on the case even if he has to come to New York from Los Angeles to get a ruling.

THE DEFERRED PLAY DATE EVIL

The exhibitor is constantly making a hue and cry against the increased price in feature rentals. Unconsciously some exhibitors are the greatest factors in keeping up rental prices on the part of the distributor through his constant deferring of play dates for pictures that he has contracted for.

It is the greed of the average man, who fears his opposition might grab one good picture and get a little money that is causing the majority of exhibitors to hold on to pictures week after week and month after month in their territory without giving play dates. They may have no intention of ever playing the picture, but they hang on because they are afraid that their opposition is going to get it. Then when it is too late to have the picture do anyone any good they release their hold.

The producer and distributor consequently lose anywhere up to 40 per cent. of the territory that they might be able to play the picture in. This makes it compulsory to get the gross schedule for the picture out of 60 per cent. of the available theatres.

Under this condition and just so long as it obtains there will be a spirit of unfairness in the industry that will make it impossible for those on the opposite sides of the fence to arrive at anything that will resemble a mutual understanding. It is unfair to the producer, to the distributor, to fellow-exhibitors, and lastly and most important, the exhibitor's own pocketbook.

The deferred play date is one of the things that is going to be brought home to the exhibitor at his annual convention at Washington, it is said. In the meantime, it is worthy of thought on the part of all exhibitors.

LIVE EXPLOITATION MAN KEEPS SYRACUSE BOILING

Jeffrey Lazarus Gets Regular Publicity for First National Pictures

Syracuse, N. Y., April 19. Jeffrey Lazarus, exploitation man for First National Pictures, is one of the busiest men on the Syracuse circuit this week, booming both "Hail the Woman" and "Smilin' Through." He placed a double truck adv. on "Hail the Woman" in the Sunday "Post Standard," the tie-up bringing in successful Syracuse business women. Early purchasers at the stores drew free Empire tickets. Women's clubs in town were "worked" with letters, invitations and free auto rides.

For "Smilin' Through" Lazarus sent out a young man to ballyhoo prominent Syracusans, hooked up with the Syracuse Rotary Club, placed telephone hangers all over the city and made tie-ups, in addition, with eight stores. The prize stunt for novelty effect was sending a steeplejack up the flag pole in front of the Fourth Presbyterian Church, opposite the Strand, to paint a "Smilin' Through" sign, which was left there over night.

84 PRINTS OF "PAY DAY"

The New York First National exchange achieved a record this week with the working of 84 prints of the Charles Chaplin comedy "Pay Day" on a \$50 a day basis, all playing day and date. This brings a daily income out of the Greater New York territory of \$4,200 on the picture. All of the bookings were made for a three-day minimum, with some of the Loew houses playing the picture on a two-day basis at \$100, with a return day later at \$25.

SELZNICK-WINK DEAL

Lewis J. Selznick closed a deal Tuesday with Hy Wink for the physical distribution of the Select product through the eight Wink exchanges in England.

The pictures are to be handled on a 50-50 basis and the distribution is to be under the direct supervision of Sam Morris, who recently sailed for London.

Schencks Return to Coast

Mr. and Mrs. Joe Schenck left New York Monday for Los Angeles.

The Schencks have about decided that they will indefinitely remain on the coast.

Mr. Schenck has purchased "The Mirage" from Selwyn & Co. for Norma Talmadge.

KNICK. CRASH VICTIMS ARE IN DIRE WANT

Many Musicians Rendered Helpless—Washington Delays Investigation

Washington, D. C., April 19.

The indictment of a number of men having had to do with the construction and designing of the ill-fated Knickerbocker theatre has left doubt in the minds of those with grounds for legal action as to the advisability of entering suit against these men. A number have done so, but the outcome is reported to be very dubious because of the divided responsibility.

The last step in the investigation has found many still suffering from injuries, among them a number of the musicians of the orchestra of the house. They are listed as being in dire straits. Alphonse Van Poucke, violinist of the orchestra, is just out of the Emergency Hospital, and can hardly use his playing arm. He has, it is stated, no prospect of an engagement, and is so nervous he can hardly speak. That he is in debt some \$700 is also pointed out in a survey of these cases recently made by a local newspaper man, who also states that this musician's instrument was destroyed in the collapse of the theatre and that he has no other.

Edward A. Williams and John Prezioso, also members of the orchestra, may never be able to play again. Williams was internally injured, and is just able at the present time, after two months and a half, to walk a few blocks with the aid of a crutch. Prezioso, a flute player, has lost his index finger. Mrs. Bernard Breslau, who had both shoulders broken, will never recover the use of her right arm.

Of those in the audience still suffering from their injuries, Dr. L. C. Hall is still confined, while his wife, whose arm and collarbone were fractured, is partly recovered. Dr. Hall has placed his case in the hands of a lawyer.

Mrs. Howard Kneesi, whose husband was killed in the disaster, is slowly recovering. Her leg was broken. Herbert B. Moses has been unable to work since his injury, while A. B. Rossen, who was injured about the face, cannot open his mouth properly as yet.

Mrs. Joseph Younger, who had four breaks in her pelvis, besides a broken collarbone and two broken ribs, will, it is now believed, be able to walk again. Her physician at first stated she would be confined to her bed a hopeless cripple for the rest of her life. Miss Belle Rembo has lost the sight of one of her eyes, and little hope is held out for the saving of the other. She is also still receiving treatment for a crushed foot.

Ruth Shaughnessy, daughter of the former postmaster general, has a stiff arm, both of which were broken. Mrs. Guy Eldredge, suffering from nervous shock, may never be well, while Morris F. Gold, who suffered a fractured jaw, has had to have ten teeth removed.

The local daily setting for the above continues with a long list comprising considerable names of those still suffering, and further states that M. Mirsky, orchestra leader of the theatre, has returned to work. Oreste Natiello, another of the musicians of the orchestra, whose brother, Ernesto Natiello, was killed, left the hospital April 1. His right arm had to be amputated, and he will never again be able to play. He was not told of his brother's death at the time he left Washington for Philadelphia some two weeks ago.

It was stated at the offices of Harry M. Crandall, who owned and operated the theatre, that all members of the orchestra at the Knickerbocker, would be taken into one of the other houses as soon as their condition of health would permit.

FLORENCE REED'S \$4,000 NOTE

The Tribune Productions, Inc., has filed suit in the New York Supreme Court against Florence Reed through Joseph M. Baum. The action is for \$4,000 on a note arising from a previous action for breach of contract.

Miss Reed had been signed to make pictures for the Tribune company, but elected to work for William K. Ziegfeld's film company. In consideration for being released from the Tribune contract Miss Reed agreed to reimburse the latter with \$4,000, for which a note was issued but has not been satisfied.

26 FIRST NAT'L FOUNDERS' MEETING IN WEST BADEN

Changes Among Officers Possible, Denied at Home Office—Lewis J. Selznick Goes Along—Persuasion to Join P. & D. a Reason?

WESTERN PA. M. P. T. O. HOLDS CONVENTION

Sydney Cohen Addresses Exhibitors at Pittsburgh—Officials to Co-operate

Pittsburgh, April 19.

The annual convention here of the M. P. T. O. of Western Pennsylvania failed to bring out any sentiment which might indicate in advance the dominant theme of the coming national convention in Washington, but the local gathering was not without its high lights. The sessions carried over a period of three days from April 10.

The feature was an elaborate banquet in the Fort Pitt hotel Monday night, attended by city officials and Sydney A. Cohen, national president of the organization, and M. J. O'Toole, chairman of the public service committee. The local officials, including Mayor Magee, all voiced a desire to co-operate with the picture men, with a view to gaining a fuller understanding of their business.

Representative Joseph C. Marcus, counsel for the district organization, was loudly acclaimed as being largely responsible for the defeat of much anti-theatre legislation in Harrisburg last season, and voiced a desire to continue to be of service.

Mr. O'Toole took up a half-hour in detailed description of the educational plans he entertains, by which every school will be equipped with a projection machine, and every phase of government and society in general will be thus taught to youngsters.

Mr. Cohen was the last speaker, following Mr. Moran, local chairman of an arbitration committee, and the leader first of all took Moran to task for certain remarks about arbitrating. "There wouldn't be any need for arbitration if we had more two-fisted square shooters like Sherry of the Universal" (a local distributor). Then Mr. Cohen flayed other distributors who were responsible for such a necessity as arbitration; also corrected another speaker who had termed the picture industry the third wealthiest in the country, by saying "it isn't the fiftieth wealthiest," and when asked about a report that he would encounter opposition for the office he holds at the next election in Washington in May, submitted the inquiry to "the mortuary division of the committee on rumors."

Jerome Casper, local president, and Fred Herrington, secretary, both said that producing or distributing by the M. P. T. O. is out of the question, for the present at least, with conditions generally unsettled.

Officers elected are: Jerome Casper, Pittsburgh, president; John Newman, New Castle, vice-president; H. Goldberg, Pittsburgh, treasurer; Fred Herrington, Pittsburgh, secretary.

The only other feature was a trick scheme the officers worked of keeping writers out of the meeting room for a while, then inviting them in, to hear themselves being introduced to the assemblage and called on for a few words.

HOOT GIBSON TRIED

Los Angeles, April 19.

Culminating a whirlwind courtship Hoot Gibson, cowboy star of Universal, and Helen Johnson, a member of Pat Rooney's act on the current Orpheum bill, are to be married this week. The wedding will be held on the picture set at Universal City where Mr. Gibson is at work on a new Western drama.

Miss Johnson's home is in St. Louis. She has been with Pat Rooney for one year, and will leave vaudeville for a home in Universal City and possibly do picture work. Hoot Gibson was declared champion cowboy of the world at the Pendleton roundup of 1912.

The annual meeting of the 26 founders of the First National started yesterday at West Baden, Ind. A general business session at which a number of problems which may later come up at the annual meeting of the Associated First National in June, will be threshed out. It is quite possible that at the West Baden conference a number of insurgents in the ranks of the original founders will start campaigning for a change in the executive offices of the association. Prior to the departure from New York of a number of those attending the session there were rumors the Gordon and Katz faction from New England, coupled with others, were trying to recruit strength to their faction which would make it possible for them to swing the annual election of officers the way that they would like to see things. This would mean the elimination of Robert Leiber as president and possibly the later passing of both J. D. Williams as general manager, and H. O. Schwalbe, who is secretary and treasurer. Sam Katz and N. H. Gordon are members of the executive committee, on which is also Schwalbe.

At the First National home office there was a general denial there was anything in the air that even hinted at action as radical as this.

J. D. Williams, H. O. Schwalbe, accompanied by E. V. Richards, left for West Baden Tuesday afternoon. On the same train was Paul Mooney, general sales manager for Louis B. Mayer; Earl Gulick and Lewis J. Selznick, accompanied by his sales manager, Jack Woody. No reason was assigned why Selznick went along. It is possible, however, that he is going to try to use his powers of persuasion on the First National crowd to win them to the Producers' and Distributors' Association, with Hays at the head. The First National has maintained that as an association of exhibitors it has no place in a producer-distributor organization.

The Stanley Co. crowd from Philadelphia are also said to be a party to the plans of the insurgents, however; their activity in the matter would preclude any possibility of H. O. Schwalbe being ousted, and then the attack would simply direct itself against Robert Leiber and J. D. Williams.

The west coast faction would also be directed against Williams and they possibly might swing the Moe Mark of the New York Strand with whom they are affiliated in the conduct of the New York First National exchange. Early reports from the West Baden conference indicate that there is practically a 50-50 line up on each side of the fence.

SCHULBERG LEAVES

Ben P. Schulberg left for the Coast Tuesday rather hurriedly. It was stated last week his difficulties with First National over the Katherine MacDonald productions might lead to a lawsuit.

Although reported Schulberg had started action, up to Wednesday there had been no complaint filed in the County Clerk's office.

FAIRBANKS' HUGE SETS

Los Angeles, April 19.

The interior of Robin Hood's castle has been completely reproduced at the new Fairbanks lots in Hollywood, where Doug is "shootin'" some dare-devil scenes for his picture, which will embrace the career of the picturesque "Robin Hood." The sets already erected on the lots are by far the largest ever built in Hollywood's picture colony.

A steel bridge leading into Norman castle has been completed. It will be supported by cable set back more than 800 feet and will come into action when Fairbanks, as Robin Hood, climbs the closing walls. The interior of the castle is larger than the concourse of the Pennsylvania station, New York.

Friday, April 21, 1922

ACUTE SHORTAGE OF FEATURES HITS TRADE; SHORT-RUN HOUSES SUFFER

**Not Enough Material in Sight and Exhibitors Are
Forced to Resort to Reissues and Pictures Shelved
for Years**

The shortage of feature films is becoming most acute and for the greater part the daily change of program houses are up against it in their endeavors to secure sufficient material to keep their schedules. Those houses where a double feature bill is run once or twice a week are being particularly hard hit. The only recourse in sight seems to be the resorting to reissues and the playing of pictures that have been shelved for two or three years.

The Famous Players' big seven reissues are finding favor around the country because of the shortage

of new features. The demand has become so strong Famous is going to reissue another series of seven during June.

The Fox organization also has a reissue series planned utilizing about seven of its biggest features and several of the other companies are considering the plan.

An angle of the acuteness of the shortage may be gathered from the fact that the Loew houses in New York are playing a number of small features so far ahead of release dates no paper has been issued on the productions. This has been true for the last four weeks with a number of Universal features booked

for the circuit's regular film houses without paper.

Seemingly there is no relief in sight at present unless the flood of special independent productions under way and promised are brought to the fore. The usual big features that have been made during the last few months are being held back until fall for release, it being figured they will stand a better chance later in the year, but these are so few in number they will hardly effect the market.

Coast reports indicate the production end of the industry is picking up again and that there is a possibility this branch will arrive at a peak for the year during May.

The number of foreign productions in the country at present and lying on the shelves seems to be the only outlet from the troubles of the exhibitors, but even with a shortage of film existing, there isn't any desire on the part of the releasing organizations to take over foreign made productions for distribution.

RADIO AS BOX OFFICE MENACE DISCUSSED BY EXHIBITORS

**Effect of Latest Fad Felt by Neighborhood Picture
Houses—General Discussion to Combat It in Future—Seeking Means to Stop Loss of Business**

Rather belatedly the exhibitor is becoming aware the radio craze is knocking the bottom out of the neighborhood house business. During the past week a number of exhibitors have gotten together in New York to discuss ways and means of combatting the latest menace to their sick box offices.

No plan has been formed by the exhibitors and the discussions were informal, but it is believed that with the passing of another week the matter may be brought to the attention of the exhibitor bodies with a view for a general discussion. The exhibitor generally has not forgotten the manner in which the initial picture store shows were attacked by the means of propaganda to the effect that screen flicker was injurious to the eyes. Perhaps the exhibitors will be able to discover some sort of allment of the ear through the listening in on the radio for hours. Or a propaganda bureau that kept in daily touch with the situation all over the country through the period of electrical storms in the summer would find sufficient material in the news caused by lightning bolts to utilize that in the campaign. In this respect insurance underwriters might work in conjunction with the theatre forces in forbidding the use of the instruments in homes they are covering.

There doesn't seem to be any immediate relief in sight for the craze is still gaining strength and converts. Unless some tremendous accident occurs it seems the radio is destined to be one of the real forces of opposition to the theatre.

Pittsburgh, April 19. W. L. Mayer, head of the local branch of the A. F. of M., has issued a word of caution to musicians in general not to be over anxious to perform through the radio phone. Almost all the local orchestras and bands have "done their stuff" at the East Pittsburgh broadcasting station, and others have been invited. Mr. Mayer argues, "If you are going to play for nothing for 20,000 people, why not play for nothing for a few?"

There has been some complaint current among users of the radio here that the concerts broadcasted from the East Pittsburgh station are a little too much on the march or concert style, with the all too scant. The concerts in general cover a wide routine, and the talent is all good, but the comment bears some weight in that the masses can't stand an overdose

of heavy music. The program arrangers have something to think about.

GOLDWYN STATIONARY; WANTS TO SELL STOCK

**Reported Understanding May
Be Reached—Salary Cuts
on Coast Reduces Force**

Samuel Goldwyn and the organization bearing his name may come to a final understanding regarding his holdings in the company within a few days. Mr. Goldwyn, it is understood, has been desirous of disposing of his stock since deposed as president, but that none of the others in the company felt like taking it over.

Meantime Goldwyn personally is practically compelled to remain inactive in the picture field through that his advent in another organization might have the effect of depreciating the value of his own holdings in the Goldwyn company.

On the coast it is reported Goldwyn has two producing units working at present, but that the production end of the plant seems rather disorganized. The scenario and script department has been permitted practically to close down and a number of those with the organization have left through salary cuts.

\$6,800 YEAR ALIMONY

**Mrs. Mason-Hopper Gets Decree,
Also \$570 Monthly**

Los Angeles, April 19. Mrs. Ruth E. Mason-Hopper was granted a divorce from E. Harold Mason Hopper, picture director, at present with Goldwyn. It is reported that settlement was effected out of court by which the director is to pay his wife \$470 a month and \$100 a month for the support of a minor child. In court the defendant's salary was given as \$1,200 monthly. Mason-Hopper did not appear in court.

"SMILIN'" IN LOEW HOUSES

The Norma Talmadge feature, "Smilin' Through," has been booked by First National for 194 days over the Loew houses in Greater New York and 64 days with Fox. This gives the picture practically a record of 258 bookings to be played day and date.

INDEPENDENTS PREPARE FOR FILM SHORTAGE

**Seek to Fill Void Made by
Holding Off Big Pictures
Till Fall**

There is much activity among the independent film promoters in preparation for an expected void in the film trade due to the general postponement of new pictures until fall. Views as to when the shortage will appear vary from 30 to 60 days, but all the independent operators are getting in line for the call to action.

Old pictures abandoned for one reason or another are being unearthed for retitling, recutting and strengthening where it is possible for a quick sales campaign when exhibitors begin to complain of the dearth of new features.

The big producers and distributors are holding back large quantities of film owing to the slackness of business at the box office; the increasing number of closings and the approach of the tag end of the season. This condition normally arrives about this time every year, but this season it has come earlier and is extraordinarily acute.

SCREEN'S TAX FIGHT TURNS BY-ELECTION

**First Test on Issue Makes
Labor Party Victor In-
stead of Trailer**

London, April 10. The Kinema crusade against the entertainment tax is getting support from all parts of the country from showmen and public alike.

At the Leicester by-election the Labor deficiency of 11,327 votes was turned into a majority of 5,352, the tax being one of the main slogans of the successful candidate, while a visitor to a northwestern district cinema indignantly denounced a measure which made him pay a tax of three halfpence on a fourpence half-penny ticket to witness the wedding of Princess Mary on the screen while those who could afford to pay two guineas for a seat to view the actual ceremony went tax free.

MUSIC TAX BILL UP

Washington, D. C., April 19. Hearing on the Senator Lampert bill has been set for May 5 by the House committee, at which to go into the merits of the proposed amendment of the Copyright Law of 1909. Senator Lampert, hailing from Wisconsin maintains that the purchase of a copy of music entitled the purchaser to play and perform it.

The bill, introduced by request of the M. P. T. O. A., is opposed to paying royalty to the American Society of Composers, Authors and Publishers. The latter will fight the bill through counsel.

THEATRE OWNERS PIN HAYS DOWN TO NINE QUESTIONS

**"Will You Curtail Producer Waste and Rivalry,
Which Make High Rentals?" Minn. Exhibitors
Ask—Reply to Fluffy Greeting from "Dictator"**

"LOEW'S PANTOMIME" REGULAR LOEW WEEKLY

**Two Publications Combining,
with Loew's Weekly
Remaining Free**

Marcus Loew is going into the publishing business. Loew's Weekly, a house organ, distribution free, will combine with "Pantomime," a picture publication, and go on newsstand sale, issued weekly. The combined title of the publication may be "Loew's Pantomime" or "Marcus Loew's Pantomime."

The house organ will continue as a folder, distributed without charge. It has been a weekly publicity feature of the Loew picture theatres all over the country. It is claimed a circulation list (free) of 400,000 names has been secured for the folder.

In the Loew offices in the State building, New York, a mailing department employing 11 people, is maintained to handle the distribution of the weekly among other Loew circuit literature.

50 REELS FOR \$225

**Films Sold Under Execution of
\$4,235 Judgment**

Chicago, April 19. Following the award of a judgment of \$4,235.71 to Helen Russell against the Capitol Film Co., of Frankfort, Ind., for a loan made to the concern, a bailiff of the circuit court sold at auction 50 reels of film belonging to the concern and realized \$225.

The films sold were Lester Cuneo, Al Jennings and Neal Hart subjects.

HELEN GIBSON BROKE

Los Angeles, April 19. Helen Gibson is the second picture actress to file bankruptcy papers in the past week. Miss Gibson filed a voluntary petition listing the names of 80 individuals and firms to whom she owed money. The debts, understood to have been incurred during the past two years, total \$24,963.35. Her present assets are none excepting her exempt articles.

Minneapolis, April 19. Minnesota picture theatre owners have asked Will H. Hays to publicly tell just how he stands in the motion picture industry.

During the closing session of the State convention of the Minnesota exhibitors last week a questionnaire was drafted and forwarded to Mr. Hays. It consisted of nine queries, some of the most important being:

"Do you intend to make an effort to bring about a curtailment of picture production?"

"Do you intend to make an effort to eliminate extravagant competition on the part of producers in the bidding for stars and the curtailment of waste that reflects greater rentals for exhibitors?"

"What constructive measures have you in mind to stabilize production, distribution and the industry in general?"

"Do you represent all recognized producers? If not, what per cent, and what companies do you represent?"

While the exhibitors' committee was in session a telegram signed by Hays reached the convention. The telegram follows:

"Having sincerely at heart the progress and development of the motion picture industry, it is my pleasure to extend to you my felicitations and sincerest best wishes with the hope that we may have complete confidence and fullest co-operation between all branches of the industry. The advancement of our industry demands this closest co-operation and confidence between the exhibitor, the producer and the distributor, all to the end that the fullest success may come to those interested and that the public may be more wholesomely served."

W. A. Steffes was re-elected president, and Theodore Hayes, vice-president. Fred Larkin, of Onoka, Minn., was elected secretary, and J. J. Kaplan, Minneapolis, treasurer.

SELZNICK'S \$1,500,000 VALUE

Lewis J. Selznick has placed an exhibition value of \$1,500,000 on his "Reported Missing" feature, privately shown in New York two weeks ago. The schedule of valuation was drawn up by Jack Woody, head of the Select sales organization, last week.

"JIMMIE" WALKER AND THE EXHIBITORS

A week or so ago Marcus Loew made public that what the picture exhibitors need is the sort of an association similar to that which a number of producers and distributors have formed, and stated that the best form of "business insurance" they could conceive would be by their placing New York State Senator "Jimmie" Walker at the head of it. It's too bad Mr. Loew wasn't permitted to advise the producers and distributors when they were casting about for a man to head their association, and likewise too bad that he was not in a position to make as happy a selection for his conferees as the suggestion that he makes to the exhibitors.

"Jimmie" Walker at least is qualified for the position Mr. Loew suggests be thrust upon him. He has spent several years fighting the battles of the exhibitor. He has fought and bled with them and he understands them—understands the average exhibitor only too well. He knows when they are on the level and when they're not. He knows just how much of their troubles are "squawks" and how many real and, what is more, "Jimmie" knows legislation.

He has proven himself invaluable to the Motion Picture Theatre Owners of America, not only in New York and Albany, but in Washington and from the Atlantic to the Pacific. His has been the battle against those who were trying to order the game, his has been the fight against censorship in half a dozen states, and his has been the indirect leadership that has held the organization to a course that brings it into a national convention in Washington next month in better shape than most exhibitor organizations have ever had.

But "Jimmie" Walker has not profited financially in any of this. He was paid a retainer and was to receive a monthly fee for his advice. That fee, however, did not materialize, and at present the organization is considerably indebted to him financially as well as otherwise, but he has not given up the ship and is sticking. What better proof than that can the exhibitors of the country ask that he has their interests at heart?

"Jimmie" Walker is a go-getter and it seems that the exhibitors of the country at large find no far worse than follow the advice of Marcus Loew in selecting him to lead them in the future.

Minsky Brothers

PARK MUSIC HALL

BROADWAY—COLUMBUS CIRCLE, NEW YORK

AMERICA'S PREMIER STOCK BURLESQUE THEATRE

ASK

MR. E. F. ALBEE
 MR. MARCUS LOEW
 MR. WILLIAM FOX
 MR. FLO ZIEGFELD
 MR. AL WOODS
 MR. GEO. M. COHAN

SOME OF AMERICA'S FOREMOST SHOWMEN

AND THEY WILL TELL YOU...**BURLESQUE**

At the **PARK MUSIC HALL**
WILL SMASH ALL RECORDS ON BROADWAY

WE WANT THE BEST—WE WILL PAY THE PRICE

ARTISTS, GET IN NOW AND SIGN A 52-WEEK CONTRACT PLAY OR PAY**LET BROADWAY LOOK YOU OVER**

WANTED 15 PRINCIPALS
 40 GIRLS FOR THE CHORUS

FOR 52 WEEKS IN NEW YORK CITY

WRITE OR APPLY GENERAL OFFICES OF

MINSKY BROTHERS

SECOND AVE. AT
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VARIETY

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CARNIVALS' CRIME SEASON

FIGHTING EQUITY'S CLOSED SHOP; MACKINSON IS FOR OPEN SHOP

Not Over 40 Shows Out This Summer—Usual Number 100—Oldest Booking Agency in Southwest Declares Itself

Kansas City, April 26. The Al Mackinson Theatrical Agency, the oldest booking agency in this part of the country, has come out flat for the open shop contract and has declared war on the Equity's demand for closed shop. For the past two years there has been but little trouble, according to Mr. Mackinson, over the Equity, in this part of the country. The shows were about 50-50, and but little attempt was made toward any interference with the management by Equity representatives, consequently (Continued on page 7)

MISS KENNEDY'S FIGHT CLUB; OWN PROMOTER

Chicago, April 26. Frances Kennedy, vaudeville single entertainer, has turned fight promoter. Next week she opens a fight club seating 1,500 persons at Miller Beach, Ind., with Jimmy Dillon and Spike Sullivan as the contestants in the main fracas. The club is on the grounds of the Johnson-Kennedy Estate and easily accessible to Gary as well as the railroads from this city. Weekly cards are scheduled to be given here during the summer months, with Miss Kennedy acting as her own matchmaker. The prices of admission to be charged are \$1 and \$2.

KATE CLAXTON'S DEBUT

"Two Orphans" Star for Vaude After 20 Years

Kate Claxton, of "Two Orphans" fame, may appear in vaudeville shortly. Negotiations are now on to that end. Miss Claxton has been in retirement for nearly a score of years.

Dave Marion, who staged and sponsored the "Veterans of Variety" turn at the Palace, New York, this week, will furnish the vehicle and direct Miss Claxton's vaudeville spin, if she decides to enter the two-a-day.

ORGANIST MAY ENTER MONASTERY

"Nothing Greater Than to Give His Music to God"—Returning to Paris

Rochester, N. Y., April 26. Joseph Bonnet, known as the world's greatest organist, who has been teaching the master classes at the Eastman School of Music, has finished his ten weeks' engagement and is returning to Paris. It is uncertain if he will return next spring for a similar engagement, as he is thinking of entering a monastery. Asked if this was so, he said it was, but he had not yet decided. To the remark that it would be a shame to bury his great art in a monastery, he replied that he knew nothing greater than "to give his music to God." Bonnet is already a member of the Benedictine Order, a lay brother, and it is in this order that he is thinking of secluding himself. It is understood that he has been studying along lines that would fit him for the priesthood.

"BAT'S" CLEAN-UP

Takes \$9,000 in Two Days at Duluth—Hundreds Turned Away

Duluth, April 26. "The Bat" played to over \$9,000 last Friday and Saturday at the Lyceum. The receipts smashed all local theatrical records. Hundreds were turned away from the theatre.

"ALICE ADAMS" PICKED

Indianapolis, April 26. Carl Van Doren, literary editor of the "Nation," speaking before a local club, predicted critics would name Booth Tarkington's "Alice Adams," the prize winning novel of 1921.

BITTER OUTCRY AGAINST UNSAVORY OUTFITS

Mayors Closely Watching "Sewer of Show Business"—Daily Papers Everywhere Against Plague—Niagara Falls' Chamber of Commerce Issues Results of Investigation in Bulletin—Mentions Towns Recommending Against Travelling Fakirs

EPIDEMIC OF CARNIVALS

With the first sweet breath of spring has come from every corner of the nation a sudden bitter outcry against traveling carnivals, which last season left such an unsavory aftermath. "The Sewer of Show Business" now faces official hostility almost everywhere, and the campaign that has started, after lying dormant all winter, looms up as an aggressive national movement, no longer confined to local constables and deputy sheriffs. Following on outspoken exposes (Continued on page 7)

MAUDE FEALY'S STOCK WILL TRY OUT PLAYS

The stock company headed by Maude Fealy, to open at Schlesinger's Broad Street, Newark, N. J., June 1, will act as a trial horse for three Broadway producers. The Fealy stock will put on to try out the new plays deemed of promise by the Selwyns, A. H. Woods and William Harris, Jr. The three producers have equally contributed to a fund of \$10,000 to finance Miss Fealy's stock. Bright prospects are anticipated for the venture as a straight business proposition, since Newark will have an opportunity through the proposed method, of being the first to witness a series of new pieces that may develop into Broadway hits of next season.

KEITH'S HAS ROUTED 25 ACTS; HAD 300 THIS TIME LAST YEAR

Slow Issuance of Routes—Reduced Salaries Holding Up Acts—"Stars of Yesterday," \$1,100 Weekly—Excessive Caution Reported

B'WAY'S BEST BLANK DRAWN BY 'LADY-BUG'

Not One Ticket in Advance Sold for Friday—Closed Thursday Night

"The Lady-Bug," a play that opened April 17 at the Apollo, lasted four days, was withdrawn April 20. That is not a record run for Broadway this season, but that the count-up Thursday when about \$100 was in the house, showed not a single seat sold for Friday is regarded as Broadway's greatest blank. The show could have played out the week, but further losses were prevented by the hasty withdrawal. One item was salaries. The show had just completed two weeks. Had it continued Friday and Saturday, claims for a week's salary might have been filed, as no notice was posted. Under the regulations no notice is needed for a play until after two weeks are played. Salary for two weeks is the minimum, unless the production is specifically for trying out. "Suzette," a musical piece, lasted but two days at the Princess last fall. There are a number of instances of attractions having a run of one performance on Broadway. Notably the English revue tried at Weber & Fields Music hall some seasons ago. "The Awakening of Spring" lasted no longer at the Maxine Elliott, the police stopping it after the premiere, while the 39th Street next door has had two one-night flops on its books. The Apollo is under lease to D. W. Griffith, who used the house for "Orphans of the Storm," recently closed. The house is owned by the Selwyns, who are booking it.

The Keith office has only about 25 acts routed for next season, as against 300 by this time last year. Two of the acts to be routed this week were "Stars of Yesterday," the old-timers' revue, and Emilie Lea, the dancer. The routes have been coming along very slowly, with an equal reluctance about signing reported by the agents on the part of the artists to whom routes have been tendered. This excessive caution is reported as due to routes so far tendered calling for a reduction in salary or no increase over the past season's figures. The "Stars of Yesterday" were issued a consecutive route calling for continuous booking at \$1,100 weekly. Emilie Lea receives \$750, according to report, on her next season's route.

FATTY ARBUCKLE WANTS A LEGIT PRODUCTION

Los Angeles, April 26. Fatty Arbuckle is being offered New York legitimate producers as "the star of a suitable attraction." No terms are given, but the Broadway managers are requested to make a proposition. The wires have been sent by I. H. Simmons of 913 South Oliver street, this city. One said: "Arbuckle should be biggest box-office attraction in the show business."

One Broadway producer who acknowledged having received a proposal this week to star Arbuckle in a play said he passed it up and had heard of no other manager entertaining the offer.

ONA MUNSON

has always had the boys of her Manly Revue. Chorus by us, but after sampling our new variety, kept she (and her mat) know where best to buy their own clothes too.

BROOKS "EVERYTHING"

143 West 40th Street, N. Y. C. Brooklet No. 29

ZIEGFELD ENGAGES

Florenz Ziegfeld has engaged Yvonne George, a clever cabaret singer and dancer, to go to America next season.

AMERICAN MANAGERS BIDDING FOR LONDON STAGE PIECES

Dillingham Buys Rights of "Tons of Money" at Shaftsbury—Tops Offer from A. H. Woods and Sam Harris—Savage Takes "Love's Awakening"

London, April 26. American managers are bidding briskly for the rights to current London stage pieces. A. H. Woods, Sam Harris and Charles Dillingham were in a three-cornered competition for the rights of "Tons of Money" at the Shaftsbury. Dillingham carrying off the coup when he bid higher than the others.

Mr. Woods went direct from the steamer to the Shaftsbury and made his offer for the piece. Sam Harris already had made his bid of 5 per cent, on the first \$5,000, 7 1/2 per cent, on the next \$2,000, and 10 per cent, above. While these offers were pending Dudley Field Malone, representing Dillingham, opened negotiations on the basis of 10 per cent, straight and 500 pounds advance royalty. This secured the property.

Another deal involved the rights of "Love's Awakening," which goes to Henry W. Savage. The piece opened April 19 at the Empire. It is a dignified light opera, exactly of the type with which Col. Savage has been identified for years. The music is scholarly, as might be expected from its German origin, and in all probability the book will have to be enlivened for American purposes. The score is splendidly handled by the London company. Woods has let it become known that he may produce "The Demi-Virgin" over here.

Woods left suddenly for Paris early this week.

BERNHARDT IN OLD ROLE

Divine Sarah at Her Paris Theatre in "Regine Armand"

Paris, April 26. The four-act comedy of Louis Verneuil, "Regine Armand," created by Sarah Bernhardt during her tour in Belgium last year and since taken around the provinces, was presented yesterday (Tuesday) at the Theatre Sarah Bernhardt with all prospects of a success.

Mme. Bernhardt is appearing in the part she created on her last tour. The other roles are played by Jacques Grefflat, Gaston Dubosc, Decœur, Puylagarde, Mmes. Simone Frevalles, Marie Montbazon and Violaine.

The story concerns Regine Armand, an actress, who feels she is growing old. Regine's son, Marcal, loves a married woman, and the affair leads him into a duel. Regine pretends the duel was based upon an insult to her, but the woman's husband suspects the truth and reports that Marcal has been killed.

Thereupon Regine divulges the true state of affairs to the husband, who shoots his wife. Marcal disappears and Regine continues to act at the theatre until she collapses on the stage and dies without recognizing the prodigal who returns at the last moment.

AMERICANS IN EUROPE

Paris, April 26. Frank H. Simonds sailed from Antwerp by the "Finland" for New York last Friday, after a tour through Europe.

Mme. Gonna Walska, whose divorce from A. S. Cochran is pending, made her debut as a vocalist last week at Monte Carlo.

Mrs. Ernest Thompson and her daughter, from New York, after a tour in Italy, have arrived in Paris.

Yvette Guilbert has arrived in Paris with nine American girls, introduced as her pupils.

DIFFERENCE IN MAKE-UP

London, April 26. Etrove, a French pianologist, did a flop Monday afternoon at the Coliseum, but for the next performance he got rid of his makeup and made a few other changes, registering at the night show.

Green Leaving "Stranger"

London, April 26. Harry Green closes with "Welcome Stranger" at the Lyric, May 6.

UNION SHOP THEATRE GIVING DRAMATIC PLAYS

Formation in Paris—Place, Meeting Hall—Moderate Admission

Paris, April 26. The Union des Syndicats, Rue Grange-aux-Belles, is organizing dramatic shows in the large meeting hall of the Confederation. The performances are given by members of the syndicates, with a modest price charged for running expenses. Anatole France's "La Comedie de celui qui épouse une Femme Muette" is the novelty, with classical pieces forming the programs of the new Confederation General du Travail Unitaire.

This trades union playhouse is exciting interest, the players and audiences being syndicalists.

BOSTOCK SAILING

Former Agent-Producer Will Reside Permanently in England

Gordon Bostock, former vaudeville agent and producer, is sailing May 2 on the "Aquitania," to make London his permanent home. His brother, Claude Bostock, will represent him in New York. Claude will operate his New York offices independent of his brother.

Gordon will go in more for the placing of plays on both sides of the ocean. He now holds the English rights to "The Dream Maker" (Gillette) and "Dulcy," the latter one of Broadway's legit hits of this season. He is in negotiation for other New York successes and may close for one or more before leaving.

HIGHBROW SATIRE

Paris, April 26. A four-act comedy by the popular novelist René Benjamin, entitled "Plaisirs du Hasard," was presented by Jacques Copeau at the Vieux Colombier April 21 and well received.

The story is a satire on university and judicial society and pokes keen fun at the highbrow.

RANDALL SCORES

London, April 26. Carl Randall, assisted by Bertha Dunn and Mary Washburn, are a big hit at the Coliseum in a singing and dancing skit, mostly burlesque.

Grock at Alhambra

Paris, April 26. Grock, the pantomime clown, comes to the Alhambra, May 5.

SAILINGS

Reported through Paul Tausig & Son, 104 East Fourteenth street: (All from New York to England or France), April 27, Peter Bernard (Rochambeau); April 29, Griff (Celtic); May 6, May Wirth, Stella Wirth, Mrs. M. Wirth, Frank Wirth, Phil St. Leon, Welby Cooke, The Magleys (Homerie); May 16, Will Stanton (Mauretania); Rigoletto Brothers (Reliance); Mr. and Mrs. Bernardi (Berengaria).

(New York to Denmark), April 27, Bobby Gillett (Jelling Olav). May 20 (New York for London), Ol. Olson, Chick Johnson (Majestic).

May 2 (New York to London), Alice Lloyd, Daisy Hyams, Mr. and Mrs. Gordon Bostock, Mr. and Mrs. Bert Levy (Aquitania).

May 2 (New York for London), Jimmy Hussey (Aquitania).

May 16, Will Stanton (Mauretania).

April 26, London to New York, Winchell Smith.

April 26 (London to New York), Robert McLaughlin (Homerie).

April 22, London to New York, Avery Hopwood (Aquitania).

April 15 (New York to London), Marshall Neilan (Homerie).

IRVING BERLIN MAY FORM ENGLISH CO.

Negotiating With Darewski and Others as Old Contract Expires

London, April 26. Irving Berlin's contract with Max Darewski for the British rights to Berlin music is about to expire at the end of its three-year term. Berlin's future arrangement is the topic of much speculation here.

The original instrument specified the payment of \$25,000 advance royalties.

Berlin and Saul Bornstein are here. Berlin has just returned from Paris. Bornstein is dickering not only with Darewski, but with other publishers for the future rights of Berlin, Inc.'s, output here.

While these negotiations have not yet been ended, it is possible that Irving Berlin, Ltd., will be organized here as a subsidiary to handle the British sales proposition.

Berlin opened dealings with Nelson Keys to appear in the "Music Box" revue, New York, next season. Now that he has returned from the Continent it is likely action on the contract will be announced.

"FAKIR" A HIT

Musical Comedy with Romantic Story Shows in Paris

Paris, April 26. "Le Fakir de Benares" is the title of the new musical comedy in three acts by Machel Carre, music by Leon Manuel, presented at the Mogador April 21. It scored a nice hit.

A blind Hindoo fakir falls in love with an extraordinarily homely girl. He offers her a talisman which he promises in her hands will restore his sight. The girl fears the result, but applies the remedy. The talisman cures the fakir's blindness, but likewise restores the girl's beauty and when the lover's eyes are opened he finds his sweetheart even more beautiful than he had imagined.

The piece is well mounted, especially those passages showing the Ganges river as a colorful background.

WINCHELL SMITH'S NEXT

Playwright in Paris—Will Write of Deauville Gambling

Paris, April 26. Winchell Smith went to London late last week and is due to sail for New York today. He says his next play will deal with life in the southern resorts of France, with a big scene in the gaming places of Deauville.

Avery Hopwood sailed for home April 22 on the "Aquitania."

FAIR FOR NARES

London, April 26. Owen Nares and company in the dramatic sketch, "The Man in the Chair," did fairly at the Coliseum.

IN LONDON

London, April 13. Following the run of "Paddy the Next Best Thing" at the Savoy, Peggy O'Neill will be seen in vaudeville. Her opening will probably be at the Coliseum, London, April 24.

Percy Reiss has booked Carl Randall, assisted by Mary Washburn and Berta Bohn to open at the Coliseum, London, April 24.

Long Tack Sam, the Chinese juggler, who has been a sensational success at the Coliseum during the current week is booked solid until 1924, when he hoped to retire and return to America. Man proposes, the managers depose however, and his retirement is not to be at so early a date. Owing to recent messages from America he is shuffling his arrangements so as to reopen there in September.

As announced, the run of the Pinero play "The Enchanted Cottage" at the Duke of York's comes to an end April 29 on which date Philip Michael Faraday's lease of the house terminates. The play will have had a run of only six weeks and as no other suitable West End theatre is available London has



Resting on Orpheum Tour
FRANK VAN HOVEN

DEMPSEY HELPS PEARL WHITE TO PARIS HIT

American Film Star Does Well in Casino Revue—Engaged for 2 Months

Paris, April 26. Leon Volterra produced a new show at the Casino de Paris April 22 entitled "Revue des Etoiles," by Albert Willemetz and Jacques Charles. The star is Pearl White, American screen luminary, who among other incidents is seen in a mimic aeroplane flight with pictures as a background.

Paris received the American extremely well. An incident that caused much discussion and publicity that helped tremendously took place Saturday. During a scene in which Miss White is pretending to recruit a picture company by inviting members of the audience to come upon the stage, Miss White espied Jack Dempsey in the auditorium and asked him to appear. The world's champion mounted to the stage and made a speech expressing his pleasure at being in the French capital. He enjoyed an ovation, and then the show proceeded.

Among the features of the entertainment is a Chinese ballet with an effective flower-boat tableau with music by Hillier. Another bit concerns Mitty and Tillio in a leopard dance. The stage is made to represent a cage. Mitty is the trainer and Tillio the leopard. It is an excellent effect.

Miss White has been engaged for two months.

JOSEPH OLLER DIES

Paris, April 26. Joseph Oller, famous manager of the Moulin Rouge and Olympia, died in Paris, April 20, 72 years old. He was born in Spain.

Gerald in Autumn

Paul Gerald will defer his American trip until autumn, going then to New York only.

'DECAMERON NIGHTS' AT DRURY LANE—GORGEOUS

Wildly Acclaimed at Premiere—Cut to Three-Hour Limit—New Drury Lane

London, April 26. "Decameron Nights," which reopened the remodelled Drury Lane April 20, is a gorgeous spectacle. It might be described as a "super-Chu Chin Chow." The first night audience acclaimed it wildly.

Despite the elimination of the prolog the story required drastic excision to keep within the limits of three hours at the opening, and since the opening has been further pruned. It is splendidly acted.

Robert McLaughlin, of Cleveland, the author, is sailing on the "Homerie" today.

This new version of "Decameron Nights" is produced by Arthur Collins. The piece is in three acts, with the cast including Willette Kershaw, Winifred Davis, Gladys Ancrem, Ellis Jefferys, Verita Vivian, Carlito Ackroyd, John Keating, H. A. Saintsbury, Arthur Lewis, Hugh Buckler, Tom Barrett, Frank Haylett, Cowley Wright, Arthur Whitby, David Hodder, Ivan Berlin.

Little remains of the former Drury Lane, with the exception of a few historical features. Within the four walls of the former building a new three-tier theatre has been built. The house has been decorated in the latest style and includes a Royal box with a private entrance on a side street.

MARIA KOUSNEZOFF'S CO.

Russian Artists' Group in Paris, Bit Disappointing

Paris, April 26. Mme. Kousnezoff, the Russian artiste, has grouped some of her countrypeople for a troupe under the direction of Andre Gailhard, at the Theatre Femina. The success is fair.

The program comprises a number of short acts, sketches, songs and dances, after the style of the Chauvre Souris.

The Russian scenes formed the attraction, such as the Grounka and a country fair with variegated colors. The Spanish dance was received mildly, while a Japanese script, "O Hana San," due to Picheran, pleased less. Bakst has inspired some of the sets.

The critics were a bit disappointed, according to the accounts.

CARPENTIER AGAIN ON FILM

Paris, April 26. It is announced that Georges Carpentier, champion heavyweight of Europe, will abandon fighting for acting, having been placed under contract by J. Stuart Blackton, for English film productions.

Carpentier appeared in American films about a year ago, this marking his second step into pictures.

Artists Desiring Engagements in England—Communicate With
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KEITH'S ANNIVERSARY PUBLICITY TAKES ALL THEATRICAL RECORDS

Culminates in This Week's Jubilee—Known Record of 15,000 Columns of Keith's Free Publicity in Papers of Country—Campaign Ran for Six Months

The "Third of a Century Anniversary" of the B. F. Keith Vaudeville Circuit which culminated with a celebration in all Keith houses this week, had its first publicity in October, last. Since then weekly and daily publication of the jubilee activities had been accorded the event, the actual time elapsed being nearly six months, the longest publicity campaign ever accomplished in theatricals.

The Keith office has 32 scrap books which partly cover the publicity activity. It is estimated around 15,000 columns in news stories were printed in newspapers throughout the country. That does not begin to take in syndicated matter, known as "boiler plate." One news syndicate sent a special Keith lay-out to 2,600 newspapers, some of which expanded the feature to full page length. Seven or eight other syndicates at times handled the "Third of a Century" stories and much of that publicity was impossible of checking up. The clipping books at the Keith office average 80 pages each or a total of 2,660 pages.

The publicity campaign was handled by Mark A. Luescher, general representative for C. B. Dillingham and the business genius of the Hippodrome. Mr. Luescher was loaned by Mr. Dillingham to the Keith office for the work, which at its outset was not definite in the period of time. Luescher used but a small staff in New York. He gives full credit to the house managers and press agents of the Keith theatres throughout the circuit for the cooperation, without which the campaign could not have been put over.

The work was concentrated on the 56 theatres under the direction of the Keith office, including the F. F. Proctor string and the B. F. Moss houses. This week there were special supplements gotten up for neighborhood publications, the supplements averaging four pages each and promoted by the bureau under Luescher's direction and the local Keith representatives.

Ten Different Methods

The main factor of the Keith "Third of a Century" publicity campaign was the promotion of Keith theatres everywhere for civic purposes. On the basis that the houses would be open for public movements of any kind except politics, Luescher conceived 10 different methods of activity with local application, that brought the Keith houses into use aside from the regular entertainment. Some angled with the shows themselves but mostly they were apart from the performances themselves.

The most successful was the establishing of an American ballet school. In checking up the work this week, Luescher said there are 21 permanent schools, giving a session of instruction at least once weekly. Whenever dancing stars are on the current bills it has been the custom for the artists to devote one morning during the engagement to the school. In addition a local teacher is maintained in each house.

Symphony Orchestras Formed

The formation of symphony orchestras is of next importance in communities where there was no musical organization of the kind subsidized. Syracuse, N. Y., was the first city to organize a symphony through the Keith celebration idea and Washington is now forming along similar lines. Even where a symphony orchestra was in existence, the idea caught on—notably in Philadelphia. There a pop concert is given at Keith's each Sunday by the symphony orchestra, the charge being 10 cents. The admission is used to pay the musicians' wages, there being no other item paid for. (Philadelphia has no Sunday vaudeville concerts.)

Another experiment that has been successful is that of "Noonday Civic Forums," conducted generally at

luncheon in various clubs, and particularly effective in the middle west. Such gatherings, which are along the Rotary Club idea, were held in Cleveland, Syracuse, Cincinnati, Louisville and Providence. Another movement akin was the "Better Business" organizations, one of the Keith publicity plans that was put across in nine different cities.

A division of singing acts was where the aid from vocal stars on various bills was employed, was used in some cities with morning sessions once a week. As with the ballet school the interest of amateurs was secured. In Providence monthly recitals were started by the local Keith representative (Lovenberg) and that was copied in a number of other Keith stands.

There was general activity to gather clothing for ex-service men, and all those who gave clothing, shoes or other necessities were admitted free in all Keith houses. The observance of patriotic days was made another special feature, that climaxing in Armistice Day, when the President's speech at Arlington Cemetery was read on all Keith stages. Copies of the speech were secured in advance. In addition there were wireless or radiophone exploitation, with artists then asked to broadcast in the various stations. Golf tournaments for Keith cups were promoted and carried through with most interest in the middle western cities.

E. F. Albee Side-Stepped Dinner

For the celebration this week a national committee was formed to tender a dinner to E. F. Albee as the climax of the jubilee. The manner in which the event was arranged would have made the dinner one of the biggest of its kind ever attempted. Mr. Albee, however, refused to accept the demonstration, saying it was too personal a tribute and that the Keith celebration should not be tempered in any way. The make-up of the dinner committee made the idea one of the most important in the campaign. In addition to noted men in metropolitan life, local committees held some of the big men in every city. There were 10 governors, mayors and public executives on the committees and local observance would have been made.

Though the dinner was called off there were special events for each day this week in all Keith theatres, the added features contributed by civic organizations. The start was made Monday in all except the Palace, where vaudeville artists asked to step in and act in the celebration.

Big Celebration Week

The celebration week was so well worked up that reports up to Wednesday were that records would be broken in many Keith houses despite this time of the theatrical season.

The publicity work for the celebration was also worked out for practical use by the house managers for the feature acts as they appeared. There were 872 special stories sent out to the houses to be used for special exploitation of headlines and feature acts. All such matter was filed away for use immediately upon the booking of the act. In addition, there was a weekly news and fashion letter sent to many towns. A special theatrical trade paper sheet was issued weekly as well.

Though B. F. Keith's theatre activities started in 1883, the celebration was actually formulated on the 33 years of the establishment of Keith vaudeville. Keith's first project was a museum. The season of 1887-1888 actually saw the start of the vaudeville idea at the Bijou, Boston, and the celebration is dated for the season of 1921-1922.

Mose Ashton has been engaged by the Keith Circuit as exploitation man for the Columbia, Far Rockaway, L. I.

N. V. A. DAY \$60,000; LESS THAN LAST YEAR

Falling Off for Fund in V. M. P. A. Houses for Friday's Matinee

Unofficial estimates place the total returns from the National Vaudeville Artists Day matinee held in all of the V. M. P. A. houses last Friday afternoon at about \$60,000.

The Palace, New York, got \$3,400 for the N. V. A. Insurance fund, beating the Hippodrome, Cleveland, gross of last year by \$200. The Cleveland Hip was the banner house for last year's N. V. A. day.

The Palace gross includes a considerable sum raised during the week, at the Palace, through auctioning of seats.

It will be several weeks before all of the returns are in, but it is probable that this year's gross will fall some ten or fifteen thousand behind last year's. Higher seat prices prevailed this year in some houses.

Proctor's Mount Vernon, N. Y., with receipts of \$1,150 Friday, topped the Proctor houses in receipts. This is considerably less than last year, when \$1,900 was realized in Mount Vernon.

\$180 FOR A MERCEDES

Bert Levy Intends Buying Car in Austria—Will Play Abroad

Bert Levy, the artist, has figured a Mercedes car (Austrian made) will cost \$180 in American money. In Austria and the coin of that country it will be 1,500,000 kronen. The kick in the cheap foreign price for an American is the duty bringing it in here, and cost of transportation. The American government places a value of \$10,000 on a Mercedes, without regard to its original cost. That will set back Mr. Levy about \$5,000 and another \$900 will go for transportation. The artist has also calculated that at \$180, if he only rides over the continent in it, he can't be gyped very much.

Mr. Levy, with Mrs. Levy, will sail May 2 on the "Aquitania." His English contracts call for him to open at Moss' Empire, Liverpool, May 15, with the Moss tour to follow. Old contracts also required him to show at the Wintergarten, Berlin, for four weeks, and in Vienna.

After serving four years as American representative for the English theatrical weekly, "The Stage," Mr. Levy has resigned, with Eugene Kealey Allen appointed to the post by the London publication. Mr. Allen is dramatic editor of Women's Wear and is thoroughly familiar with the American show business through long association in it. With the resignation from "The Stage," Mr. Levy severed all connection with his former newspaper work, both as writer and cartoonist. He will devote his spare time in future to writing a book on theatrical life. His last book, "For the Good of the Race," is now selling in its eleventh thousand.

"COOKIES" FROM SKETCH

The Dan Kusell comedy bucolic sketch in vaudeville that starred Eddie Buzzell, has been made over into a legitimate comedy. Kusell and Laurence Schwab did the conversion. Sammy Lee is staking the three-act version, with Buzzell continuing in the principal role.

"Cookies" will shortly start rehearsals, now due to open June 5 at Atlantic City.

ALICE LLOYD CLOSING SEASON

Alice Lloyd is playing her final week under the Shubert vaudeville contract. She leaves New York May 2 on the "Aquitania," to remain over the summer in England.

Miss Lloyd may accept an offer for next season over here from among the several she has received. An offer to appear in Australia next season is also interesting her.

DON'T FAIL TO LOOK ON PAGE 19



JED DOOLEY

"THE UNCROWNED GENIUS"

After eighteen years of faithful service on the Keith Circuit was able to advance himself from opening the show to the number two spot. How wonderful is vaudeville!

PATTERSON'S CIRCUS IN BAD R. R. WRECK

"Calliope Blackie" Killed—Many Injured—New Animal Show, Just Started Out

Kansas City, April 26.

The James Patterson Wild Animal Circus was wrecked yesterday morning and "Calliope Blackie," an old circusman, was killed. A number of others with the show were injured.

A fast Frisco passenger train struck the circus train as it was taking a siding at Girard, Kans., 100 miles south of here. The Patterson show was en route to Pittsburg, Kans.

The Patterson show is now, starting out this season, after having quartered over the winter while forming, about 50 miles from Kansas City.

MUSIC SITUATION IN ENGLAND

By JOLO

London, April 11.

Like nearly every kind of business classified as a luxury the general depression has hit the English music publisher rather severely. Immediately after the end of the war and the lifting of the natural anxiety that had been the daily portion of millions for over four years, came the feeling of relaxation and the desire for a little gaiety, and this desire was naturally expressed in a round of theatrical amusements, dancing, etc.

Add to this the demobilization of about 4,000,000 overseas troops all entitled to a war gratuity varying from about 10 pounds to 1,000 pounds, according to rank and service, and the necessity for a new outfit to start again in civil life, it is easy to understand the boom in trade that followed and in which the music publishers shared.

As in America, the boom was responsible for greatly increased wages and the resultant high cost of production, and as soon as the easy money was dissipated the public could not or would not purchase goods manufactured under such conditions, and this has chiefly been responsible for the depression and unemployment.

Unfortunately, although costs of production and overhead expenses are still up over 200 per cent., the music publisher has not been able to pass much of this on to the dealer and the public. During the boom period this was compensated for by greatly increased sales and bigger returns on mechanical royalties, but with the drop in business many publishers are finding it impossible to carry on under existing conditions, and, generally speaking, they are holding on in the hope of a return to better times.

In the case of the older established houses that conduct business on conservative lines it is fairly easy to accommodate themselves to existing conditions, but some of the music publishing houses launched in the boom times without reserves or standard selling numbers are wondering how they are going to pull through the summer months.

The position with regard to the publication of the music of musical comedies and revues has undergone a complete change. Up to twelve months ago fancy prices were asked and obtained as advance royalties for shows with a guaranteed West End production, but following a long string of failures the prices have declined. One publisher is reported as offering recently £50 as advance royalty on a musical comedy to be produced at a well known West End theatre, and, although a better advance was subsequently obtained from another house, the fact that the show was withdrawn after a three weeks' run showed the original estimate was correct. One thing that is making the publishers wary is the custom of the producers after getting a good price for the original score, to put in interpolated

bers (often American) which usually walk away as the best sellers, the interpolated numbers as a rule being controlled by another house.

A good deal of controversy has arisen lately with regard to vaudeville artists using free songs, and

the music hall magnates have threatened to insist on such artists having their own exclusive material. As the most popular numbers are American and consequently free, and the English song writers do not seem to be able to turn out a sufficient number of songs to supply every artist with a good repertoire, it is difficult to see how the situation is to be solved satisfactorily.

It is at the same time leading to absurd and illogical situations. As a case in point, one publishing house having contracts with several American publishers allotted for exploitation, undertook to reserve such songs for the artists for a limited period. Following this, Moss Empires booked Sophie Tucker, and without notifying the publishers this artiste is using numbers already so reserved to the English performers.

As the owners of the British copyright, the English publishers could, if they so desired, restrain an American artist from using any popular published number. This might lead to complications unless Americans had exclusive material.

As an outcome of competition the evil of subsidizing artists to use inferior songs has increased, but this is a matter the music halls could easily deal with.

The most popular numbers during the past season and their gross sales have been (approximately):—
"Coal Black Mammy"..... 250,000
"That Naughty Waltz"..... 250,000
"Silver Star"..... 200,000
"Blue Bird"..... 150,000
"Humming"..... 100,000
"My Mammy"..... 100,000
"Sweet and Low"..... 100,000
"I Never Knew"..... 75,000

Among the new sellers, the best are:—"Say It With Music," "Pucker Up and Whistle," "Tippy Canoe," "South Sea Isles," "Crooning" and "Moonlight."

These are all published in the two shilling edition. So far as the cheap sixpenny edition is concerned there is practically nothing. This is partly on account of the high cost of production. Publishers are loath to place their hits in this edition, and also, because the counters of the Woolworth Stores—which is the main outlet for this class of publication over here—are so crowded with the junk of small publishers trying to get in that the public is no longer interested.

The feeling no longer is that publishers will probably begin to mend about next fall, and that there should be from then on a steady improvement, but it is as well that American publishers should realize that no heavy royalty returns can be expected from England for some little time.

Kennedy and Wynn are motoring to the coast having left Chicago this week. Their home is in Los Angeles.

CONVINCE YOURSELF!

The next time I am on a bill in your city, ask for yourself whether I am justified in asking for a better spot.

WILFRID DUBOIS

"JONGLEUR"

CHICAGO "PLUGGING" NUISANCE, GETS MANAGERIAL ATTENTION

Inconsiderate Song Representatives Running Vaudeville Performances—Managers Threaten to Ban "Pluggers" Front and Back

Chicago, April 26.

The "gentlemen" who congregate about the stage doors to impress on artists the merits of songs published by concerns they represent and who at certain times occupy seats in the auditorium of theatres to applaud the singing of their firm's songs by artists on the bill, are hitting a snag in local houses again, due to the actions of some members of the fraternity. Of late they have been transgressing on the province of "decency and order" through boisterous noises and cat-calling while performers are on the rostrum.

These "pluggers" have been held in check by the managers of the local vaudeville houses for the past year or so, but lately having felt the restraint put on their feelings, some have acted in a rather unprofessional manner while attending vaudeville shows.

This has been called to the attention of heads of vaudeville circuits here by acts, with the result managers have been instructed to keep an eye on certain pluggers and if they make any noises or moves which might be construed as annoying to the artists, to deny admission privilege to them both to the stage door and front of the house. One of the "pluggers" here known for his stentorian tone and manner of laughter, visited a loop theatre last week and during the performance kept on approbating the work of the performers by boisterous laughter at intermittent intervals. He kept this up for the first four acts on the bill without the artists taking any notice of his activity. As they left the stage they remarked to others on the bill of the objectionable outbursts of enthusiasm on the part of the man. When the fifth act, a man and woman comedy team went on, they took quick cognizance of his actions. As the woman was ready to spring a "gag" or bit on her partner, the man would burst out in bellowing laughter. This halted the woman three or four times. Finally she stopped as the man was laughing and said: "You may have seen us at another house and know what we are going to do, but do not spoil it for others who have not seen us."

This quieted the plugger for the time being.

Next to closing on the same bill was a single singing comedienne. The man with several other "pluggers" sitting about the house, began whistling and cat-calling every time the woman finished singing a song. The audience became somewhat disturbed. Several complaints were made to the manager. He in turn told the complainants he would see that the noises were stopped in the future or that he would keep the noise makers out of the theatre.

The "pluggers" until recently had a habit of buying blocks of seats for performances at theatres where persons were singing their songs and going there with their friends. In this way when the act they were there to "boost" appeared, regardless of merit or standing they received tumultuous applause on the initial appearance. While the act was on the applause continued and when it was over the "plugger" and his clique would make their exit. The result was that these acts were on early in the show and when the headliner came on later they found probably 50 to 100 front seats unoccupied. To them this gap was unexplainable and they queried the manager regarding the "dressing" of the house with many vacant seats in front and the heavy packed house in the back. The manager made an investigation and learned the cause of the gap in the middle of the show. He checked the source.

A short time after one of these occurrences the manager encountered one of the "pluggers," who told him that he was going to have a large party in his house on the following Monday afternoon. The manager told the man he appreciated his interest but that he and his crowd would only be welcome under one condition, and that was, they were to remain in the theatre from the beginning of the performance until the end, and that if any were to leave during the performance they would be barred out of the house in the future. This ultimatum worked and there was no further trouble along these lines.

The present disturbance has been prevalent in the big and small time vaudeville houses. With the edict of the circuit heads it is stopped, it is believed the "pluggers" will calm down for the time being at least.



FIRST IN HAMILTON

On the last stretch of a 38-week Keith route, Janet Martine scored her usual hit at the Lyric, Hamilton, Ont., last week. The Herald critic said:

"First there is 'A Little Touch of Paris,' presented by Janet of France and Charles W. Hamp. In this Janet gives the French interpretation of American slang with most amusing results. The sketch is very well put together, and a dramatic presentation of 'Cherie' puts a finishing touch to it."

The Spectator's reviewer expressed it thusly: "Janet of France, who, with her team-mate, Charles W. Hamp, threw the audience into a frenzy of enthusiasm, is an amazingly peppy and vivacious little demoiselle who makes sizzling love and puts across some song specialties in fetching style. 'A Little Touch of Paris' is the name of this piquant skit, which zips along at mile-a-minute speed."

"MADE IN PHILLY" IS NEW PRODUCTION

Philadelphians Compose Cast of Revue—Opens at Chestnut St. O. H. Next Week

Philadelphia, April 26.

"Made in Philly," the all-Philadelphia revue which Frank Orth will present at the Shubert vaudeville bill at the Chestnut Street Opera House next Monday, has a two-day preliminary run on the Garden City Pier, Atlantic City, beginning Saturday matinee.

"The Made-in-Philly" revue is to have a big cast headed by El Brendel, Flo Bert and Johnny Dooley, assisted by a company in one of his specialties. Frank Orth, the producer, will appear in various numbers, including the presentation of a jazz band.

Orth wrote the book and lyrics of this revue, the first edition of which he produced at Keith's several years ago.

In the cast, besides those already mentioned, are Edna Wallace Kinney, Harold Bryant, L'Amont Lewis, Jean Cozart, Pearl Young, Sara Jones, Jack Roland, Madison Sisters, School Playground's Girls, Billy Starr, and others.

SESONSKE OUT?

Oswego, N. Y., April 22.

Three Syracuse amusement firms are bidding for the Oswego Theatre Company, controlled by Harry Morton of this city. It is said that one of the Syracuse firms has about closed a deal. The stipulation is said to be \$75,000. Morton controls the Strand, Capitol, Richardson, Hippodrome and Orpheum theatres.

These theatres are the string here of which Charles A. Sesonkske was part owner. Mr. Sesonkske's name was not in the incorporation papers of the Oswego Theatre Company which were filed last week. Prior to that the firm named was Morton & Sesonkske.

DEPORTED TO CANADA

Burlington, Vt., April 26.

Dorothy McDonald, employed as a partner by Lacelle, the "handcuff king," recently taken into custody by immigration officials as an undesirable alien, has been deported to Montreal.

Miss McDonald is a native of Nova Scotia. She entered this country from Canada without inspection.

Ted Lewis and his orchestra, now with "The Greenwich Village Folies," which is scheduled to close April 29, will open May 8 in vaudeville for a summer tour of the Keith houses. Alf T. Wilton arranged the bookings.

AVONS ARE DENIED COURT STAY; JUDGE MAYER ON "PERSONALITY"

"Flagrant Instance of Deliberate and Inexcusable Breach of Contract," Says Court in Opinion—Injunction Affirmed

Joe Smith and Charles Dale's quoting of Shaw to disprove they are "unique and extraordinary" on the appeal from the Winter Garden Company's injunction to restrain their appearances for Keith was fruitless as far as the United States Circuit Court of Appeals was concerned. Last Friday that judicial body handed down its decision, including a lengthy opinion written by Judge Mayer affirming the injunction and vacating the suspension of the stay pending the appeal.

The Winter Garden Co. (Shuberts) by this decision are awarded the \$3,000 bond which had been posted by Smith and Dale pending the appeal, in addition to court costs. Judge Mayer's decision touches on the several phases of the defendants' objections to the Avon Comedy 4 billing succinctly to the effect:

"The evidence leaves no doubt that the billing of the defendants as the Avon Comedy 4 was wholly inadvertent and that Shubert and (Arthur) Klein in complete good faith intended to rectify the error and that the defendants were so informed. It is equally clear that defendants were seeking some excuse to avoid their contract. . . . We shall not go into further details for on this branch of the case we can only say that there has rarely come to our attention a more flagrant instance of a deliberate and inexcusable breach of contract."

Smith and Dale signed with the Shuberts, April, 1921, for three years at net salaries of \$900, \$1,000 and \$1,100 for each succeeding year, with the stipulation if they were to head their own company they were also to divide 15 per cent. of the net profits between them. The contract stipulated individual name billing instead of the quartet monicker. When they were billed as the Avon 4 for the Winter Garden opening last September 26 they walked out.

Judge Augustus N. Hand granted the Shuberts a restraining order recently. Smith and Dale taking the matter to the higher court. Judges Rogers, Manton and Mayer, comprising the U. S. Circuit Court of Appeals, after listening to argument decided on the briefs which were subsequently submitted.

The question of "unique and extraordinary" figured in Judge Hand's decision. Smith and Dale insisting they were far from that and that they could easily be replaced. Referring to this, the latest opinion reads in part:

"Obviously so large a compensation would not be paid by the Shubert or Keith organizations unless these defendants had that kind of ability which draws audiences and hence makes their employment commercially valuable both to them and to the theatrical producer. We hardly need expert testimony to inform us that what one of the witnesses called 'personality' is what counts. One performer can speak or act a line of a play which to a layman would be dull or meaningless in cold print, in such manner as to provoke laughter or tears, while another would call forth no emotion. Gesture, expression, method of speech rendition, keen understanding of what provokes amusement, are all part of those accomplishments which make one man a successful comedian and another a failure. . . ."

Smith and Dale received \$1,500 from Keith's during their appearances on that circuit, out of which they paid the supporting cast and other expenses.

The fact that Smith and Dale had no objection to working for Keith under the quartet billing figured against them mostly in the litigation.

Kendler & Goldstein (Judge Edward E. McCall of counsel) acted for the defendants. William Klein and Charles H. Tuttle appeared for the Shuberts.

It is not likely the matter will be carried to a higher court.

The Avons were to have appeared in a Keith-booked theatre this

week but cancelled when the decision was handed down. Evidently when the injunction was granted the Shuberts, Smith and Dale declined to report to complete their Shubert contract. Later the stay was asked for pending the appeal.

INDIANAPOLIS MAYOR STANDS FOR THEATRE

Vetoes Daylight Saving Measure—Council May Try to Jam Ordinance Through

Indianapolis, April 26.

In vetoing the daylight saving ordinance passed by the City Council Mayor Samuel Lewis Shank said he did so in part because the change in time would hurt the theatrical business.

Members of the Council said they would try to pass the measure over the veto, but it is doubtful if they can muster enough votes.

PARIS EVENTS

Opera Bouffe and Ballet Listed for Future

Paris, April 26.

"Ines" is the title of the opera bouffe by Yves Mirande, with music by Boborykine, to be created at the Theatre Femina this year.

At the Palais Royal is promised a work of Alfred Savoir, entitled "Les Rivaux." At the Nouveautes Ed. Rose and Leon Benoist Deutsch will mount "Les Dames Chante-loup," by Louis Baldy.

"Trivoltant," one-act ballet by Hortala and Jean Poueigh, will be given at the Opera, with Leo Staats, Ryaux, Miles, Johnson and Daunt; scenery by Roald Duffy.

\$2,000 FOR FLOTILLA REVUE

Independent vaudeville houses around New York have offered \$2,000 a week for the Percy Elkeles "Flotilla Revue" at the restaurant of that name, as an act.

The offer has not as yet been accepted, through the expense required to operate the restaurant show. Transportation is an item of the expense to be figured, as the 24 people of the floor show would have to be transported back and forth, four times daily, from the restaurant to the theatre.

It is said the Bustanoby restaurant of Montreal has also placed a large sized bid for the Elkeles show, to play in Montreal over the summer when thousands of Americans make that wet city their summer pleasure ground.

MAY IRWIN'S PROJECT

Watertown, N. Y., April 26.

May Irwin, actress in other parts, but farm manager around here, and her husband, Kurt Melfeld, have arrived at their farm home near Clayton, and except for brief trips to the metropolis will remain at the Islands all season.

Miss Irwin announced on her arrival that her project for converting her property on the Clayton-Alexandria Bay road into an exclusive summer colony had been given up for this year. Last year she incorporated May Irwin's Inn. She says she still has the plan in mind, and it is expected that she will carry it out next summer.

EUGENE O'BRIEN, SINGLE

Eugene O'Brien, picture star, makes his debut as a vaudeville single next week at the Orpheum, St. Louis. The St. Louis booking is the only one entered for O'Brien thus far.

He will do a monolog and use a picture for part of his act. O'Brien was a member of a vaudeville singing turn some ten years ago before entering pictures.

YOU MUST READ
PAGE 10



RUTH ETTING

"AN ATTRACTION IN HERSELF"
CO-STARRED

With Joseph C. Smith's Palais Royale Revue, Chicago.

Like a comet, Miss Etting corralled the honors wherever she appeared, surrounding herself with an abundance of compliments so that in a short time the list of Chicago favorites included the name of the attractive, petite, adorable Ruth Etting, who is making an enviable name with her pleasant, voluminous voice.

THE HARKINSES GIVE UP STAGE; TO BECOME CHIROPRACTORS

Leave Income of \$300 to \$400 Weekly—Jim and Marion Harkins Now at Palmer College, Davenport, Ia.—Want to Be with Children all the Time

Jim Harkins has quit the stage. He started west Wednesday to join his wife, Marion, in the study of chiropractic at Davenport, Ia. His last engagement was at the Prospect, Brooklyn, where he finished Sunday night. In two years Mr. and Mrs. Harkins will be licensed practitioners of the Palmer School, the leading exponent of the new theory of medical practice.

Jim and Marion Harkins were a standard vaudeville act. As such their earning ability was between \$350 to \$400 weekly, which salary they were ensured of indefinitely. The couple decided to leave theatricals that they might provide a permanent home for their three children, and are turning from the profession of acting to that of chiropractic as a new field of income. They have saved enough money to carry them through the course at Davenport.

The decision of Jim and Marion Harkins to change their entire mode of living after having achieved success in their first chosen field is a rare exposition of courage. Mrs. Harkins went to Davenport last September with the children, and has been studying since then. Jim continued in vaudeville, playing this season in "The Family Ford." The course of study requires three years, but Jim will accomplish it in two years by applying himself continuously for 104 weeks without vacation.

The Harkins' became interested in the Palmer School of chiropractic while playing in the Orpheum Circuit. B. J. Palmer, who established the school at Davenport, started with a few rooms over a stable. Now he heads an impressive institution of many buildings, his school being a modern college, with 3,240 students attending.

Palmer always was a good showman. He liked actors and helped them every way he could, knowing the profession would compensate him by propagating his ideas for establishing chiropractic as a permanent and important feature of medical practice. The Harkins' used it for their ailments, as is true of a host of others. Palmer makes it easy for professionals. He has given letters to actors and addressed to chiropractors everywhere to treat the bearers without charge and wherever the practitioner desired a fee, the bill to be sent to Davenport, guaranteed by Palmer. There are 4,000 of such letters now in the possession of players.

That was one way that Jim and Marion Harkins became interested in the possibilities of chiropractic. Through it they expect to realize their ambition of becoming doctors of the new science and establishing themselves in a city where they can raise their children.

Mr. Harkins is about 34 years of age, his wife is several years younger.

LIONEL ATWILL'S ACT

Stage and Screen Star Is Preparing for Vaudeville Debut

Vaudeville is to have Lionel Atwill, the star of the stage and screen, for a debut. Rose & Curtis, representing Mr. Atwill, has placed two playlets for his selection. Each will have a cast of four people.

The Atwill sojourn in vaudeville will be brief, owing to future engagements elsewhere.

FOUR CIRCUSMEN INJURED

Indianapolis, April 26. Andrew Stryker, Sam Schneider, Dave Heinz and Alvin Goodman, concession men with the Sells-Floto circus, were severely injured Tuesday in a taxicab wreck while on their way to the show grounds.

The car in which they were riding skidded on the wet pavement into a truck. They were removed to the Deaconess Hospital, where it was found Stryker was in a serious condition, with the others suffering from cuts and bruises.

FIANCE DEAD, ACTOR GIVES PERFORMANCE

Leslie Smith, Injured in Fire That Killed Una Carpenter, Fills Date

Pittsfield, Mass., April 26

An instance of the "carry on" spirit for which the stage is famous occurred here Saturday night at the Colonial, when Leslie A. Smith, leading man of a "Night in Honolulu," his arms swathed in bandages, played through the performance, while his fiancée, Una Carpenter, lay dead in a hospital at Kingston, N. Y., of burns he had fought.

Miss Carpenter, who was leading woman of the company, died in a Kingston hospital Saturday of burns suffered Friday night at Saugerties, N. Y.

The play, of Hawaiian locale, is based upon the ancient sacrifice of maidenhood to Pele, the deified volcano. Smith, at Saugerties Friday night, had reached the point in the play where he spoke the words, "I am going to find her or burn with her!" He had delivered the lines when he heard the cries of his leading woman, who, in her dressing room, was veiled in the flames of her burning Hawaiian costumes. Straw in the material had ignited from a small stove (used to heat the room) as she dressed for her entry.

Smith rushed to the room and found Miss Carpenter rolling over and over on the floor in a desperate attempt to extinguish the flames. He grabbed some costumes hanging on hooks in the room and threw them about her. Other members of the company ran to the scene and helped put out the flames, but not before Miss Carpenter had been badly burned on face and body and part of her hair consumed, and Smith's arms had been burned. A doctor was called and he rushed the actress in his machine to a Kingston hospital, where it was immediately stated she had no chance of recovery.

The audience knew nothing of the accident until it was all over. One of the cast stepped before the curtain to explain the show could not go on.

Smith left to fill a booking in Pittsfield Saturday night, cancelling the matinee. He insisted upon playing the night performance opposite an understudy for Miss Carpenter. He announced the tragedy incidentally in apologizing for his bandages; explained the necessity for the substitute and said money would be refunded to those dissatisfied. No one asked for a refund, the audience giving him and the company a big ovation.

The show was scheduled to play in Poughkeepsie and Beacon, N. Y., this week, but the engagements have been canceled.

Smith and Miss Carpenter were to have married in June.

GRAVES' APART

Madge Compton Petitions Court Against Husband, George Graves

London, April 26.

In the Divorce Division before the President, Sir Henry Duke, Mrs. George Graves, professionally known as Madge Compton, petitioned for a decree of restitution of conjugal rights against her husband, George Graves, the comedian. She was married in Liverpool in September, 1913. During the first 18 months they lived happily together, then Graves began to stay out late at night without giving his wife an explanation and she had to complain of his general neglect. On September 2, 1921, he returned home and told her that he was not going to live with her any more. On the following morning he left the flat and had not since returned. She wrote to him telling him of her dreadful loneliness and begging him to return. He did not reply, so she wrote another letter and eventually received an answer in which he stated he had definitely decided not to resume cohabitation. There were no children of the marriage.

George Graves is at the moment on his way back from a Colonial tour. Sir Henry Duke granted the restitution decree ordering that it should be obeyed within 14 days of service on the comedian's return to this country.

DON'T FAIL TO LOOK ON PAGE 19

ACT PAYS WEEK'S SALARY FOR ABRUPTLY LEAVING BILL

Glenn and Jenkins, Colored, Assessed by Keith Office for Breaking Play or Pay Contract—"Walked Out of No. 2 Spot"

JACK JOHNSON'S SHOW CANCELLED AT HAMMOND

Chicago, April 26.

With protests being made by the Kiwanis Club, the Federated Women's Clubs and numerous civic organizations at Hammond, Ind., S. J. Gregory, owner of the Parthenon theatre there cancelled a two-day engagement to have been played Friday and Saturday by Jack Johnson's touring burlesque show.

Meantime, Gregory, finding sentiment against the appearance of Johnson and his troupe, cancelled the engagement. Gregory had bought the show outright for the dates, and was to have paid the Johnson outfit \$1,200 for three performances. Upon the cancellation the Johnson management immediately brought suit in the Indiana Circuit Court to recover this amount from Gregory.

After having received word of the cancellation, Ed Dolan, agent of the show, hopped over to Gary, Ind., and booked it to appear, Saturday night. He flooded the town with paper and handbills, with the result that two performances were played that evening to capacity.

Monday the troupe opened a week's engagement at the Avenue, in the Chicago "black belt," having been booked by Billy Diamond. It is playing to a \$1 top, and from the indications of business the early part of this week they will do a record business for the house. The Avenue is playing the attraction on a 50-50 split.

Glenn and Jenkins, the colored artists who left the bill at Moss' Broadway after the Monday matinee (April 17), were held responsible by the Keith office for the amount of the team's salary as adjudicated damages. The Keith people maintained the artists' objection to the No. 2 spot on the bill was not incorporated in their play or pay contract, and that the act, by leaving, left themselves liable to suit for recovery by the house. W. D. Wegefarth arbitrated the matter. Following the payment of the amount in dispute, Glenn and Jenkins were restored to good standing and took up their Keith bookings.

E. F. Albee, head of the Keith organization, in referring to the incident, said:

"There is no fairer contract in existence than the one governing engagements played over the B. F. Keith Circuit. It is a play-or-pay agreement. But if contract is equitable, as this one is, the rule must work both ways. The artist fully expects to be paid when a manager, for some reason or other, cannot play him; and he is paid. If the artist considers this to be honorable and fair, which it is, he must also consider it fair and honorable to give a check for his salary when he breaks his contract, just as Messrs. Glenn and Jenkins did, and as other artists will be asked to do when they foolishly follow the steps of Glenn and Jenkins.

"But I have no fear of this happening again, for the artists have come to understand the ethics that are now dominant in our business."

THE BALTIMORE NEWS

Maryland Theater - A CARTOON CRITIQUE

by RO EVANS

Francis X. Bushman & Beverly Bayne - 95%

Jim McWilliams - 90%

May Wirth and Brother Phil - 100%

Van & Tyson and Herbert Brooks - 80% and 90%

Brevan & Flint and Florence Brady - 85% and 85%

MAY WIRTH with "PHIL"

JOHN OLDMIXON LAMBDIN—EVE. SUN, BALTIMORE

"THE THREE ARTS COLUMN"

"The only act of real artistic distinction at the Maryland this week is the wonderful exhibition of riding given by May Wirth, who is called 'the Idol of the Circus', and whose youth and charm, combined with her rare skill as a horsewoman, her flexibility and nimbleness, are all things that give her performance an air that mere riding acts rarely, if ever, possess. She is aided and abetted by her 'family', one of whom is Phil, the excellent 'riding comedian', and there are four superb white horses. It is a gorgeous thing of its kind and makes this 'act' a real 'outstanding' vaudeville feature, and one that seems peculiarly suitable for holiday time."

NORTHWESTERN HOUSES LOEW'S AGAIN FOR NEXT SEASON

Finklestein & Ruben Return for Bookings—Tried Shubert's Chicago Supply for Awhile After Dissolving Loew Agreement

The Finklestein & Ruben houses at St. Paul, Superior, Wis., Duluth, and Minneapolis, will be back in the Loew office as full week stands before next season.

Negotiations are now under way for the return of the four stands. They may be consummated within a week. The F. & R. houses were withdrawn from the Loew office several weeks ago, when a one-year booking arrangement was mutually terminated at the request of the house owners by the Loew people. At that time F. & R. informed Marcus Loew they intended to stop playing vaudeville.

F. & R., with strong opposition from the Junior Orpheum Hennepin, were desirous of making another booking arrangement. They placed their house in the Shubert office. The Shuberts' Chicago office began supplying the bills, which were not satisfactory, according to report.

The proposed plans of the Loew people to play week stands only in the Middle West and on the coast along with their present policy of stronger bills and "names," is said to have been the determining factor in inducing the middle westerners to return to the Loew agency for bookings.

M. & D. S. NEW HOUSES

San Francisco, April 26. Melklejohn & Dunn, who conduct a booking agency in Los Angeles, and who recently established a branch office in San Francisco, are adding new houses to their chain and working close to San Francisco.

Acts booked by this agency are now playing in Porterville, Hanford, Lindsay, San Luis Obispo, Santa Barbara, Santa Maria, Paso Robles, Tulare, Coalinga and Merced.

G. W. Ratcliffe is in charge of the San Francisco office and is associated with William Melklejohn and A. W. McClure. Bookings for these newly acquired towns will be routed out of the San Francisco office.

LOEW'S HIPP. FATE—WHAT?

San Francisco, April 26. The future fate of the Loew's Hippodrome continues to be a subject of discussion in theatrical centers here. Rumors at different times have linked it as the future home of Tom Wilkes' stock company, and others have declared it would be turned into an all-picture theatre.

ADMISSION BY PASS ONLY

No more promiscuous gate crashing at the Keith houses for Keith artists' representatives hereafter, according to an order issued by W. Dayton Wegefarth. Any Keith agent who desires to go into a Keith house without paying must secure a pass for the theatre he specifically seeks admittance to.

Application for pass must be made by the agent desiring it to Mr. Wegefarth.

DICKINSON AND TEMPEST ACT

Homer Dickinson, of Dickinson and Deagon, and Florence Tempest, formerly of Tempest and Sunshine, are preparing a two-act.

Dickinson and Deagon are at present playing out their Shubert contracts in independently booked houses.

Up State Clown Night

Watertown, N. Y., April 26. Another "Clown Night" will be given at the Palace theatre Saturday night by all the performers appearing in the various acts. "Clown Night" this week is being staged by Burke of Burke and Lillette.

Loew's Chi. Publicity Closed

Chicago, April 26. Loew's Chicago publicity office, presided over by Harry Earl, has been abolished. The local publicity and the publicity for the entire circuit will be handled from the New York office by Abe Friedman.

BARRED FROM PULPIT

Pastor Invited Miss Pearson, but Deacons Objected

Boston, April 26.

Nashua, N. H., furnished a surprise this week when the deacons of the First Baptist Church refused Virginia Pearson the right to speak to the congregation Sunday night after arrangements had been made for her to appear by the pastor. The deacons diplomatically gave the pastor permission to withdraw the invitation and he did so.

Miss Pearson was to speak on "Efforts to Raise the Moral Standards of the Stage," and after the incident expressed herself freely as much disgusted with the narrow view the deacons had taken of the stage. Her interview as a result of the refusal got more publicity for the cause than would have resulted if the original arrangement had gone through.

ILL AND INJURED

Thelma De Rona, formerly a single doing an aerial act and now billed with the Callahans (an additional partner), was seriously injured Tuesday at the Bowdoin Square, Boston, when she accidentally lost her grip of a rope and fell to the stage.

Florence Normond (Greenwich Village Follies) was operated on for appendicitis in the Italian Hospital, New York, April 18.

May Ernie (May and Eddie Ernie) was operated on April 19 in St. Barnabas Hospital, Minneapolis, for tumor. The attending physicians gave her an even chance for recovery following the operation. Eddie Ernie is doing a single act during his partner's confinement.

Helen Lee Worthing ("Midnight Frolic") was removed to Bellevue Hospital, New York, Wednesday, last week, suffering from mercury poisoning. Bichloride of mercury tablets were reported as having been taken by mistake.

Silvio Hein, the composer, is recovering from a major operation performed at the Lenox Hospital last week. He was operated on for tumor of the spine.

Melville Rosenow, of the Jenie Jacobs office, has been confined to his home for several days, due to a nervous breakdown.

Thelma De Rona fell a distance of 25 feet while doing a trapeze act at the Bowdoin Square, Boston, Monday night. The girl was trying a foot hold with her partner, Thomas Callahan, when she lost her grip and, sliding down on the stage, struck the edge of the orchestra pit and then slumped into the pit. She was taken to the Relief Hospital for treatment, where an injury at the base of the spine was found. Despite the urging of the surgeons who felt that further observation was necessary, she left the hospital.

John R. Clancy, manufacturer of theatrical equipment and supplies, is seriously ill at his home in Syracuse. Helen Story (Dooley and Story) is recuperating at the Illinois General hospital, Chicago, from an operation for appendicitis. She expects to resume her route in two weeks.

Bob Pender (Bob Pender Troupe) while playing at the State-Lake, Chicago, last week, fell from a pair of stilts to the stage during his act and sustained bruises about the body and face. He was able to continue throughout the week. The accident happened on Wednesday.

Lorraine Evon, appearing with "The Golden Bird" in vaudeville has been in the Grant Hospital for the past week. She anticipates resuming her vaudeville route around May 1.

Herb Williams (Williams and Wolfus) came near losing the sight of his left eye last Friday, while playing the Riviera, New York. The comedy musician employed in the act accidentally struck Williams in the eye with a camouflaged baton. He was forced to cancel the Coliseum, New York, first half current week, awaiting instructions from his physician.

YOU MUST READ

PAGE 19



A WISE DOG

"I am a dog. For that reason a lot of folks in this town will doubt this story. They will doubt that I wrote it, but all they have to do is to ask the sport editor."

Thus begins a double column interview with picture of Taxie at the typewriter in a Houston newspaper, which informs its readers that this famous canine was made an honorary vice-president of the Houston Kennel Club during its sojourn in that city.

It's the same story everywhere with Taxie—he is petted and feted and receives columns of publicity in the newspapers. This week at the Orpheum, St. Paul, will mark his 37th consecutive week this season, and he expects to pick up a few extra dog biscuits on his return trip to New York.

CARNIVAL EVILS COST COUNTY FAIR \$4,000

State Stops Appropriation Owing to Gambling Around Concessions

Rome, N. Y., April 26.

Because of gambling in and near concessions at the County Fair here last fall, state aid money to the sum of \$4,000 will be withheld this year by the state, it was reported to officials of the Oneida County Agricultural Society. The appropriation, which is made annually, is used by the society to pay premiums.

The notice received here said that the State Civil League notified the State Department of Farms and Markets that it proposed to file charges against the county society and this action holds up the money. The premiums are due to be paid next week. Last year, on the first day of the fair, a man who said he was a representative of the Law and Order League made complaint against one or two of the carnival attractions.

DAVIS IN CHARGE

Returning to Management of Pittsburgh Properties

Harry Davis, for years the leading vaudeville and picture power of Pittsburgh, but for some time out of control, is said to be making progress toward his return to the management of the company which operates the Davis, Grand, Academy and other theatres.

When Davis stepped down from command of the concern the reins of government were taken up by John A. Harris, Davis' brother-in-law. Where Harris figures in the readjustment of the properties does not come out in the reports.

HOUSES CLOSING

E. S. Moss' Riviera, Brooklyn, will close for the summer, May 20, reopening the last of August.

Loew's Lyceum Pittsburgh, a full-week stand on the Loew Circuit, will close for the season, May 13. Acts going into Canada will jump direct from Milwaukee and Chicago. Pittsburgh was the former jump breaker.

Boosting Sacramento

The Sacramento Chamber of Commerce is sending literature all over the country dealing with the "Days of '49" celebration in that town May 23-28. Thousands will be spent in providing appropriate attractions, such as "The Gold Rush," Indian warfare, a '49 mining camp and a pioneer days exhibit on the State Fair grounds, where the riders will contest for \$10,000 in prizes.

SHUBERT'S ALBANY

New House for Shubert Vaudeville Next Season

Albany, N. Y., April 26.

The guessing as to which New York theatrical company a group of Albany business men, headed by Frank P. Dolan, local real estate operator, acted for when they acquired the property of the old Second Presbyterian church at Lodge, Chapel and Pine streets, a half-block from the Ten Eyck hotel, ended this week when it was announced that the Affiliated Theatres Corporation of New York (Shubert vaudeville) has purchased a majority of the stock in the Lodge Street Building Corporation, the name under which the local group incorporated in the deal for the church.

Plans and specifications for the conversion of the church property into a first-class theatre have been prepared.

The theatre is expected to be completed about November 7, with a seating capacity of 1,500.

It is believed here that the new theatre will play Shubert vaudeville three nights a week and the other three will be given over to legit productions, many of the Shubert shows coming to Albany for try-outs, which was the custom before F. F. Proctor secured control of Harmanus Bleecker Hall, Albany's only legit house. Local theatrical people are of the opinion that Albany and Syracuse will have split-week variety bills. The Shuberts recently announced that they would install their vaudeville policy at the Wieting, Syracuse, next season.

RIALTO SOLD?

Shuberts' Newark House Closed—Reopening With Pictures

Newark, N. J., April 26.

The Rialto is unexpectedly dark this week. The theatre had been running Shubert vaudeville. It began a policy of pictures last week.

The bill for this week had been announced and advertisements appeared in the Saturday papers. Saturday night Manager Smith received an order from the Shubert offices to close the house Sunday.

It is rumored the Shuberts have sold their lease to Herman Jans, who lives in Maplewood, a suburb of Newark. Jans and the Shubert office refused to confirm or deny this report. The impression here is the house will soon reopen with pictures.

If the Shuberts have got rid of their lease it will presumably clear the way for them to use Keeney's next fall for their vaudeville.

BRONX BUILDING PLANS

Plans filed by H. De Rosa, architect, 110 West 40th street, New York, awaiting decision by the Board of Appeals, calls for the erection of a new theatre sponsored by the Storesburg Realty Co., at 137th street and Willis avenue, Bronx. Providing present plans materialize, the contemplated structure will seat 2,200 and cost \$300,000 to build.

Another Bronx house half completed, at 133 Brown place, has been turned over to unknown theatrical interests for completion as a result of the original investors meeting with financial difficulties.

Plans for the erection of a vaudeville house at 178th street and Tremont avenue, Bronx, N. Y., filed by De Rosa, by the E. S. Moss Enterprise, prior to affiliating with the Keith interests, are still on the shelf.

HYDE'S SYMPHONIC ORCH.

Alexander Hyde, late musical director for Shubert vaudeville circuit and former U. S. Navy Bandmaster, is recruiting a nine-piece symphony orchestra which will open for a run at a New York vaudeville theatre May 22.

Hyde has picked his musicians from specialists in Greater New York standard combinations.

MARRIAGES

Merritt Lynn Belew, chief animal trainer with Al G. Barnes Circus, was married last week to Ione Nita Buchanan, known professionally as "Blondie" one of the equestriennes with the show.

Arlene Hackett, for several years leading woman with William Faversham, to Clifford M. Husted (non-professional) April 22 in Greenwich, Conn.

Elizabeth Mohr (formerly with Ziegfeld "Follies") April 24 at Chicago to Edgar Mason, of "The Nightcap," playing at the Bryant Playhouse.

EX-PRESIDENT SHAY HEADS I. A. DELEGATION

Received Highest Vote from T. P. U. No. 1—Will Run for I. A. T. S. E. President

Charles C. Shay headed the list of 10 delegates elected by Theatrical Protective Union, No. 1, last week, to the forthcoming convention of the International Alliance of Stage Employees, to be held at the Hotel Clinton, Cincinnati, beginning Monday, May 22, and continuing thereafter during the week. Mr. Shay is a candidate for re-election to the office of president of the I. A. T. S. E. He retired two years ago to regain his health, after having held the I. A. presidency for some 15 years, with consecutive re-elections. Theatrical Protective Union, No. 1, is the New York local, and that Mr. Shay polled a vote of 595, or 89 per cent., of the total vote for delegates which was 663, carries with it the post of chairman of the New York convention delegation.

Other delegates elected by the New York local are Harry Abbott, with 332 votes, Joe Riley, 331; Ed Gately, 319; Harry Dignam, 303; Joe Magnolia, 303; Bill Lang, 263; Henry Griesman, 238; Gus Durkin, 22. There were 18 candidates for delegates with 10 delegates to be selected—those receiving the highest number of votes out of the 18 running.

In addition to a presidential contest, which looms up between James Lemke, the present holder of the presidency of the International Alliance, and Shay, it is likely there will be another for the third vice-presidency. M. Scanlan is slated to oppose Fred Dempsey for that office. Both are members of the Boston Local of the I. A. Dempsey is now third vice-president of the I. A. He was re-elected business agent of the Boston local without opposition recently.

James Lemke, the present president, has definitely announced he will be a candidate for re-election.

Mr. Shay, who will oppose Mr. Lemke, is very popular throughout the I. A. presently holding the office of President of the U. S.

Oscar Sheen, Cleveland, has been mentioned as a candidate for one of the vice-presidencies.

JUNIOR HOUSES OPEN

The following Junior Orpheums are slated to remain open all summer: Hill St., Los Angeles; Golden Gate, San Francisco; Mainstreet, Kansas City; Hennepin, Minneapolis, and State Lake, Chicago.

The Palace, Chicago, will close May 1, and the Orpheum, St. Louis, May 22.

GEORGE JESSEL IN SHOW

Next season will see Georgie Jessel, now in vaudeville, at the head of a touring production bearing his name in the title. It will be an elaboration of his former act.

Besides a salary, Mr. Jessel will draw down a weekly royalty as author.

JOHNSON GOES WITH SHUBERT

A. E. Johnson, of the Wirth, Blumenthal & Co. agency, sailing for Europe Saturday, accompanying J. J. Shubert.

Johnson is well known in foreign booking circles. They will be overseas about six weeks.

Fred A. Campbell in Keith Office

Fred A. Campbell, for the past two sessions manager of the Mary Anderson theatre, Louisville, now closed, has come to New York to take up a position in the headquarters of the Keith circuit. He will act as a scout for big time attractions under the supervision of J. J. Murdock.

IN AND OUT

Avon Comedy Four and Furman and Nash from the Bushwick, Brooklyn, the former because of legal proceedings and the latter on account of illness.

Due to the illness of Pearl Harper (Lane and Harper) withdrew from the bill at the Empress, Chicago, April 25. Elliott and West replaced them.

BIRTHS

Mr. and Mrs. Oliver Lavole, April 24, at the New York Nursery and Child Hospital, daughter, Mrs. Lavole was formerly Jeanette Rickaby in musical comedy.

CAMPAIGN OF GOLDWYN POOL CARRIES ISSUE CLOSE TO 10

Culmination of Move That Started Late in February, Preceding Announcement of First National Deal—Other Amusements Turn Quiet

Close upon 50,000 shares of Goldwyn moved on the Curb in the six sessions up to Wednesday, accompanied by an advance to a new peak of 9 1/2. This is the best level of the stock since mid-August of 1920, just before the memorable battle between the du Pont and Samuel Goldwyn factions. The low before that time had been around 17, the contest having brought the price down from better than 30.

The present movement is looked on among the ticker students as a probable coup by a speculative group. It had its beginning the last week in February, just before the news came out of the deal with First National for the distribution of the Goldwyn product, the elimination of the Goldwyn exchange system and the arrangement for the use of Goldwyn studios by producers allied with First National.

What Is Pool's Goal?

There are indications that Goldwyn insiders have something to do with the operation, for the stock started upward before the information was made public, reflecting the early discounting of inside information of future good news. Since the announcement has been in the open price tendencies have given evidence of expert direction. The first week in March the turnover reached the unprecedented figure of 70,000 and a new top of 8 was recorded. Thereafter there was a setback to around 6 on moderate dealings, paving the way for a new jump to better than 9.

What mark the pool has set for its favorite is the subject of lively guessing. Outside trailers estimate it all the way from 10 to 15, and at around 10 there were signs of "reaching for the top"—that is, selling by outsiders in expectation that pool operators are near their point of realizing. All this is guesswork, depending altogether on the plans of the bull group. It well might be that the force behind the climb is made up of company interests intent upon the design of accumulating all the stock possible and committed to a long campaign to re-establish the property as a permanent investment.

Superficially, however, the evidence is the other way. If the pool was out for permanent accumulation it would seem good business to do its purchasing more cautiously and maintain prices at lower levels. Under the loose system of Curb trading this maneuver would present no great difficulties. In September of last year Goldwyn was quoted as low as 3 1/2, and up until the present flurry normal dealings in a week did not reach 1,000 shares. If the operators in the issue are willing to work prices up so violently and openly it would appear logical that immediate profits play some part in their campaign.

Famous Quiet and Steady

The other amusement stocks turned quiet, but prices were well maintained near the year's high. Famous Players worked back and forth within a range of about 2 points, top at 8 1/2 and bottom and 8 1/4, with the preferred generally inactive. The failure of the drive to put the senior issue to par may have something to do with the sudden checking of the common. The general list has not many preferred stocks paying more than 3 per cent., and on the surface Famous Players preferred is out of line, especially since its junior partner has an unbroken record for regular dividend disbursements. The truth of it seems to be that Wall street, particularly since the bankers got out of the film business, decline to regard seriously a relatively high-priced theatre stock.

The summary of transactions April 26 to 28, inclusive, are as follows:

STOCK EXCHANGE			
Thursday—	Sales High Low Last	Chg.	
Fam. Play	3,200 8 1/2 8 1/4 8 1/2	+ 1/4	
Loew, Inc.	3,500 18 1/2 17 1/2 18	+ 1/2	
Orpheum	1,000 18 1/2 17 1/2 18	+ 1/2	
Boatmen	100 13 1/2 13 1/2 13 1/2	0	
Friday—			
Fam. Play	1,200 8 1/2 8 1/4 8 1/2	+ 1/4	
Loew, Inc.	2,400 18 1/2 17 1/2 18	+ 1/2	
Orpheum	300 18 1/2 17 1/2 18	+ 1/2	
Saturday—			
Fam. Play	2,100 8 1/2 8 1/4 8 1/2	+ 1/4	
Loew, Inc.	2,100 18 1/2 17 1/2 18	+ 1/2	
Orpheum	1,200 18 1/2 17 1/2 18	+ 1/2	
Boatmen	300 13 1/2 13 1/2 13 1/2	0	
Monday—			
Fam. Play	2,300 8 1/2 8 1/4 8 1/2	+ 1/4	

FRANK MONROE'S SKETCH

Will Appear in "A Modern Old Timer" Beginning May 8

Frank Monroe closes with "Thank You" May 6 and opens in vaudeville May 8 in his own sketch, "A Modern Old Timer," which he wrote and produced for a Friars' frolic.

The opening date is Hartford, Conn., where he played in stock and is a local favorite, with New York time to follow. He carries three people.



ANNOUNCEMENTS:

SAILING MAY 2nd ON "AQUITANIA."

Making London my headquarters in future. My brother, CLAUDE W. BOSTOCK, will take care of my New York office and business.

Practically every Keith and Orpheum Circuit "agent" and every producer has appointed me his exclusive European Representative. Consequently shall represent in Europe nearly every big time act of America.

Please note by London address: 18 Charing Cross Road, London, W. C. 2. Cable address: Formerly Westrand London.

Please note my new New York address: 225 W. 46th St. (adjoining the N. Y. A. Club). We are moving to the "new and larger offices" May 1. Have acquired the British Empire rights from William Gillette, Esq., of his present great success, "THE DREAM MAKER," and intend to produce same in London immediately with Sir Gerald Du Maurier.

In association with George C. Tyler, Esq., am making all arrangements for immediate production in London of delightful "DULCY."

Coming back next Fall with a play or two for New York. Till then, "Au Revoir" to all my good friends.

GORDON BOSTOCK

ACTOR CAPTURES TWO

Jack Farrell, appearing in vaudeville with Jose Saxton (Mrs. Farrell), was instrumental in the arrest of two thugs on West 46th street Saturday (April 22) morning after they had held up and robbed a pedestrian. Farrell was leaving a friend's home with Mrs. Farrell at 1 a. m. when he saw two men holding up another.

Upon being discovered they hit their victim on the head, leaving him in the gutter, and started for 9th avenue. Farrell ran after them and captured both at the corner. While holding them he attracted the attention of a policeman, who took them to the West 47th street police station, where they were charged with assault and robbery.

The victim was removed to a local hospital, where he died early this week.

CARNIVAL CRIMES

(Continued from page 1)

in magazines of wide circulation came editorials and "lead" articles in scores of newspapers.

New England and Pennsylvania are treating the carnival as a menace like a plague of disease. The middle west has established a system of intercommunication through Rotary Clubs and Chambers of Commerce. Mayors are telegraphing one another. Every carnival that sneaks out to its first stand is being visited by representatives of other towns, who travel there to see it and report on it to their own councils and officials.

The strongest blast of all comes from Niagara Falls, N. Y., where the Chamber of Commerce has issued the result of its researches in a bulletin sent to every civic body in the land. It is in the bulletin of the organization, known as "The Citizen."

A large headline above says, "Invited Carnivals Corrupt Civic Manners." Another front page splash is headed "Traveling Carnivals in Disrepute in Progressive Cities." The next column starts off, "Investigators Find Undesirable Conditions at Carnivals." Another on the same page reads, "Oriental Dancers and Games Stopped at Harrison Carnival."

Four scholarly typed pages rock with detailed telegrams, letters and investigators' findings from a dozen representative communities. The towns represented, every one of which, without a single exception, reappointed themselves down on the "black list" of the Inds. Lockport, N. Y., Niagara Falls, N. Y., Olean, N. Y., Hamilton, Pa., Altoona, Pa.,

OBITUARY

CHARLES A. MORRIS

Charles A. Morris, aged 88, once a prominent minstrel and theatrical manager, died April 19 in the Staten Island (N. Y.) Hospital, after a short illness. The deceased retired from the stage in 1878 and became a member of the firm of Wilson & Morris, which erected the Opera House, St. Louis. He was married twice. His wives were Jeanette Barker and Georgia Gilman, both deceased.

ESTHER MERRILLES

Esther Merrilles, mother of the Three Merrilles Sisters, of "Parlor Match" fame, died at the age of 84 at Winslow's Sanitarium, Brooklyn,

ANNA CARPENTER

Anna Carpenter, of "A Night in Honolulu," was burned in her dressing room in the Maxwell O. H. Saugerties, N. Y., Friday (April 21) night, and died the following day in the Benedictine Hospital, Kingston. The fire was caused by a

IN LOVING MEMORY
OF MY FATHER
JOHN F. SULLY
and MY BROTHER
VINCENT SULLY
Died April 25th, 1919
WILLIAM SULLY

WEST AVEY

Who passed away Feb. 6th, 1922
A Pal whose memory will live in
my heart forever.

LUCILLE

N. Y., this week. The remains were cremated. Mrs. Merrilles was the first woman to do a black face act in England. Her three daughters who survive, her have retired from the profession.

James A. Furey

James A. Furey, a former musical comedy baritone and stage manager, died April 18 in St. Mary's Hospital, Brooklyn, N. Y. He was 77 years old and appeared in the original production of "Erminie" at the old New York Casino.

The father of Maye Stanley died April 14 at his home, 3206 Vanness avenue, Vancouver, B. C., at the age of 71.

JAMES BRYSON

James Bryson, an actor, whose residence was in West Orange, died April 22 in Peoria, Ariz. Mr. Bryson

CATHERINE POWELL

Who Died April 26, 1920.
The days are long without her bright
presence.

MOTHER and ALFRED

had been in failing health for two years. He was 41 years old and born in Scotland.

The mother of Flo Hart died April 20 in the Knickerbocker Hospital, New York.

FIGHT OPEN SHOP

(Continued from page 1)

quently there was but little opposition on the part of the managers, who did not care whether their actors were Equity or not.

Since the edict has gone forth that all tent, repertoire and stock companies must be all-Equity, the managers have awakened. Now fully 75 per cent. of the actors and practically all the managers are against the plan, they claiming that closed shop means closed shows and no work.

Mr. Mackinson reports that there are usually over 100 shows playing this territory, during the summer, that there will be less than 40 this season on account of the unsettled weather, high overhead, general business depression and the closed shop order. He is emphatic in his denunciation of the Equity demands, saying:

"There is but one effective union, that is the union of the officials working for their own benefit to perpetuate their own jobs."

In opening up against the Equity, he states that he will make no discrimination against Equity actors as long as they are willing to work for the interests of the managers on the American plan, allowing the managers to run their business in their own way and to engage whom they desire, regardless of the dictates of any official.

The move has attracted considerable attention, and is causing great interest, especially with the numerous professionals, many of whom have been out of work for many weeks, and who have been patiently waiting for the summer shows to get out. As a result Mr. Mackinson says he has more applications on his books for engagements than he can possibly fill, and that he is telling managers that there will be no difficulty in securing all the people they want on the American plan contract.

MAY WIRTH

WITH
PHIL AND CO.

EXTEND CONGRATULATIONS

TO

MR. E. F. ALBEE

and Associates

"THIRD OF A CENTURY"

OF E. F. KEITH VAUDEVILLE

DON'T FAIL TO LOOK
ON PAGE 10

TWO STOCKS EACH END OF PHILLY'S SEASON

Cross Keys and Broadway Following Metropolitan and Orpheum

Philadelphia, April 26.

The record of opening and closing the theatrical season with two stock companies, while in between there were none at all, belongs to Philly this year. After the Mae Desmond engagement at the Metropolitan and the Orpheum Players' attempt in Germantown failed, two or three months have elapsed without stock.

May 1, Miss Desmond and the same players associated with her at the Metropolitan open what is called a "season of spring and summer stock" at the Cross Keys, 60th and Market streets. Except for a short period at the Knickerbocker, West Philadelphia has been untied for this purpose, and the experiment is being watched closely. The Cross Keys has been used for three-day vaudeville by the Stanley company.

Another pop vaudeville house, Broadway, South Philadelphia, will open with stock May 1. The leading player here will be Edna Hibbard, recently in "The French Doll" in New York. No other names are yet mentioned.

This company at the Broadway will give "Peg o' My Heart," and the Desmond players "Twin Beds," as their initial offerings.

The Broadway company will give two matinees a week, Wednesday and Saturday, for which scale will be: Boxes, 75c.; orchestra, 50c., and balcony, 25c. In the evenings the scale will range from 25c. to \$1, the orchestra being 75c.

This will be the cheapest-priced stock Philadelphia has had in a long time.

Three-a-day vaudeville, it is understood, has been way off in business for many months, and the present experiment, in parts of the city unaccustomed to stock, is being tried to change the luck.

HOUSES CLOSING

Gaiety, Utica, N. Y., closed April 21. The house will remain dark during the hot months.

The Strand, Norwich, Conn., discontinues vaudeville this week. The house has been taken over by the owners of the Davis theatre, who will install pictures. The Davis will continue as the only local vaudeville house.

Strand, Washington, D. C., playing full-week vaudeville booked through Loew office, closes first week in June. The Alhambra, Philadelphia, book through the Amalgamated, discontinues vaudeville May 15.

DANCING AT SHANLEY'S

Broadway Restaurant Charging Admission—30 Instructresses

Shanley's restaurant in the Putnam building converted itself into a dance place last Thursday. Admission is charged at the door and tickets dropped into a hopper; 85 cents on week nights to everyone, with 99 cents for women and \$1.25 for men on Saturdays and Sundays is the scale. No charge per dance is made. The open hours are from 8 until 1 a. m. week days, with matinee dancing from 3 until 6 the final two days of the week.

Shanley's first called itself "The Dancing Palace" but is said to have been notified by a Terrace Garden dance place of priority to the title. There are 30 instructresses at Shanley's. Each is presumed to be an efficient teacher. When an instructress dances with a patron, an extra charge of 20 cents is made. This is said to be divided, 12 cents for the house and 8 cents for the instructress. A dance usually lasts from seven to eight minutes.

Business was reported quite good at Shanley's immediately after the opening with the Sunday night attendance about one-half of that of Saturday night. There is a restaurant in the former grill room, to which no admission is charged.

Elliott Foreman took charge this week of the Shanley's publicity department.

JUDGMENTS

Preston Gibson; T. Raab; \$6,937.43. Harry Lehrman Prods., Inc. and Harry Lehrman; Pacific State Electric Co.; \$760.12.

Zena Keefe; Empire City Film Laboratories, Inc.; et al.; \$106.77. Same; W. W. Hodgkinson Corp.; costs, \$12.37.

Adolph Singer; Butler Bros.; \$32.65.

Mayflower Photo Play Corp.; Fleming & Reavelly; \$230.46.

Acorn Motion Picture Corp.; City of New York; \$44.57.

Surf Ave. Amus. Co.; same; same. Beaver Amus. Co., Inc.; same; same.

B. & B. Amus. Co., Inc.; same; same.

De Kaib Amus. Co.; same; same. World Moving Sporting Picture Co.; same; same.

Anderson Music House; M. Lifton et al.; \$124.17.

Russell Janney; W. Pogany; \$946.22.

E. Ray Goetz; Sanger & Jordan; \$871.63.

Fresh Pond Amus. Corp.; D. Abraham; \$790.41.

Rudolph Sanders, owner of Globe Theatre; National Screen Service, Inc.; \$95.16.

Larchmont Amus. Co., Inc.; City of New York; \$44.57.

Osiris Amus. Co.; same; same. Gus Hill and Chas. F. Taylor; G. Strasser; \$202.56.

Max Ehrenreich; Fox Film Corp.; \$522.65.

Allen Caruthers; Mark Spiegel Realty Corp.; \$142.09.

Martin Samper; J. Shea; \$85.20. Dramatic Mirror, Inc. (Dramatic Mirror Co.); H. W. Williams Co., Inc.; \$329.15.

Am. Cinema Corp.; Thos. Cusack Co.; \$741.95.

Ben Ali Haggin; Black, Starr & Frost; \$1,260.43.

Alexander Beyfus; Tappe, Inc.; \$2,030.88.



LEO FLANDERS and GENEVIEVE BUTLER

"A VAUDEVILLE CONCERT"

"Genevieve Butler is a charming girl who sings easily and smoothly a series of melodies that bring out the delightful qualities in her very fine soprano. Genevieve is easy to look at too, and has graceful little moods and manners to go along with the lovely voice. Leo Flanders, at the piano, elicits a storm of applause with his rag-time playing."

ORPHEUM CIRCUIT

Direction, BURT CORTELYOU

MINSKY'S PARK PLAN

Change of Skits Weekly—40 Chorus Girls—Opening Sept. 1

The Minsky Brothers, who had the Park theatre on Columbus circle under lease, taking possession Sept. 1, have tentative plans for the operation of the house as the Park music hall. They include a weekly change of skit by what will likely be the Minskys' permanent stock musical comedy company. Writers have been approached with that end in view.

While no principals have been announced as under engagement for the Park, the Minskys are said to have been placing some of the 40 chorus girls who will compose under contract. Vaudeville will also be a part of the performance, either in the pieces or as an olio. The Minsky announcement about the music hall says their trade-mark of burlesque will be retained as the title for the show. The Minskys have been playing steel burlesque for several seasons at the National Winter Garden on Second avenue, New York, downtown, and are very successful in the East Side policy. The Winter Garden will continue, giving the brothers two New York houses in widely separated locales, with similar policies, though of different grades.

NEW ACTS

Helen Stanley, formerly with "Chuckles," and Harry Stanley, from "The Broken Wing," two-act.

Al Pinard and Billy Hall (rejoined), two-act.

Fisher and Lloyd (vaudeville) have dissolved partnership. Fisher has teamed with Frank X. Silk, of burlesque. Lloyd has partnered with Sam Gould. Both combinations will continue in vaudeville.

A quartet of former legitimate players, who have recently appeared in a trio of Broadway's latest successes, have been formed by the M. S. Bentham office for vaudeville. They will present a comedy playlet by Will Hough, entitled "Mollie Changes Her Mind," with Joseph Herbert, Jr., ("Mary") Marjorie McClintock ("As You Were"), Jack Cherry and Charlie Lane ("Trene").

Frankie Hunter, principal comic with the "Big Jamboree" last season, has teamed with Jean Bedini for a brief spin in vaudeville during the summer. They will do the former Bedini and Arthur specialty, with Hunter in blackface and Bedini juggling. The act starts on the Keith time next week. Hunter will return to the management of Bluch Cooper with one of the latter's Columbia wheel shows when the burlesque rehearsing season starts.

John Sherry company, assisted by Elma Haines and Gladys Kearnes, former members of the Jack Wilson Revue in "The Five-Cent Barber."

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.)

Years ago when I migrated here from the Chicago "loop" I hung up my hat and unpacked my suit case in a third-rate hotel. While I had many acquaintances in New York, I didn't know where to locate but very few. The names of the streets and the telephone exchanges were all new to me and hard to memorize. So when conversing over the telephone in my room and occasion arose to make a memorandum of a name, address or phone number I committed the unpardonable offense so prevalent among thoughtless, busy people of making notations on the wallpaper near the instrument. This delinquency I just naturally acquired because of my gypsy habit of being continually on the move. One evening I returned to my room to dress for dinner at the home of someone I was most anxious to visit, and found that in my absence paperhangers had been busy removing every vestige of a memorandum while redecorating the walls. Talk about being sunk without warning! I felt like a stranger in a strange land, only more helpless. Gone was the phone number and street address of my prospective hostess, and as she was not listed in the book my discomfort was acute. Gone also were the telephone numbers of mutual friends who might have supplied the information I sorely needed. It was an exasperating predicament, but it cured me of ever afterwards using the wallpaper as a memo pad.

Yet I had a similar experience here recently. I have great difficulty in keeping letters containing addresses or other information. After I once lay them down on the table beside my bed I can never tell when we will meet again. Nurses are no respecters of routes or numbers; when they come in with a dust cloth they sweep clean. (If my professional friends lost their own routes as often as I do, it would keep everybody working overtime adjusting claims.) Should you succeed in coercing one nurse to preserve certain papers, the very next day, ten chances to one, another nurse would make her appearance and away would go your memos into the limbo of things gone but not forgotten. (They change nurses here oftener than Russia changes government.)

I tried having a pencil and pad attached to the head of my bed. They were so hard to reach it involved ringing for a nurse every time I wanted to copy an address. I conceived the idea of making notes on the cast which encases my diaphragm and approaches my chin. Various and divers routes, phone numbers, etc., have I committed to it. The other day Dr. Sayre decided my cast should be reinforced at a particular spot in my armour where it was most convenient for me to scribble. So I was trundled into the composing room (as I call the operating room) and swathed in long, wide, gooey bandages wet with plaster of paris. When I came to I found I had lost Trixie Friganza's route, a week of Blanche Ring's one-night stands, Zelda Sears' phone number, three books I wanted, four words I meant to look up and three ideas for stories—and this isn't one of them, either.

Page Van and Carrie Avery! Years ago when Van was a little fellow—I mean a young chap, for he never was very small—his mother and I were neighbors; he and my little girls were playmates. When I wanted to communicate to him then all I had to do was to step to the window and call. I can't go to the window now, Van, so have to use this method of reaching you. It seems ages since I have seen you both.

We have had Mother's Day (which is mighty fine) and Smile Day (and that's dandy, too). Now, just for change, why not have Pay Day for Europe?

"Mile, Longlen to Play at Nice," says a headline referring to the tennis tournament at that resort, in which the French champion will make her first public appearance since defeated by Mrs. Molla Bjurstedt Mallory at Forest Hills last summer. I hope she has finally learned how to play nice.

I read of a couple in Iowa married 73 years. They must be stuck on each other.

Johnny Hyams (Hyams and McIntyre) will have to send me down a garage if the Plymouth rock (it is so speckled I guess you would call it a Plymouth rock) lily keeps on growing. Lilies may not toil and they may not spin, but goodness how they grow.

A letter from Edinburgh, Scotland, from Kitty Daly (Daly and Healy) brings the intelligence that while playing there they visited the grave of The Great Lafayette at Piershill cemetery. The Great Lafayette lost his life in the fire at the Empire theatre, Edinburgh, May 9, 1911, and was buried alongside his pet dog, "Beauty," that had died the week before. The people of Edinburgh objected to a dog being interred in the cemetery and Lafayette had to agree to buy the plot of his own remains as well. By a strange whim of Fate, a week later he was placed at rest there.

Will someone please send Clifton Webb a little American flag? His mother writes he is getting very British, must have a house in London and all that sort of thing, and she is so homesick she would swap all of Piccadilly for a top floor rear hall bedroom on Forty-second street.

The next vaudeville producer who tries to stage an old-timers' bill might find some suggestions among the telegrams on my screen: Nellie McHenry, Carrie Scott, Amelia Somerville, Imogene Comer, Nichols Sisters, Hal Merritt, Lawrence and Harrington, May Irwin, Earl Roming-ton, Sallie Stemler, Maggie Cline, Melville and Stetson, Maud Nugent, Maud Raymond and Mabel Fenton would all help us to turn back the pages in the Album of Time.

If you were among those waiting to see Mr. Albee at his office last Saturday afternoon you might be consoled for your long wait by knowing he spent the greater part of it at my bedside. It was his first visit since Thanksgiving Day, when he let a dinner party at his home wait while he ran down here to see if I had a Thanksgiving dinner.

And if you phoned Flo Irwin to offer her an engagement and couldn't reach her, it was because she, too, was here. But anyhow she has a job for next season. She is going in Jas. Montgomery's new show, "The Little Gray House."

And if you failed to find Norma and Constance Talmadge in when you called to tell them good-bye just before they left for the coast last week, it was because they were down here telling me good-bye and showing me the cuties they are taking the expected Buster Keaton's baby which will make our Myra and Joe Kanton grandparents. I wonder if Myra will let it play with the saxophone and fry fish for her.

When Mr. and Mrs. Chas. E. Bray called last Friday they thought they had invaded a debutante's party (watch that word, Betty, judging from the pretty girls they found piled up on the foot of my bed and all around it. Dorothy Gish, Mrs. Debsen Mitchell, Mrs. Harry L. Cort, Mrs. Clarence Jacobson, Marion Caskley and Ruth Donnelly had dropped in.



BERT LEVY

Sails next Tuesday on the Aquitania to tour England, France and Germany. Returning to Keith Vaudeville in the Fall.

COLUMBIA'S NEXT SEASON'S RULES COVER BURLESQUE DELINQUENCIES

**Shows Must Be Kept to Standard—No Temporizing—
—Each Show Must Have Stage Manager—Scripts
to Be Submitted—To Avoid Repetitions**

Radical departures will mark every phase of the production and routing of the Columbia wheel shows next season, according to plans formulated at a special meeting of Columbia producers held last week. The shows must all come up to the standard set by the Columbia, the producers were informed, not only at the opening of the season, but must maintain the same standard throughout the season. Producers must abide by the ruling to keep their shows up to the mark or suffer the consequences. The same edict has been issued by the Columbia prior to the opening of the season regularly for many years past, but next season there will be no temporizing with poor productions, owing to the fact that the Columbia will be confronted with opposition for the first time since the Empire Circuit passed out of existence, 10 years ago.

In order that the shows may be kept up to the mark, a new post will be treated for every Columbia show, that of stage manager. Each show will have one unless the owner travels with it. In that event the show owner will occupy the post of stage manager and be responsible for keeping the show to standard.

To avoid the repetition of bits and numbers recurring in several shows consecutively next season the Columbia producers must submit their books to the office on or about July 1. The scripts will be looked over, and where confusions occur they will be straightened out.

Another matter considered at the meeting was the frequent repetition of comedians of the same character consecutively. In several instances in past seasons there have been three Jew comedians, then three tramp comedians and possibly two or three eccentrics following each other in shows over the circuit. The new rule forbids the routing of two shows one after the other with the same type of comic.

Next season the Columbia producers may pay as much as they desire for chorus girls. The past season the rule has been that no Columbia producer could pay more than \$30. The number of girls has been reduced from 18 to 16. A Columbia producer cannot have less than 16 girls, but may have as many more than 16 as he cares to have. Last season any producer having less than 18 girls was subject to a fine of \$25 per week for each missing girl. Next season any producer with less than 16 choristers will be subject to a fine of \$50.

All railroad fares are to be pooled by the Columbia shows next season, to the opening and from the closing stands, each producer paying an equal amount into the railroad pool. If a show opens in Boston or in Milwaukee the fare allotment each producer pays into the pool will be the same, the pool paying the transportation.

The shows all must have original music next season, with the exception of possibly three published interpolations. Repetitions as regards published numbers are to be avoided as much as possible.

MARION'S BUY

Purchases Ziegfeld's "Follies" Production Complete

Dave Marion has bought the entire Ziegfeld "Follies" production, which closed last week, the scenery, costumes and props being sent directly to Marion's storehouse from the train.

One of the provisions of the deal was that the burlesque manager must not advertise the effects in connection with the Ziegfeld name.

Bernstein's "Broadway Flappers"
"Broadway Flappers" has been selected as the title for Rubie Bernstein's next season's Columbia wheel show. The show Sam Williams will operate on the Columbia next season will be called "Piggledy Wiggledy Girls."

TWO SUITS

**American Sues Amalgamated to
Recover \$46,000 Due on Notes**

Two Supreme Court suits by the American Burlesque Association were filed Saturday in the New York Supreme Court against the Amalgamated Burlesque Ent., Inc., the first seeking to recover \$36,971.04 on a series of four notes. The second suit alleges that on July 30, 1920, the plaintiff loaned to the Amalgamated \$8,333.33 payable on demand.

The first suit consists of four causes for action. Each is on a demand note, the first for \$17,500, dated June 28, 1921. I. Herk, president of the defendant and Rud K. Hynicka as treasurer signed the notes. The second and third notes for \$7,468 and \$2,350 were dated August 30, 1921. The last, dated September 25, 1921, is for \$9,653.04. Myers & Goldsmith, attorneys for the American Burlesque Association in the involuntary bankruptcy proceedings now pending, are acting for the A. B. A. in these two suits.

Service was made on Herbert J. Mack of the American Burlesque Ent., Inc.

OLYMPIC NOT B. B. O.

The Olympic, New York, will not become a spoke in the Burlesque Booking Office wheel this season. The Olympic may be with the B. B. O. next season. The Jimmie Cooper show, now operated as an independent attraction by Cooper, is at the Olympic this week, booked by the B. B. O., but not controlled by it.

The Cooper booking is the only B. B. O. show to go into the Olympic this season, the house putting in burlesque stock May 1. Harry Steppes will put on the stock and be the principal comic. Vic Dayton and several other wheel principals will be members of the company.

EXAMINATION DATES SET

The dates for the examination before trial of the officers of the Columbia Amusement Co. in Fred Irwin's \$100,000 damage suit have been set. Sam S. Scribner will be examined May 2, J. Herbert Mack May 5 and Rud K. Hynick May 10. At the examination all corporate books, papers and documentary records must be produced to assist Irwin in his claim for the loss of his two Columbia franchises, which were not renewed for an additional 10 years on their expiration in 1919.

HOLDING BUILDING FUND

At an open meeting of the Burlesque Club Sunday, it was decided by vote that the club should maintain its building fund. The fund now has an accumulation of \$60,000. Its object is a new clubhouse.

Some of the members thought that as the object of the fund was allowed to become dormant, the fund should be returned to its subscribers. The Sunday meeting was held to arrive at a decision.

"CHUCKLES" THE SAME

Practically no changes will be made in the Jean Bedini show "Chuckles," which will go into the Columbia for the summer run May 14. The same cast, book, business, etc., will remain as when the show played the Shubert vaudeville time the past season.

Two Brooklyn Houses Left

The Burlesque Booking Office route has narrowed down to two houses, Star and Gayety, Brooklyn. The Star has the "Kandy Kids" and Gayety "Face Makers" this week.

The weather will decide how long the two will remain open.

Le Van Leaves Dixon

Harry (Hick) Le Van, under Henry Dixon's management for the last 14 years, has been signed for the next three years by Le Van & Chalmers.



"DEMAND THE ORIGINAL"

**BETTY— —PHILIP
MARTIN and MOORE**

This is a period of turmoil and strife throughout the entire civilized world. Labor and Capital are locked in a death grapple, which is causing the pillars of society to tremble. The statesmen of all nations are lost in a maze of darkness and doubt. We suggest to send all trouble-makers a copy of the doctrine of the

**N. V. A.-V. M. P. A.
MARTIN and MOORE**

TALK No. 13

WHITE'S "SCANDALS" ON COLUMBIA WHEEL

**Last Season's Show to Go Out
Over Burlesque Chain—
No Interference**

George White, producer of White's "Scandals," will operate a franchise on the Columbia Burlesque circuit next season. The arrangement will not interfere with the annual production of George White's "Scandals."

White is to produce the last season's "Scandals," which will be re-titled and re-cast for the burlesque circuit but will carry White's name as the producer.

A. B. A. EXAMINATION

**Bankruptcy Proceedings Have First
Hearing Tuesday**

The examination of the officers of the alleged bankrupt American Burlesque Association started Tuesday before ex-Federal Judge Henry E. Lecombe, appointed special master to take testimony.

A motion by the A. B. A. to have the bankruptcy petition dismissed was denied by the special master, following which McSweeney, the auditor of the A. B. A., was the first examined for about an hour and a half, producing all records to sustain the A. B. A.'s allegation it is solvent to the extent of \$150,000. The involuntary petition alleges liabilities of \$125,000 and assets of about a fifth as much.

Mr. Ernst, of Olcott, Bonyng, McManus & Ernst, attorneys for the petitioners, conducted the examination, adjourned until next Tuesday. Myers & Goldsmith appeared for the A. B. A.

GIRLS IN AUTO CRASH

Buffalo, April 26.
Dot Reed, 21, and Billy Rhodes, 24, of the "Greenwich Village Revue" at the Gayety, were injured early on the morning of April 22 when an automobile in which they were riding with two men collided with another machine at Prospect avenue and Virginia street.

Both cars were badly damaged and the girls were bruised and cut by flying glass. The men were taken to the Columbus Hospital.

"Beeftrust" Revival

Billy (Beeftrust) Watson will revive "Beeftrust" next season in the title of his Columbia wheel show.

EASTER WEEK ON COLUMBIA DOUBLED GROSS OF HOLY WEEK

**\$6,900 for Finney at Columbia, New York—Gerard's
New Show Hits Low at Buffalo, \$2,700—"Big
Jamboree" Plays to \$6,200 at Newark**

BILLY WATSON SHOW

Philip Krousemeyer, a clarinetist.... Billy Watson
Michael Grogan, a friendly enemy.... Clarence Wilbur
Hard Luck, a globe trotter.... Andy Smith
Fly High, Grogan's son.... Billy Lynch
Hugh Fly, Krousemeyer's son.... Charlie Smith
Ignatz, a waiter.... Andy Smith
Hank, a bookmaker.... Charlie Smith
Rubbette, a cabaret artist.... Lillian Morette
Mrs. Krousemeyer.... Beatrice Harlowe
Mrs. Grogan.... Anette Morette

Billy Watson has some of his old time flashes, his people measure up to the average of burlesque ability and there are numerous moments of real spontaneous fun in the two and a half hours at the Columbia, but the show, somehow or other, isn't there as a consistent entertainment. There are frequent gaps, the numbers lack zest and many long periods pass without a ripple.

Perhaps it is because the end of the season is here, and some listlessness is bound to creep into the best wheel machine. For one thing, the 18 choristers are conspicuously lacking in vigor and comeliness and the stage is fairly littered with indefinite comedians who mean nothing. Apparently they were assembled for their value as specialty men, and don't fit into the general scheme. The Watson Show is closing the regular season at the Columbia.

A specialty show occasionally works out into a cohesive troupe, but luck plays a good part in the outcome. As often a congress of specialists makes nothing but an interesting olio and the pieces go blaa. That's the case with the men here. They throw all the comedy into Watson's hands. It's an evening-long solo. Maybe that's why Watson, in an endeavor to carry the works, has gone the absolute limit in messy dinner table business. There never was anything overfastidious about Krausmeyer in lines or business, but he never before went the lengths of that first bit in the second act. It is funny, to be sure. Watson is always that, but this nauseating business doesn't pay, especially at the Columbia. Watson can be so genuinely and legitimately funny in his unctuous drollery it makes one indignant to see him descend to this level.

Another defect is stalling and time filling dialogue that doesn't get anywhere. For example, during the last three scenes the business of planting a "beauty voting contest" later on was gone through elaborately no less than four times. The single bit of Watson in "one" leading up to the finale was funny, and two chorists girls with perfect Swede dialects contributed a good deal, but all the advance talk about the feature was time wasted. The pieces are full of like superfluity.

The work of singing and dancing women falls on the youthful shoulders of the Morette Sisters, who shine best in their musical specialty and do nicely with their numbers. They are youthful and gracious in bearing, but get no support from the chorus. The shortage of exhilarating stepping was unmistakable. Beatrice Harlowe is the "good fellow" prima donna who pokes fun at herself as no longer a flapper, but she has by long odds the best figure in the outfit, and makes a highly satisfying figure in all-revealing white tights, a test of lines and contours that not many of the newcomers would care to undergo. Her specialty of character songs and stories late in the evening was one of the applause high spots, and throughout her services as a smooth feeder contributed a lot to Watson's best moments.

Clarence Wilbur does Irishman and character old man in his familiar aggressive way, being mostly concerned with the building up of Watson's points rather than individual effort for his own laughs. A thankless job, this, but one that Wilbur handles with energy. There are three other men who do nondescript bits of no special purport, but do a likeable straight singing trio as a specialty. They are programed as the Carnival Trio—Charles and Andy Smith and Billy Lynch.

Lynch and Charles Smith do straight in an altogether uninspired manner. The equipment in settings and costumes grades about midway between the high and low, although Ziegfeld himself would have had trouble showing off costumes on this group of girls, who, by the way, are a long way from the Watson "Beeftrust" type. Krausmeyer has gone to the other extreme, from the pumpkin to the string bean type, with the notable exception of one super-buxom woman, numbered 5 in the union suit posing display that forms the finale of the evening.

Business over the Columbia circuit generally took a jump last (Easter) week, in some instances doubling the gross of the previous (Holy) week. The "Step Lively Girls" at Hurtig & Seamon's, New York, with Harry Greb, got slightly better than \$5,900. Greb's salary stood the show \$1,000. The extra advertising ran to about \$600 for the week. Last week was Greb's first in New York with a Columbia show.

The Columbia, New York, did around \$6,900 with Frank Finney's Revue last week. The "breaks" were all with the show, the weather being generally cool and rainy the first half. The Gayety, Boston, with Beeftrust Watson's Show, got slightly under \$6,400. The Gayety beat the Casino, Boston, by about \$1,400 last week; the Sam Howe show getting around \$5,000 at the Waldron house. The Casino still retains the continuous features, while the Gayety had straight two-a-day burlesque.

"The Big Jamboree" got about \$6,200 at the Empire, Newark, last week; a theatre party buying out the house one night and swelling the total. Newark has been consistently good all season for the Columbia, vying with the Gayety, Boston, and the Columbia, New York.

The Dave Marion show did \$4,100 at the Casino, Brooklyn, and the "World of Follies" with Siding Billy Watson played to about \$4,400 at Miner's Bronx. "The Golden Crooks" did \$3,240 at the Empire, Albany; Mollie Williams' Show, \$4,629 at the Palace, Baltimore, and "Town Scandals," \$4,590 at the Columbia, Chicago.

Barney Gerard's New Show got a wallow at the Gayety, Buffalo, last week, playing to \$2,700, a very low for this show. It seems Gerard was scheduled to have played Newburgh and Poughkeepsie on a \$2,000 guarantee last week, but went into Buffalo as a "favor" to the Columbia people. The Buffalo date was arranged, previous to Gerard's "Follies" being called off of the summer run at the Columbia, New York.

"Tilt for Tat" at the Empire, Toronto, last week did about \$4,000, and the "Greenwich Village Revue" at the Orpheum, Paterson, N. J., got about \$3,100.

Gerard's "Follies of the Day" at the Empire, Providence, did \$5,500 last week.

The Jack Singer Show, at Waterbury, Conn., played under a \$2,000 guarantee. It was a fill-in week for the Jaques theatre.

Harry Ward in Babies

Harry "Dutch" Ward, burlesque comic, is taking a spin in vaudeville between seasons, appearing in "Babies," the comedy sketch formerly used as a vehicle by his brother, Solly Ward.

SPORTS

Just what constitutes an "outlaw" in baseball circles in the mind of Judge Landis remains problematical, as a result of a wire recently received by Sam Crane, sporting writer of the "Evening Journal" and also interested in the Bronx Glants, local semi-pro team. Subsequent to the completion of the 1921 season, Babe Ruth and Bob Messel, of the pennant winning Yankees, were suspended for 40 days, commencing with the 1922 season, for defying orders in playing exhibition games. Since the commencement of this season both of the suspended men have attended every Yankee game, viewing it from the grandstand. Landis would not modify his decision.

(Continued on page 37)

**DON'T FAIL TO LOOK
ON PAGE 10**

VARIETY

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15 YEARS AGO

Being Random Items Reprinted from
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Reported any proposed coalition between the Shuberts and the Keith interests were off. Instead it appeared that the Shubert would be aligned with the Syndicate under some sort of a theatre booking arrangement, the nature of which had not clearly developed but was regarded as likely to have an important effect upon the opposition vaudeville venture. Cox, Rhinock and Anderson, of Cincinnati, had brought about the alliance.

"Advanced vaudeville" opened at the Chestnut Street opera house, Philadelphia. Last minute changes made the first K. & E. show as follows: Emma Carus, Stacey's Transformation, Jewell's Manikins, Florenz Troup (acrobats), Four Mortons, Thompson's Elephants, Ed. Elondell & Co., Empire City Quartet, Greene and Werner.

The vaudeville contest made its appearance in Times square when the summer bills for Hammerstein's roof and K. & E.'s New York aerial resort were announced. By a curious twist Willy Pantzer and Co. were booked for both establishments. The Victoria roof had Collins and Hart, Gus Edwards' "School Days," Rice and Prevost, Camille Trio, Pantzer, "That" Quartet, Barnold's Dogs, "Sunny South," Vasco, the mad musician. The New York had framed a 50-minute revue and a group of specialties including Pantzer, Fred Karo's pantomime and three foreign turns. Mlle. Dazie was to head the revue.

Pat Casey had been commissioned by Jenie Jacobs from abroad to make overtures to Evelyn Nesbit in behalf of English hall managers who wanted to tour the heroine of the recent Thaw affair.

Eva Tanguay had just been booked for 36 weeks of Keith offices time at a salary of \$650 a week and still had two weeks to play under a previous agreement at \$200 a week.

Reports of competitive bidding for material by Keith's and K. & E. had been circulated abroad. Foreign acts evolved wild ideas of their probable value in this country. Percy G. Williams, foremost of the gamblers in imported turns, received an unsolicited offer of Wilkie Bard at \$1,750 a week but declined to consider it. These ideas about American salaries threatened to be costly to the managers here. A. L. Erlanger cabled to Clifford Fischer then in London not to be so optimistic in his statements of the Western Eldorado.

Bert Leslie was putting on a new sketch "At the Bath" as successor to "Hogan's Visit." The U. B. O. (Keith's) leased the entire 11th floor of the St. James building, occupying the front of the premises and subletting the rear offices to favored agents.

Harry Leonhardt was manager of Proctor's 23d St. The late Joe Welch had broken away from Gus Hill and the melodrama "The Shoemaker" in which he started to return to vaudeville in a new sketch "At Ellis Island." The sketch was slated to start at the 23d St. and Leonhardt had sent an invitation to the 400 employees of Ellis Island, the U. S. immigration station in New York harbor, to attend the opening performance. Meanwhile Hill threatened lawsuits against Welch, who closed with "The Shoemaker" at the Academy, Chicago. Hill advertised for "the best Hebrew comedian in the world" to take his place, stating he would give preference to one named Welch.

Al Sutherland was an agent in the St. James building. He had just booked a new importation—the Winwood troupe of acrobats—who

POSSIBILITIES OF CUT RATES

The number of Broadway attractions listed in cut rates recently has been from 26 to 28. That means the score of other offerings are either sailing along to good or big business or their managements are opposed to the sale of seats under the box office price. In former seasons the idea of a bargain outlet for tickets that nightly went as deadwood was regarded askance by a majority of managers. It is now apparent the majority of managers is in favor of cut rating. One who changed his view this season is David Belasco, who, for the first time, used the cut rates. The attraction was "The Grand Duke," which could have remained longer because of that aid.

There is a pro and con argument afloat cut rating theatre tickets. So far as results go the pro side seems to have it. There is little question the existence of the cut rate ticket agency has kept many a house going this season and is doing it now. That necessarily means it has kept companies intact and actors at work.

It is a fact the total receipts of not a few attractions are made up of a surprising percentage derived from cut rate sales. The Public Service Agency or "Gray's Drug Store," as it is popularly called, will turn in about \$2,000 weekly for a non-musical attraction the week's gross of which does not exceed \$6,000, so for that show the percentage is one-third of the total. That means the aid from the bargain office will push the takings up to a point that affords at least some sort of profit. The amount of aid a show can expect from the cut rates varies. The average is around \$2,000 a week. It has gone as high as \$4,500—the case being "Bombo," which for its last four weeks' run in New York drew \$18,000 from bargain tickets. It is doubtful if the cut rates took anything away from the box office, for that attraction had about finished its run when tickets were allotted to the cut rate agency. "Sally" was running along at a loss for the final four or five weeks of the run. On the final week it leaped close to capacity, with something over \$31,000 drawn. Had its management elected, cut rates could have turned in even more than the high mark made by "Bombo."

What the cut rates are doing, it is logically contended, is to establish a balcony clientele. Some of the managers complain balcony tickets are virtually a dead issue at the box office. That doesn't go for the successes, which find little trouble in "going clean." The cut rate people point out they are getting people to sit in the balconies who never before would go upstairs. Patrons of the cut rates are buying for shows they don't want, principally because they think they are getting something for nothing—a bargain. Most of the seats in the cut rates are balcony locations. When a show comes along which cannot be secured under the box office price, those patrons will buy balcony tickets at the box office.

The most recent activity in cut rate ticket handling is the selling in advance. That is particularly practical at this time of the season, when business is on the down grade. There are enough attractions on the list definitely committed to cut rates for the balance of the season, that nearly half the total list can be purchased three and four days in advance and some may be had for a week ahead. Others are placed on sale the day before or during the day of the performance. Advance selling through cut rates has its advantages to the manager as well as the patron, for he can secure advance money in a somewhat similar way the "buys" with ticket agencies who sell for a premium bring in advance receipts.

There always has been a difference in shows, the same as there is a difference in merchandise. If the box office scale is to be constant, there is going to be some way to dispose of goods that will not bring the price marked on them. The outlet is the bargain method of the cut rate agency. The difference in managerial opinion is that while some prefer the agency method, others argue the price cutting might be better done at the box office. But the latter way does not seem to work out satisfactorily. The cut rates have built up a clientele of thousands, regular patrons, and it is likely such buyers go more frequently to the theatre than if they couldn't shop for tickets. The regular advance priced agencies have their own following who would no more think of seeking the cut rates than they would of trying to buy tickets at the box office. But the day of the \$40 and \$50 a night gross is over for the weak attractions, by grace of the cut rates.

It is natural that in a bad season, such as this, the cut rate mart is more important than formerly. The list has averaged more than 50 per cent. over the number of attractions offered last season. When business grows stronger the number of cut-rated attractions will decline, but that the cut rate idea will be a permanent factor in New York, with its many theatres, is undoubted.

OBNOXIOUS "MUSIC PLUGGERS"

"The music plugger," as he is known, has gotten into the limelight in Chicago through his obnoxious methods in and about a theatre. It often has before occurred without publicity attendant. In this week's Variety is a story from Chicago detailing how some of the "pluggers" out there and their cohorts have been working.

A plugger is an attache of the professional department of a popular music publishing house. His vocation is very legitimate when he makes it so. The "pluggers" come into contact with artists, resident and stage managers, musicians and stage crews. Their object is to promote the singing upon the stage of their firm's songs. This is done through vaudeville artists, mostly those who sing or play, and even acts merely employing melodies as incidental music. There is often rivalry between competing firms to secure the singers to use this or that song. It leads the firm's representatives to attempt to advance their songs by any kind of an effort, and more especially since the publishers as a body decided to discontinue the payment of money weekly to singers to sing certain numbers.

In pursuing their business, afternoons or nights when their duties properly call them to the theatre where they may be certain of finding

had a "black art" specialty working in a stage boxed in black velvet and wearing costumes treated with a luminous substance that made them shine against the dark background.

It had been a sensational successful season in burlesque and the producing managers were discussing ambitious plans for their next season offerings....George E. Murphy (Murphy and Whitman) had an into a three-act play....R. G. Knowles pulled a new one; he leaped a billboard stand on the northeast corner of 48th street and Broadway for a 24-sheet announcing he was going abroad in May but would be back in October, the first individual enterprise of the kind by a vaudeville player.

Emma Carus was the first to come under the opposition ban. She

played for K. & E. in Philadelphia, and four weeks of Keith time was cancelled.

American salaries were beginning to bother British managers. Alice Lloyd and the McNaughtons cabled to Oswald Stoll, asking him to put back their English contracts so they could remain longer in America. Stoll replied tartly "serious consequences" would result unless the acts played their contracts. They prepared to sail about the middle of May. Miss Lloyd's salary was leaping upwards a bounds. Her sensational success after opening comparatively unknown over here, for Percy G. Williams had made her a headliner overnight.

A warrant was issued for the arrest of Coley Lorella, charged with an assault upon Jule Delmar. Lorella, it was declared, had a grievance against the booker arising out

CHICAGO AND SAN FRANCISCO NOTES, NEWS AND REVIEWS ARE UNDER CORRESPONDENCE

The news matters of this issue under heads from the two cities have been distributed to their various departments. Chicago and San Francisco will each be in Correspondence over the summer.

the artists they seek, the "pluggers" appear to have had difficulty in differentiating between a managerial courtesy and a right. The complaint in Chicago was the "pluggers" used the front of the house to annoy artists and disturb the performance, thereby chancing injury to the theatre itself through loss of goodwill with patrons who might be present. In Chicago they have also formed claquees to boost or boo singers, an inimicable procedure either way.

In New York the "pluggers" irritated the house and circuit managers until strict rules were promulgated as to admission back stage. Taking advantage of an extreme theatrical courtesy (admission back stage during a performance) not alone pluggers, but salespeople, advertising solicitors and others went so far in the abuse of this genuine privilege that no blame attached to any theatre which undertook to guard its stage and artists from unnecessary annoyance. The New York managers had been most considerate toward all whom they believed came to their theatres purely on business. Particularly was this true of the treatment accorded music publishing men and advertising solicitors. But when they found small time agents posing as "pluggers" and, instead of talking music, attempting to book acts into other theatres or productions, they were justly wrathful. Advertising solicitors as well, if reports are correct, adopted the same tactics, neglecting their business of soliciting in an attempt to induce acts to change agents or book elsewhere. When there is strong competition or opposition in vaudeville, this is about the most aggravating thing that could happen back stage. It is also reprehensible, for the visitor there is wilfully abusing a courtesy.

In New York likewise, and more of late than in some years, the claque has come to the fore, from music publishing offices, to boost a song. If two or three music firms are represented on one program, and all have the same boosting idea, the claquees are apt to break up or spoil the best of performances.

Professional managers in every music publishing house should instruct their staff and their branch offices to be most circumspect in conduct in or around a theatre. Otherwise it is but a question of time till the theatres will not permit callers to even stand in the stage door entrance. As far as advertising solicitors for the trade papers are concerned, any theatre manager ever discovering any solicitor talking about anything other than advertising should eject him from the theatre, and he should be barred from all vaudeville theatres in the future. That will immediately render him useless as a solicitor. Variety will greatly appreciate at any time any manager informing it if a Variety advertising solicitor has conducted himself in speech or action in a manner unbecoming. All trade papers should say the same and take the same course for an offending solicitor—dismiss him. Let not the advertising men who should care be confused or classed the same as the "pluggers" who don't seem to care.

With the placing in effect, April 30, of the Daylight Saving law in New York City and the Metropolitan District, the railroads with local terminals will issue new time tables.

The New York Central, Pennsylvania, New York, New Haven & Hartford and other lines (with the exception of the Long Island) will operate their trains on a Standard Time schedule.

The Long Island will run all trains according to Day Light Saving time.

BURLESQUE IS ALL RIGHT—If

The announcement in this issue that the Columbia Amusement Co. is to inaugurate a number of radical departure in the production and routing of its shows next season is practically an endorsement of the reforms and innovations suggested many, many times in the past few years, but apparently unheeded by the Columbia executives until opposition threatens in the shape of the new Shubert policy.

One reform in particular, the rule which states no two comics or more of the same character and make-up are to follow each other consecutively over the Columbia wheel, should have been promulgated years ago.

Another new rule calls for the submitting of the "books" of the different shows to the Columbia by July 1, or thereabouts, to avoid the repetition of bits and scenes. This is another reform that would have been the means of removing the sameness characterizing most of the burlesque shows the last few seasons.

The Columbia has been issuing new rules to its producers regularly at the end of each season, but little attention has been paid to them by the producers. The one which says all of the Columbia's productions must be up to standard is an excellent one. That is to say, if it is to apply to all of the producers, the insiders as well as the outsiders.

Now that the Columbia has issued its rules, let the Columbia see that they are lived up to. Opposition or no, the rules are for the betterment of burlesque. If enforced, they become good cold business regulations that must help the producer as well as the theatre he will play his attraction at. Make the burlesque producer toe the mark and burlesque won't have to worry.

of a position on a bill and, meeting Delmar in the St. James building corridor, attacked him.

Edgar Allen (present Fox booker) varied the monotony of being an agent by making theatrical appearances in vaudeville. This time he had a sketch called "His Friend from Tokio," breaking in at Keeney's, Brooklyn.

The Buffalo Bill Wild West opened at Madison Square Garden, its first tour since the long trip abroad.

Jeanette Dupree had been playing with Kolb and Del in San Francisco, but bowed out on a salary dispute and threatened to sue....Miner's "Americans" made the record burlesque jump, from Minneapolis to New York, playing Miner's Eighth Ave., where Jake

Lu bin (present Loew booker) was then treasurer.

P. A. Mills, C. K. Harris, Leo Peist, Witmark and Hayland had combined to operate their own retail store chain and that pool gave rise to another made up of Maurice Shapiro, Fred Hager and Fred Day. The idea was to put a stop to price cutting in sheet music.

The new Strand, Hempstead, L. I. increased its vaudeville from two to four days a week, commencing this week. Two bills of five acts each are played on Monday and Tuesday and Saturday and Sunday.

Frank M. Norcross, for many years associated with the Frohman producing firm, has opened the Trio-Arts School, where he will instruct pupils in stage dancing and action.

HUGH J. WARD GIVES OUTLINE OF AUSTRALIAN COMBINATION

Ward-Fuller Circuit Expects 30 Theatres in Antipodes by December 1—All Types of Plays—Productions to Be Built Over There

Hugh J. Ward, the Australian theatrical manager, arrived in New York this week for a three weeks' visit, accompanied by his son and secretary. Ward resigned his position with J. C. Williamson last month and is about to organize a chain of legitimate theatres in Australia in conjunction with John and Ben Fuller.

Williamson, since the withdrawal of Ward, has combined with J. N. Tate, the latter now also in New York to line up productions for next season.

The new Ward connection with the Fullers gives control of legitimate attractions in the Fuller houses. The Fullers themselves will devote their time to their chain of vaudeville theatres.

During his stay here Mr. Ward intends to line up several Broadway attractions for the Antipodes. The type of play will not be limited. It is his intention to secure the rights to dramas, comedies, farces and musical attractions. The scenic productions for the pieces selected will be built in Australia, with a certain percentage of American actors to be engaged.

The present layout of houses for the new Ward-Fuller circuit includes the Grand, Majestic and a new house now being built in Sydney; Princess, Palace, Bijou and Gaiety, Melbourne; Empire, Brisbane; Majestic, King's and Prince of Wales, Adelaide; Melrose, Perth, and Her Majesty's, Newcastle. In the New Zealand cities there will be the Opera House and King's, Auckland; His Majesty's, Wellington; Princess, Dunedin, and the recently completed Coliseum in Christchurch.

It is planned to have a circuit of 30 theatres by December, the new theatrical season in Australia starting about January 1.

K. C.'S REP.

Campaign for Repertory Theatre—2,500 Subscribers at \$20 Each

Kansas City, April 26.

What promises to be a successful campaign to establish a repertory theatre, or as the Kansas City "Star" terms it, a "rebel" theatre, for next season, is under way. Several meetings have been held and a large committee named to solicit subscriptions for a season of ten plays to be presented. The subscription plan is to secure 2,500 guarantors pledged to take two tickets at a dollar each, for each of the ten performances. This will make a fund of \$50,000 to be used in securing noted stars to come here for brief engagements with the permanent repertory company. The names of those interested in securing the 2,500 \$20 pledges requisite to insure the success of the project read like the list of "Who's Who in Kansas City Social Circles." The leaders are confident of success and are even planning on building a new theatre as a home for the "rebels."

Erville Alderson, formerly of William Faversham's company, is the promoter of the scheme. He has been here since last September, and with the assistance of local talent, has presented "Grumpy" and several other plays. All have been given in outside the theatrical district houses and have not drawn very heavily. He and the locals are now working on "A Successful Calamity" for an early showing.

FRANCES STARR REHEARSING

Frances Starr has started rehearsals in "Shore Leave," under the management of David Belasco. James Rennie is to be the leading man, and the piece is slated for a preliminary out of town showing, with the idea of bringing it into the Lyceum, New York, in the fall.

PRODUCING "ENDLESS CHAIN"

"The Endless Chain" will be produced by A. L. Erlanger next season. It is a three-act comedy by James Forbes.

HIS MAJESTY, MONTREAL, FOR TORONTO SHOWMEN

Lawrence Solman Reported to Have Secured House in New Line-up in Canada

Toronto, April 26.

Lawrence Solman, theatrical manager and sportsman, who controls the Royal Alexandra, which is conducted in affiliation with the Shuberts, is seeking a house in Montreal. It is reported here he may take over His Majesty's there. The latter was a syndicate house, but had been playing both Shubert and K. & E. attractions. Under the booking combination between the Shuberts and Erlanger attractions for the Alexandra will also be from both offices.

In show circles it is understood Solman's plan has to do with more than acquiring one theatre. The establishing of another Canadian theatre chain or the purchase of the Trans-Canada Circuit are mentioned as possibilities. The Trans-Canada corporation absorbed the A. J. Small properties and leases shortly before the magnate's disappearance. Bad business this season is believed to have resulted in dissatisfaction and gives basis to the reports of a change.

The Trans-Canada interests control most of the houses here outside of this city except Vancouver, and Victoria. There are other exceptions, one being the Russell in Ottawa, which has been booking some attractions direct.

YEAR'S BEST PLAYS

Buffalo Critic Picks Mantell, Sothern and Marlow, and Hampden

Buffalo, April 26.

In reviewing the season just past, Rollin Palmer, critic of the Evening News, selects the following plays as ones which were "particularly interesting." The order is that of their presentation here.

"Rollo's Wild Oat," characterized as a "deft comedy," and "Thy Name is Woman," a "concentrated melodrama," are mentioned, it being noted that both pieces "led early deaths in the 'sticks.' The "classic" "Abraham Lincoln" is cited, as is "The Emperor Jones," described as "one of the best pieces of acting extant, in a play that is a work of genius." Sothern and Marlowe, Hampden and Mantell come in for special mention with "The White Headed Boy," "Bull Dog Drummond," "The Tavern," "The Easiest Way" and "The Intimate Strangers" completing the list.

Palmer comments upon the shortage of elaborate musical productions, attributing the scarcity to high cost of operation and to uncertainty as to drawing power at current high prices.

FIDELITY'S BIG SHOW

At Amsterdam, New York, May 28—Willie Collier in Charge

The big show under preparation by the Actors' Fidelity League, as its annual performance, will be displayed on the stage of the Amsterdam, New York, Sunday evening, May 28.

Willie Collier has taken charge of the performance, in which, among many others of note, will appear

Trevor in "Lilies"

Chicago, April 26.

Norman Trevor, who was featured with Grace George in "The Exquisite Hour," which closed its local engagement at the Princess theatre last week, remained over so as to be able to join "Lilies of the Field," which opens at the Powers theatre next Monday. Trevor will resume playing the role he created in "Lilies of the Field" at the beginning of its New York engagement.

HOPPER'S "FUNMAKERS" WANT B'WAY HOUSE

Last Week's Net Gave Commonwealth Players About 10 Per Cent of Salary

De Wolf Hopper's "Funmakers" in "Some Party," the commonwealth show, which opened April 15 at Jolson's, will try to move down on Broadway at the end of the week. The location of Jolson's hardly gives the attraction a break. It was expected the Apollo would be given over to the co-operative venture. Unless the show is moved, its continuance is in doubt.

"Some Party" drew \$3,100 the opening night (Saturday), and last week its gross was nearly \$11,000, the sharing terms calling for the house to get 40 per cent, and the show 60. There were a number of rehearsal bills to be taken care of and the chorus was paid straight salaries. The split of the remainder among the cast gave each player 10 per cent of the salary quoted by each. That gave each player from \$35 to \$60, according to reports, many of the players in the show getting \$350 to \$450 when playing regularly.

MOROSCO'S SECOND HOUSE

Acquires Loew's Casino—Planning Musical Productions

San Francisco, April 26.

Oliver Morosco has added a second house in San Francisco to his chain by acquiring the Loew's Casino, which is to be renamed Morosco's Casino, and to open in June with comedy shows to sting a chorus. It is announced that the prices will range from 10 cents to 50 cents and boxes and loges at 75 cents.

It is reported that the Loew lease still has five years to run.

Morosco, judging from his personal announcement several weeks ago when he was a visitor here, is contemplating some big musical productions at the Casino, among these being a musicalized version of the old stock favorite, "Sis Hopkins." The company will give ten shows a week.

The Century in Oakland is also to go into the Morosco string next August, and will be renamed Morosco's Century. He has associated himself with Charles Brown and Herbert Harris in acquiring the lease, much on the same plan as he followed in taking over the Century in San Francisco.

ONE NIGHT BUSINESS OFF

Standard Attractions Fall Way Under Par on Coast

San Francisco, April 26.

Business in the one-nighters through the state has been rather disappointing to many shows that did well in the larger towns.

"The Greenwich Village Follies," that played to \$20,000 in two weeks at the Century here, got \$2,500 in two nights in Fresno and \$562 in one night in Modesto.

Walter Hampden, playing Shakespearean repertoire at the Century, has somehow failed to catch on as was expected. He opened very light the first week, but toward the close the receipts climbed a little.

At the Columbia theatre Chauncey Olcott in "Ragged Robin" is going a little better than fair.

\$10,000 COGHLAN BENEFIT

P. M. A. Runs Biggest Benefit Gross of Season

The Rose Coghlan benefit held at the Apollo Coghlan night drew between \$10,000 and \$11,000, the exact count not being arrived at up to Wednesday.

The benefit was given under the auspices of the Producing Managers' Association, with Sam H. Harris actively participating. The proceeds are the largest of any of this season's benefits.

"ENEMIES" WITH MANN

New Britain, Conn., April 26.

"Friendly Enemies" featuring Louis Mann, opened here Monday by the Cornician stock at the Lyceum. The company is operating on an open shop basis, having opened its season last week.

Mann may remain with the company several weeks with "Cheaters" probably staged by him next week. This is not "Cheating Cheaters" produced by A. H. Woods, but a former show in which Mann starred,

COHAN SAYS HUDSON TICKETS SOLD AT BOX OFFICE ONLY

Takes Over Hudson for Next Season—Opposed to Present Speculating System, Also Cut Rates—"Give Public Chance," Cohan's Policy

TICKET AGENCY SUSPENDS OWING \$3,000

Terminal Co. Holds Meeting with Treasurers—Dealt with Commuters

The Terminal Theatre Ticket Co. suspended Monday, at which time the agency was reported owing \$3,000 to various theatres. The agency has operated for years in the Hudson Terminal and at the terminus of the Hudson tubes at 33d street and Broadway. Commuters from New Jersey largely made up the patronage. Tickets were sold at the box office price plus a service fee of 15 cents per ticket. The agency handled as high as \$400 a week for some houses, though it was not on the list of all theatres.

A meeting between Max Latz, who managed the Terminal agency, and theatre treasurers was held Monday.

KING AT POP PRICES

50-Cent Top for Long Los Angeles Engagement Starting May 8

Los Angeles, April 26.

Will King opens for a 24-week engagement at the Philharmonic Auditorium May 8. The company will have Clair Starr (Mrs. Will King), ingenue; Honora Hamilton, character woman; Reece Gardner, straight man; Will Hays, character; Bessie Hill, soubrette; Madie Du Fresno, specialty dances; Clara La Valle, song specialties, and the Knight Sisters. Harry Davis, manager of the show, will also do characters.

A chorus of 30 will be under the direction of Alice Morris. The coming here from San Francisco this week, using five baggage cars and an additional freight car. Prices are to be 25 cents matinees and 50 cents nights, the lowest children's admission price in the city.

SKINNER PLANS NEXT SEASON

Kansas City, April 26.

In an interview given here this week Otis Skinner, appearing at the Shubert in "Blood and Sand," gave his plans for next season as follows: "We are going to revive 'Mister Antonio' for the speaking stage—not the movies—and it truly will be put on in response to popular demand. After that Gilbert Miller and I hope to produce 'Cyrano de Bergerac,' although such a production would cost \$1,600 a night, and I don't see how we could keep out of bankruptcy at that rate, with travel costs so high."

When Mr. Skinner speaks of travel costs he is authority, for the show has just finished a two weeks' run of one-night stands coming up from the South.

FAVERSHAM'S NEW PLAY

Buffalo, April 26.

"Out to Win" will not be taken to New York this season, it was decided after its premiere showing here last week. From here it will go to Toronto and then to Detroit and one or two other towns, after which the decision will be made as to whether to bring it into New York in the fall or not.

The present production of the show is a makeshift one and was evidently designed for tryout purposes only.

CHAS. OSGOOD ILL

Charles Osgood is quite ill at his home on East 49th street.

Helen Paine Replaces Adele Astaire

Helen Paine, one of the specialty girls in the chorus of "For Goodness Sake," was selected to replace Adele Astaire in the leading ingenue role and will continue in the part until Miss Astaire's return.

YOU MUST READ
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George M. Cohan has taken over the Hudson, New York, for next season. He will establish a strict box office policy for the sale of tickets. Mr. Cohan stated this week there would be no "buys" made with the ticket agencies by the Hudson, and that everyone would have an equal opportunity at the Hudson box office. This policy has been planned by the author-producer regardless of the new ticket law recently signed by Governor Miller, wherein premiums are limited to 50 cents.

"The managers can stop the abuses of ticket sales in agencies themselves. A long step in that direction is by controlling the tickets in their own box offices. I don't mean to say tickets can be kept out of the agencies, but I don't intend to bargain with them. Brokers will not be prevented from purchasing seats at the Hudson box office, but there will be no 'returns' permitted. It is unfair for a patron to buy better seats in a box office at 7.30 in the evening that he could obtain at 4 in the afternoon, as permitted by the system of returning tickets from the agencies. That is one abuse we will be able to stop at any event."

Cohan always has been interested in correcting alleged ticket abuses. Several years ago he was unable to bring the then opposed managerial factions together and it was agreed the system of "buys" be done away with. One manager then had arranged a ticket sale to the brokers totaling around \$40,000, but he agreed to swing along with the others. On top of the nearly completed arrangements, one of the biggest houses on 42nd street drew a weak attraction and the house arranged a buy-out with the brokers. Immediately the manager who had tossed aside the \$40,000 buy made another deal and his right to do so was not questioned by the others.

Cohan in discussing his plans for the Hudson next season, stated the ticket problem was one of the most important before the managers. He declared that the principal idea of producers was "to get the money" and because of the comparative ease of securing a part or all of the production outlay by making deals with the ticket brokers, the way is left open for the abuses to creep in.

The policy for next season of "give the public a chance" also includes the cut rate angle. Cohan stated if reduction in scale was to be made or prices cut by stripping, it might just as well be at the box office.

This is the second time for the Hudson under the Cohan management. He took over the house two seasons ago, relinquishing it just before he temporarily retired as a producer. This season the house is under the control of Sam H. Harris, the Selwyns and Arthur Hopkins who took over the Hudson under a three way booking agreement, they also leasing the Cort at the same time. The rentals for both houses expire at the end of the season. The house is owned by the estate of Henry B. Harris.

SUMMER "BUY"

Ticket Offices Invest in "Partners Wanted" for 12 Weeks

"Partners Wanted," the Woods-Selwyn's play, goes into the regular ticket agencies for 12 weeks from its opening date, May 1, at the Selwyn. The "buy" was arranged early this week. It carries the tickets on the first buy to July 31, at a 75 top.

"Partners Wanted" is at Atlantic City this week, opening to \$1,500 Monday night. Last week at the Majestic, Brooklyn, at \$1.50 top, the show, its first week out, did \$12,300.

LONGACRE FOR ETHEL LEVEY

"Go Easy, Mabel," a farce starring Ethel Levy, opens May 8 at the Longacre, New York. The piece, produced by a new corporation, which has Lee Morrison as general manager, is playing one night stands prior to being brought to the Broadway house.

INSIDE STUFF

ON LEGIT

A show girl formerly of the "Follies" and now with a current musical piece is to remarry the man she divorced about seven years ago. It is said that the parting came about through the interference of her mother, but that the girl was always in love with her husband. She slipped out of town and untied the knot. He never knew it for some time afterwards, nor did he lose his affection for her. Not long ago the girl was bequeathed a fortune, but there is a contest likely over a \$100,000 life insurance policy. She owns a fine house not far out on Long Island and a fortune in gems and furs.

The Selwyns in bringing in "Partners Again," the new P. & P. show, at the Selwyn next week, made the continuance of Arthur Hammerstein's "The Blue Kitten" in doubt. The "Kitten" jumped in business and another house was sought. Hammerstein tried for the Casino, where he planned to continue the show at \$2 top with a try at a summer run. But "Tangerine" also bettered its gross and the Casino date could not be secured. Jolson was offered, but Hammerstein turned it down.

The Earl Carroll was then sought and an arrangement for the "Kitten" to move there for four weeks, starting Monday, was made, the scale of \$3 top to be retained. In making way for the Hammerstein show Carroll is permitting "Just Because" to withdraw Saturday, though the attraction guaranteed the house another week. "Just Because" is a big loser. It is said to miss because of the lack of expert direction. Hammerstein might have put the show across. It was offered him for production, but he declined, probably because of the conditions laid down by the author against changes.

The Music Box management has consented that Clark and McCullough may appear with Bedini's "Chuckles" at the Columbia, for the summer run of the show in that house. The two men are the stars of the Bedini show that played over the Shubert vaudeville time the season ending. They were engaged for the next "Music Box Revue," due to open at the Music Box in September. Sam H. Harris is reported to have expressed dissatisfaction over the Columbia engagement of the comedians, but Sam Scribner, of the Columbia Amusement Co., had lunch one day last week with Harris, when consent was given.

"Chuckles" goes into the Columbia on such short notice it has no time to make extensive changes, with the chances "Chuckles" will be about the same as it was last summer, when it also played the house as the summer run attraction. Bedini had to require quick action in order to hold the company together. Three regular wheel shows of the Columbia circuit waived the Columbia theatre weekly date to allow "Chuckles" to open next Monday.

The Barney Gerard show, "Follies of the Day," cancelled for the Columbia's run when the Columbia people heard Gerard intended putting a two Shubert unit vaudeville shows next season, would also have presented the same performance given as when playing the Columbia earlier this season on its regular route.

In regaining Bedini to its wheel, the Columbia regains him as a producer, and he may produce two or more shows on the Columbia circuit for next season. The former partnership of Bedini with R. K. Hynicka, at which time I. H. Herk was also a partner, may be revived with Herk, of course, out.

Though Al Woods had the manuscript of "Partners Again" for over a year and fully appreciated the value of the script, it remained for the Selwyns to produce the new "Potash and Perlmutter" show, in association with Woods. The Woods office wanted to put on the piece, but could not bring Barney Bernard and Alex. Carr together once again as co-stars, or if it could, the Woods people did not wish to undergo the trials of again handling Carr, considered one of the most difficult among the temperamental.

Archie Selwyn agreed that the value of "Partners Again" could be enhanced with Carr and Bernard in the stellar roles. Archie thought out a plan and Woods turned over the production end to him. He offered P. and Carr each a flat salary and to buy in on the show. Bernard brought in, but Carr wouldn't, when Carr was given, in addition to his salary, 10 per cent. of the net profit. It is understood Bernard has a larger share through his purchase.

Bernard and Carr had settled with themselves they would not appear with each other after their last co-starring tour in a "P. & P."-Woods play. Woods had arrived at a conclusion about the same time he could never try to manage another piece the two played in, particularly Carr.

After leaving the Woods management, Bernard early last season attempted a single starring tour under other management, having a brief existence, opening lightly in New York and poorer out of town, coming to a finish in Detroit, where the Bernard show played to about \$200 on its opening performance. Later Bernard framed up a vaudeville sketch, two people and himself. The big time booking offices offered \$600 a week for the act. The offer occasioned some comment at the time, Carr did nothing until late in the winter, when he revived his old "Tobbitsky" sketch, playing the Shubert vaudeville time for several weeks and meeting with success in the revival.

"The Rubicon" at the Hudson, New York, did \$9,666 last week. It gave the show a profit of \$2,040. The attraction is playing 60-40 with the house. The first terms were 50-50. These were increased when a plea was made the show could not live at the sharing terms under the then weekly gross, \$7,600 in the second week. The first week "The Rubicon" did \$6,700. It was rapped pretty hard as dirty, dialog particularly, but for a while, even with the publicity, it didn't look as though able to hang on. The third week the gross was \$8,500, then it jumped to \$9,600, went to \$9,700, and is remaining around that figure in its eighth week (current). Henry Baron produced the piece. There are a couple of Broadway managers interested in it. One is said to have put more money in the play when it seemed all in, because he liked Baron. Then the turn came. A story of this play at the end of its second week was that it wanted to leave the Hudson, but was persuaded to remain through a cash payment merely to keep the house open. That is now denied, though. Of late weeks it has gone quietly along without any booming, holding up in the worst period. It is operating with little expense other than cast.

A story says that John W. Cope may replace John Emerson as president of Equity. There is an involved tale in connection therewith. The report is far from authentic, but its repeaters claim credence. Emerson is now in Europe. The Equity election is shortly to occur. A nominating committee was appointed a few weeks ago.

One of the best known of Broadway's stage directors is putting on an amateur show for a prominent club whose members include many wealthy members. The director has tried productions on his own account several times, but profits on them were minus. A showman who happens to know of the club assignment figures the director took the club job for two reasons—that he needs the money and the possibility of interesting backing for a production next season.

The impression among the inside crowd at Albany, when the Legislature adjourned, was that the backbone of the blue law agitators in this state had been badly sprained. They do not anticipate very much of this sort of legislation will get very far next season, though saying there is always the possibility of someone turning up in sheep's clothing who will be revealed as a wolf later on.

NEWS OF THE DAILIES

The City Council of Savannah, Ga., passed an ordinance last week placing a ban on all styles of jazz dancing. The stage, public dance halls and homes come under the new ruling an infraction of which is termed a crime and misdemeanor. The ordinance provides a penalty of \$100 fine or 30 days in jail for violators.

George M. Cohan has started production of a new comedy by Arthur Goodrich entitled "How Very American."

William Desmond Taylor, the picture director who was slain in Hollywood, bequeathed \$24,000 to his daughter, Ethel Daisy Deane-Turner, and not \$10,000, as reported, according to a statement from her attorney.

Louise Dresser and her husband, Jack Gardner, were severely injured last week in an automobile accident in Los Angeles. Gardner had P. J. Williams placed under arrest on a charge of reckless driving. He alleges Williams drove his machine into that in which he and Miss Dresser were driving.

May Peterson, of the Metropolitan Opera Co., was severely injured when struck by an automobile Monday afternoon. She was removed to Bellevue hospital, New York, and later to her home, where it was reported she would recover.

Mrs. David H. Bispham, the widow of the baritone, has contested the will of the singer, which left one-fourth of the estate to Mrs. Marietta M. Ten Eyck, a friend. Mrs. Bispham declared that her husband was not in sound mind at the time of executing the will in 1915.

Geraldine Farrar, who left the Metropolitan last week to start on a concert tour, will upon its completion appear in a play under the management of David Belasco.

Florence Gillingham, a former Ziegfeld "Follies" girl, filed a \$50,000 breach of promise action last week against William Meyers, a well-known sportsman. In the papers Miss Gillingham charges that Meyers promised to marry her in December, 1921, and induced her to take a trip with him to Florida in February. The names of two Florida hotels are mentioned where the couple registered as man and wife. Miss Gillingham also alleges that Meyers presented her with jewelry and clothing valued at \$10,000, but that he took the jewelry with him when he left her.

Paul Swan, the dancer, has entered a denial that he danced in the nude while in Paris.

Philip W. Van Houten, a former chorus man, was found lying across the bed in his room in the Hotel Claridge, New York, Sunday with a bullet in his chest, which had caused his death.

Charges brought by Frank X. Bauer against Jean Reid, an actress, that he had lost his bankroll while in her company were dismissed Saturday. Bauer admitted that he was a married man and had been out with another woman before he met Miss Reid. She denied he had any money when she met him.

Mary Garden has resigned as director of the Chicago Opera Association. The diva intends to return to the opera stage in New York next season in a repertoire of her successes. Her successor as director of the Chicago company has not been named.

Henry E. Dixey was unable to retain his home in Plandome, L. I., due to his inability to produce the necessary cash when the place was sold at auction Saturday. The place was being sold under a court order to permit the separation of the interests in the property of Dixey and his former wife, Marie Nordstrom. The place was sold for \$6,500.

George Marion, an actor, was arrested Tuesday night by two detectives at 59th street and Seventh avenue, New York, and taken to the West 47th street police station, charged with violating the Mullen-tage anti-prohibition law. Marion, who had recently closed with a show, was preparing for a party and had two packages containing six bottles of gin each in his possession.

Florence E. Manville, a former chorus girl, secured a divorce from Thomas F. Manville, Jr., the son of the "asbestos king," in Pittsburgh, April 25. The decree was secured on statutory evidence.

"The Lady Killers," by John P. Teehey and Walter C. Percival, has been placed in rehearsal by William A. Brady. The piece will be given an out-of-town showing and will be brought into a Broadway house in the fall. "Abie's Irish Rose," an Oliver Morosco production, opens May 6 in Stamford, Conn. It is to come into New York for the summer.

"The Flat Below," a play of negro life, opens next week in Washington.

BROADWAY REVIEWS

THE CHARLATAN

Mason Talbot.....William Ingersoll
Eric Stark.....Crawford Kent
Bryce.....Lewis Broughton
Jagi-Nama.....William Podmore
Annie.....Florence Johns
Dhima.....Fania Marinoff
Cagliostro.....Frederick Tiden
April Pennington.....Olive Wyndham
Florence Gilly-Smythe.....Margaret Dale
Herbert Deering.....Furnell Pratt
Dr. Paynter.....Edward Powers
Jane Farrell.....Jane Thompson
Walter Krapp.....Howard Hagsdale

A new mystery play arrived at the Times Square April 24. Adolph Klaber is sponsoring this newest contender in the mystery play cycle that seems to be enjoying somewhat of a vogue currently. So "The Charlatan" will interest the huge audiences that have been so kind to the managers of the others. In fact this opus by Leonard Fraskins and Ernest Pascal, newcomers to Broadway, goes them a few better when it comes to excitement and thrills. The thrills particularly, all theatrically staged and mechanically planned and planted are effective none the less.

Cagliostro, the magician, is doing his cabinet illusion trick, making his female subject disappear. She is discovered dead—murdered by poison—in the secret compartment. The woman is Cagliostro's wife, Dhima. There is no love lost between the couple and Cagliostro is accused of the crime. His very obviousness alibis the magician in the audience's eyes and the usual question "who did it?" is the throbbing topic thereafter. Everyone in the cast practically is suspected and as with all mystery plays, the observer can pick the guilty one by selecting the one least suspected. However, the authors have covered this up effectively, developing the magician's hoaxes-pocus with considerable naivette.

The audience from the first scene is amused and entertained by Cagliostro's simple demonstrations of necromancy although divining something more serious will ensue. The death of the magician's faithless wife culminates the first act. Coupled with this is the attempt of Cagliostro's assistant to steal the jewels of Mason Talbot at whose country home in Florida the action takes place.

The three acts are all laid in one setting, the drawing room interior. The first act concerns itself with Cagliostro's magical exhibition for the entertainment of Mason Talbot's guests concluding with the murder. In the second act Herbert Deering, an assistant district attorney and one of the house guests, takes charge in a blustering, commanding style.

The third act naturally concludes with the expose but not until the last few minutes. Cagliostro, who has been bluntly charged by Deering with the murder of his wife, is the one who unravels the mystery accusing their host, Talbot, of the crime. It is the custom of mystery play reviewers not to disclose the guilty one on printed record for one reason or another but it is done here for a purpose. To begin with, or rather to end with, Cagliostro discloses himself as of honorable descent and accuses Talbot of having wronged his (the magician's) (Continued on page 17)

LAWRENCE'S "RADIO GIRL"

"The Radio Girl" will be a Walter Lawrence production. It is now in rehearsal, and is to show in about two weeks.

Report says "The Radio Girl" is a new version of "The Women Haters' Club," produced by A. H. Woods in 1915.

MARY EATON IN "M. I. AND S."

The Shubert legit production of Eddie Dowling's revue, "Mary, Irene and Sally," besides having Mr. Dowling himself in the leading male role, will have Mary Eaton, that fascinating ballerina, who came to fame in "The Follies."

Municipal Project Out.

Los Angeles, April 26. The Municipal theatre which was heralded as a great community project a few weeks ago is no longer in existence. Four weeks of experimenting proved suffice for the city. The former Men's Club was closed this week after the playground commission reported it had sustained a loss of \$723.

Nugent's "Kempy" at Belmont

"Kempy" opens at the Belmont May 8. It is a comedy by J. C. Nugent, the vaudeville author-comedian, written in collaboration with his son, Elliott Nugent.

Sam Bernard Piloting Family

Sam Bernard will act as the pilot for his entire family this summer in Europe. The Bernards have arranged to sail from New York June 24.

OUT OF TOWN

MOLLY DARLING

Henri Ricardo.....Hubert Wilke
Chic Jiggs.....Delano Dell
Miller.....Billy Taylor
Morton.....Billie Taylor
Molly.....Polly Walker
Marivane.....Katherine Mulqueen
Oliver.....Cecil Summers
Mrs. Redwing.....Rose Kessner
Chauncey Chesbro.....Richard Carle
Jack Stanton.....Lorin Raker
Archie Ames.....Jack Osterman
Timmy.....Ben Benny
Tommy.....Burke Westera

Cleveland, April 26. "Molly Darling," the initial full-length musical production of Menlo Moore and Macklin Megley, opened Monday at the Ohio. Otto Harbach and William Cary Duncan supplied the book, Tom Johnstone the music, and Phil Cook the lyrics. Julian Mitchell did the staging.

Displaying an overabundance of snap, syncopation and other forms of effervescence the piece developed all of the requirements for a summer musical revue, it being slated for a weather run in Chicago. Devoid of a plot, the book contains new brands of humor, with a generally refreshing atmosphere surrounding the entire piece.

Richard Carle displays exceptional form, being supplied with new and clever material. Delano Dell, Billy Taylor, Billie Taylor and Polly Walker (the latter in the title role) prove capable workers. Katherine Mulqueen and Cecil Summers are dainty and Rose Kessner amusing. Jack Osterman radiates personality, and is favored with excellent opportunities. Lorin Raker is one of the bright lights. Ben Benny and Burke Weston prove nimble dancers.

The chorus has been dressed in a gorgeous manner, with the production end pretentious. The staging of Julian Mitchell is an outstanding feature.

"Molly Darling" should prove a good bet as a summer musical production. Roy.

OUT TO WIN

Buffalo, April 26. "Out to Win," Charles Dillingham's latest London thriller, starring William Faversham, demonstrates with a fair degree of conclusiveness that the Anglo importation virus which Mr. Dillingham has nurtured so profitably throughout the current season has at last turned and bitten the hand which fed it. This most recent melo of the Drury Lane school, which is said to be enjoying tremendous success at the Shaftesbury, London, proved to be by far the wildest, least rational and the most melodramatic of any of the importations so far unfolded to the naive American gaze by its aggressive and telescopic sighted producer.

Adapted from the "Saturday Evening Post" story, "Men of Affairs," the play by Roland Pertwee and Dion Clayton Calthrop has found a ready audience in London where its already rounding out an entire season's run and where, judging from the specimens exhibited here, the Britishers apparently like their evenings and their amusements wild. Guy Bolton is accredited with having adapted the play "for America," although just what adaptation has been done to this story which out-English's the English is not very. (Continued on page 17)

N. FORBES-ROBERTSON WINS

After a long drawn out litigation, Norman Forbes-Robertson secured a verdict for \$4,000, plus interest; cost, transportation from England and hotel bills, against Charles Frohman, Inc., arising from breach of a contract calling for Robertson's appearance in New York for ten weeks in "Dear Brutus," at \$400 per week. The late Alf Hayman's London representative in 1919 signed Robertson, who on his arrival in New York found his services not required.

The first suit resulted in a six cents' verdict for the plaintiff. He took an appeal and the Appellate Division's opinion practically decided the verdict before Supreme Court Justice Vernon M. Davis and a jury. Robertson was granted a new trial, the testimony at trial all being documentary. Justice Davis directed the verdict for the plaintiff.

It is unlikely Frohman, Inc., will carry the action to a higher court.

Bob Lewis Leaves Garrick, Chi.

Chicago, April 26. Bob Lewis resigned as treasurer of the Garrick theatre last week and was succeeded by Harry Hirsch, formerly treasurer of the Great Northern and Apollo.

"The Claw" Closing

The road tour of Lionel Barrymore in "The Claw" will end in about two weeks, it is reported.

DON'T FAIL TO LOOK

ON PAGE 10

BETTER BUSINESS COMING, SAY BROADWAY MANAGERS

Stock Market Accepted as Index—Cantor Show Jumps to Fore in Gross—New Plays Carry Little Other Than "Charlatan"—Plays Going Out

Better business next season is looked for on Broadway. Although there has been no change in the production field which to date is far under normal for new plays planned for the coming season, some showmen are optimistic. The basis for expectation is the condition of the stock market, which appears stronger and firmer than for months. Under the theory "Wall Street is ahead of the rest of the country by six months" or, in other words, anticipates business changes in advance, better times all around is hoped for.

Box office activity last week from Wednesday on more than made up for the Holy Week slump and provided ground for an encouraging outlook starting next fall. But it is a mystery how some of Broadway's attractions are able to hold on. It is assumed that without the "bargain" outlet through the cut rate agencies, a score of offerings in the list would have passed on.

Weather is believed to be one of the favorable factors to continuance. It is one spring in many where warm weather alibis have not been in use, for the best possible break has been given the metropolitan theatres as far as temperature figures.

Cutting down on operating costs still count as the most important item in keeping houses open. The number of players in current attractions who have not reduced salaries is believed to be a small minority. That has made the way easier for the production attempts on the co-operative or commonwealth plan.

Last week the non-musical offer-

ings went upward over \$1,000, and the musical shows picked up from \$1,500 to \$3,000. The Easter holidays and the increases are mostly regarded as "flash" business. This week started fairly, it being expected the drop from last week would be more than indicated.

"Sally" closed its 70-week run at the New Amsterdam with a rush, the record musical smash grossing \$31,189. Standee business for the closing days sent the total gross for the run over \$2,190,000. The call in the agencies established a record, being 50 per cent. as strong for the final week as for the first. The house will be dark another week, the Russian Grand Opera Co. opening May 8.

"Make It Snappy," the Eddie Cantor show which brought the Winter Garden back to revue entertainment, jumped to the lead of Broadway for its first full week, grossing \$31,208. This gives Broadway three leading musical attractions again, with "Good Morning Dearie" and the "Music Box Revue" the "standard" smashes. "Dearie" is a close second to "Make It Snappy," the latter show being able to beat others by virtue of the Garden's capacity, though the show is \$3 top, as against the \$4 scale for "Dearie" and "Music Box." The latter takes third in actual money drawn, the capacity of the Music Box being under that of the Globe, which houses "Dearie." Last week "Dearie" and "Music Box" were tied at around \$29,000.

The entrance of several mystery plays may spread the business of the thrillers. "The Bat" is still holding out at the Morosco and may try for summer continuance. "The Charlatan," which bowed in Monday at the Times Square, pulled

\$1,000 Tuesday night and is regarded as having a strong chance. There are other shows of like idea impending. One is "Whispering Wires" and another, now called "Up the Stairs," may come in soon as "Haunted." "The Shadow," also a Monday premiere, did not impress at the Klaw. "The Bronx Express" was a Wednesday opening, the same night seeing the debut of "The Night Call" at the Frazee. "Creditors," listed for revival at the Greenwich Village, was postponed.

"Back to Methuselah" will end at the Garrick Saturday, to be succeeded next week with "What the Public Wants," also a Theatre Guild production. The Guild has had a successful season though under that of last year, when "Mr. Pim," "Liliom" and "Heartbreak House" were the winners, the first two named being on tour. "He Who Gets Slapped" is the Guild's money getter this season. Its production of "From Morn Till Midnight" is for subscribers only and will be offered as a Sunday night performance.

"The Halcyon" which moved uptown to the Plymouth last week got off to a fair start. An extra holiday matinee was given, the total for the week being close to \$11,000. On the strength of the reputation won by the O'Neill piece, the opening pace on Broadway was not as big as expected but a profit was made.

"Partners Again" the new J. & P. show will bow into the Selwyn Monday, "The Blue Kitten" moving to the Earl Carroll. "Just Because" a musical show will stop at the latter house Saturday, going to Chicago. Other withdrawals are "The National Anthem" at the Miller, with a succeeding attraction not certain at this time, but "The Advertising of Kate" a possibility and "The Mountain Man" which stops at the 39th Street. Nothing else is mentioned for that house. "The First 50 Years" stopped at the Princess last Saturday, May 8 will find another attraction there called "The Red Geranium."

RUSSIAN OPERA OF 96 TO OPEN AT AMSTERDAM

**Relights House May 8—
Worked Out Credit for Transportation to Seattle**

The Imperial Russian Grand Opera Company will break the dark gap in spring booking at the New Amsterdam left by "Sally's" departure Saturday. The Russians will open May 8, which will mean two dark weeks for the house. The foreign attraction is figured to remain until Ziegfeld's new "Follies" bows in early in June. It had been originally planned to keep the Amsterdam dark five or six weeks.

The opera organization is said to have been held intact at St. Petersburg (Petrograd) throughout the war and continued in the current Soviet regime. Some weeks ago it landed at Seattle, a steamship line risking the transportation costs of around \$4,000 for the 96 persons in the company. George T. Hood assumed the management of the visitors, who quickly worked themselves out of debt. The show recently entered Chicago, staying several weeks, starting out at a \$14,000 gait.

The Russian opera troupe is conducted on the commonwealth plan, adding to the number of like attractions on Broadway. It is the only method whereby its members stood a chance here. Since arrival, the players have been paid off nightly after the show.

STOCK'S YEAR

Proctor's Players at Albany Began as Fassett Players

Albany, N. Y., April 26.

The Proctor Players set a record for a stock organization in Albany this week when they completed their first year at Harmanus Bleecker Hall. The company began a year ago as the Malcolm Fassett Players. F. F. Proctor was a half-owner of the company. When Fassett retired in July, he took it over, retaining several members of the Fassett cast. Pierre Watkins, easily the most popular member of the Players, and William Amsdell are the only two in the company who have been with the organization from the start. Since the Players have been at the hall the female leads have been Beth Merrill, Louiszita Valentine, Clara Joel, Charlotte Walker and Minna Gombell, who is the present star. Malcolm Fassett, Ralph Kellard and William Boyd have played the male leads.

George Parsons, formerly of the George M. Cohan forces, is the stage director, and John G. Wallace, manager at the hall, is the business manager of the company. Bill Haskell, dramatic editor of the "Knickerbocker Press," is the press agent for the Players, and grabbed off plenty of space in the local dailies in connection with anniversary week. The Belasco success, "The Boomerang," was chosen as the attraction to mark the first milestone in the local stock company.

L. A. WAY OFF

"Passing Show" Gets \$16,000 Last Week

Los Angeles, April 26.

Legitimate business here is a way off. Seemingly the drop that has hit San Francisco is sweeping along the coast.

"The Passing Show" at the Mason was figuring to do \$18,000 last week from advance indications, but dropped \$2,000 below that mark. This week it appears that the attraction will be lucky to hit \$5,000, business being off to a frightful extent.

"LETTY PEPPER" GOING OUT

"Letty Pepper," the new musical play produced by Oliver Morosco starring Charlotte Greenwood which opened three weeks ago, will leave the Vanderbilt after another week. It will be succeeded by "Fanny Hawthorne," a revival being staged by James Montgomery. The show was originally known as "Hindle Wakes," by Samuel Houghton, and presented at the Maxine Elliott about ten years ago.

The cast will hold most of the original cast, including Eileen Hoban, Whitford Kane, Alice Bellmore, Gordon Ash and Walter Edouin.

"ZERO" OF "SOCIETY" BLOWS UP AND OUT

**Amateur Show at 44th St.
Fails to Give Saturday Performances**

One of the oldest benefit flops is that of "Zero," billed as "a musical misrepresentation" at the 44th St. last week. The proceeds were to have gone to the "Dug Out" and Veterans' Mountain Camp.

The cast of amateurs was supposed to have been recruited from society's blue book. That appears to be vague as is the standing of N. Hamilton Dalton and Kathleen Dalton, who, with H. Calixte Davison, authored the revue.

Mr. and Mrs. Dalton, who had an office at the Hotel Plaza, played in the show in addition to managing the whole affair.

"Zero" was scaled at \$5 top. If it sold out for the week about \$33,000 could have been grossed. It is estimated no more than 10 per cent. of that sum represented the ticket sale. Very little of that was done through the box office, the managers taking whole blocks of tickets from the theatre, which was under rent to them, for disposal outside.

When some sort of tab was taken Saturday at noon it was found the show was about \$16,000 to the bad and had outstanding bills to the amount of \$4,000. Some of that was wages for stage hands and musicians, who refused to play the matinee unless assured of their pay. The Saturday matinee was called off.

Orders were then sent from the Shubert office to give a Saturday night show. Dalton, however, disappeared with the score and an attempt to stage a vaudeville bill was made, members of the "Zero" cast being aided by several "added features." One was a sextet of male voices from the Yale Glee Club. Also a violinist stepped from the pit to imitate chimes and was sent out to encore.

The Daltons leased the 44th St. from the Shuberts for three weeks. The amount agreed was \$3,500. Irving Hamilton Hare, who later stated he did not know the Daltons intimately, put up most of the money for the rent, the house being dark for rehearsals two weeks. Hare stated he accepted a note from Dalton for \$5,000 and that he borrowed the money to advance to Dalton. It is said a \$2,500 check given the Shuberts for the last payment on the rent was returned marked insufficient funds. A contribution of \$500 by Otto H. Kahn, and a similar amount from another philanthropist, were reported around the theatre. There was some money in sight, for during the rehearsal period a number of bills were paid, including \$1,000 for musicians. Oscar Radin conducted the orchestra and the leader regarded the score favorably. So did Dalton, who helped compose it. It being his habit to take the score home with him each evening.

Just where the stage hands and musicians get off is yet to be settled. The Shuberts aided "Zero" by loaning scenery and in other ways and guaranteed the crew and orchestra for Saturday night. That does not mean the house will be responsible for the entire week.

There are a number of properties and costumes still at the 44th St. belonging to specialty shops. Failure of the Daltons to appear at the theatre up to Wednesday prevented the settling of disagreeable details. J. M. Giddings loaned 15 expensive gowns, and a flock of fancy hats are said to be the property of Best & Co.

J. Sidney Macy, known as a stage director of amateur shows, is reported having been paid \$1,500 for his services. May Leslie, formerly stage manager of the Century roof, staged the dances.

BERTHA KALISCH TO SAIL

Bertha Kalisch sails for London June 8, where she may appear in "The Riddle: Woman," her last English stage vehicle.

Mme. Kalisch may also appear in Yiddish in several of her plays.

CHARLOTTE WED COMPOSER?

Charlotte, the skater, was reported as having married Anselm Goetzl, the composer, at noon Wednesday in Jersey City.

**YOU MUST READ
PAGE 10**

RADIO LOBBY DANCE

**Wilmer & Vincent's Utica House
Introduces Novelty**

Utica, N. Y., April 26.

Dancing in the lobby of the Colonial each Tuesday and Thursday evening at the close of the performance until midnight to music by radio is a novelty to be introduced to Utica by Wilmer & Vincent.

A complete apparatus has been installed for the entertainment of patrons. During the entertainment of the Milton Aborn Musical Comedy Company, members of the cast and chorus of the musical comedy company mingle with the audience in the lobby during the dancing to make their acquaintance. "Going Up" is on the bill for next week.

KITTY GORDON APPEALS

The reversal by the Appellate Term of the judgment for around \$20,000, secured by Kitty Gordon against L. Lawrence Weber and G. M. Anderson, has been appealed by Frederick E. Goldsmith, Miss Gordon's counsel. The case will next go before the New York Court of Appeals.

Miss Gordon recovered the judgment in a lower court, upon a claim of a defaulted contract. The defense was a denial. The argument of the appeal before the Appellate Term attracted attention in legal circles.

FLORENCE REED AT WOODS

Chicago, April 26.

"The Divine Crook," with Florence Reed, will follow into the Woods' after three weeks of a picture that will succeed "Ladies' Night." The latter Woods' show leaves the end of this week to go to Boston.

The picture is an American Legion venture. The Legion has rented the Woods' for three weeks. Bayard Veiller wrote "The Divine Crook." It is Veiller's first stage play since he severed his connection with Metro and pictures on the coast.

STOCK AT PLAYHOUSE

**Jewett Players Take Possession May
22—Eleven Weeks' Run**

Chicago, April 26.

Lester Bryant's Playhouse, on Michigan avenue, will function through the summer months. This arrangement was made last week when Bryant contracted with the Jewett Dramatic Stock Players of Boston to take possession of the house for 11 weeks, beginning May 22. This engagement will begin at the conclusion of the run of "The Night Cap," which was to have closed this week, but was extended until May 20.

Bryant leased the house to the stock company on a weekly guarantee to the theatre said to be around \$2,000 a week. Under this arrangement the entire house staff, including Bryant, will remain. However, no rent will be charged against the house during the incumbency of the stock company, as the rent for the year was charged off during the regular season. Fred Jordan, manager and press agent of "The Nightcap," will remain here as press agent for the stock company.

CLAIRE EAMES MARRYING

Claire Eames will shortly wed Sydney Howard, an author who wrote "Swords," which had a short stay at the National, New York, early this season and who has also adapted "S. S. Tenebrous." Miss Eames appeared in "Mary Stuart" in the fall. She closed last Saturday with "The First 50 Years" at the Princess.

"The First 50 Years" may be sent to Chicago. It is a two-person play. Tom Powers opposite Miss Eames.

DUGGAN AT NEW SELWYN

Chicago, April 26.

When the new Selwyn theatre opens here late this summer, Walter Duggan will be in charge. He was formerly the Selwyn representative here and is at present on tour ahead of "The Circle."

Both the Selwyn and Sam H. Harris theatres, now building are rapidly approaching completion.

GUS HILL'S FIRST

**"In the Dark," on Ice—3 Weeks on
Road**

"In the Dark," a dramatic piece produced by Gus Hill, has been sent to the storehouse after three weeks on the road.

The play was Hill's first attempt as the producer of a first-class attraction.

Negotiations have been entered into between Hill and Clay Lambert for the latter to become general booking manager of the Hill attractions, succeeding John J. Coleman. Coleman recently resigned from the Hill office to accept a position as manager of the Manhattan O. H. building for the Scottish Rite Masons.

"HIS FRIEND, THE KING"

Salt Lake City, April 26.

"His Friend the King," with Henry Miller and Blanche Bates, opened Monday. The Miller organization, aimed for repertory in San Francisco this summer, made its only stopover here on the way to the coast.

The play is by A. E. Thomas and is one of four to be produced by Miller.

With a few changes the new Thomas piece should be good for Broadway next fall.

SAVAGE'S DEFENSE

Pittsburgh, April 26.

In answer to Lydia Lipkowsky's suit against him for \$26,000, alleged due on a broken contract, Henry Savage avers she left the company when refused a raise of \$250 a week. He admitted owing one week's pay, less traveling expenses. She also broke her contract in other ways, he alleges.

The suit arose as a result of the singer's engagement with the "Merry Widow" company.

SHOWS CLOSING

"The Greenwich Village Follies of 1931" closes Saturday in Boston. The 1926 edition of the "Follies" is playing the far west and the 1919 company the middle west.

—Frene

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.

"Back to Methuselah," Garrick (9th week). Final week for tournament play of G. Bernard Shaw. Theatre Guild will offer new one next week, "What the Public Wants."

"Blossom Time," Ambassador (31st week). Picked up smartly last week, gross going to around \$14,400, jump of nearly \$3,000 for Easter week. Chances of continuance into hot weather encouraging.

"Blue Kitten," Selwyn (16th week). Though business jumped up about \$2,000 for gross of around \$13,400 last week, will move Saturday to the Earl Carroll to make way for Selwyn's new "P. & P." show. "Partners Again," which pulled great business in Brooklyn last week.

"Bronx Express," Astor (1st week). Mr. and Mrs. Coburn return with their own produced show, heading cast. Play is from Yiddish original of Ossip Dymow. "Blushing Bride" moved to 44th St.

"Bull Dog Drummond," Knickerbocker (15th week). English melodrama still money maker, with better than \$10,000 quoted last week. Made best run of any attraction in house this season.

"Captain Applejack," Cort (14th week). Extra matinee inserted Easter Monday pulled in better than \$1,000 in spite of rain. Gave the Sam Harris hit gross of around \$16,500 on week.

"Cat and Canary," National (12th week). Easter week trade strong, mystery leader going close to capacity again, for gross of \$17,900. That led dramas again for money drawn.

"Chauvis-Soucis," 49th St. (13th week). Played 10 performances last week, extra matinee Monday and three matinees given regularly here. Russian novelty keeping up wonderfully under Morris Gest's management. Moving to Century Roof.

"Czarina," Empire (13th week). Cut rates for lower floor led expected, last week finding house well populated and business pace much improved over Holy week. Over \$8,500.

"Demi-Virgin," Eltinge (25th week). Woods far-e should easily run through May. Cast changes necessary in revising operating costs made here as with nearly all attractions on list. About \$8,000.

"For Goodness Sake," Lyric (10th week). Picked up about what slipped during Holy week, gross for last week again going to \$9,000. For musical attraction that figures no better than even break.

"First Year," Little (29th week). Like most of list, business from Wednesday on last week strong, with Friday night close to sell-out. Picked up about \$1,500 for gross of \$5,500. Comedy run leader.

"First Fifty Years," Princess. Closed without announcement Saturday after having remained six weeks. Withdrawal expected; two-person play got about \$2,500 weekly.

"French Doll," Lyceum (10th week). Figures to remain another month, with attraction thus far turning profit over operating expense, though not rated hit. Between \$7,000 and \$8,000.

"Funmakers," Jolson (2d week). Commonwealth revue, headed by De Wolf Hopper. Business last week away off, with little chance given for stay. House offered to musical show, but rejected.

"Good Morning Dearie," Globe (26th week). No extra performance last week, business holding up, however, to even better figures and gross \$29,600.

"He Who Gets Slapped," Fulton (16th week). Picked up \$1,000 or better last week, with total \$9,700. Will be kept going as long as profitable business continues.

"Just Because," Earl Carroll (6th week). Could not draw and closes Saturday, though house was guaranteed for another week. Wealthy backer reason continued this long, \$5,000 last week. Loss to show about \$6,000 weekly. "Blue Kitten" moves in Monday.

"Kiki," Belasco (22d week). Strongest attraction delivered by Belasco since "The Gold Diggers," riding considerably ahead of that comedy's weekly gross. Capacity business and demand leader in agencies, \$16,500.

"Lawful Larceny," Republic (17th week). Strong drama, and though not with leaders, for ahead of majority. Went to \$10,000 division last week and will run into warm weather.

"Letty Pepper," Vanderbilt (3d week). Second week found draw about same as first, gross between \$9,000 and \$9,000; not promising nor profitable for \$3 top musical show. Another week to go here.

"Madeline and the Movies," Gaiety (18th week). Has been profitable, attraction showing substantial

profit to date. Last week jumped to over \$8,500. Will end season in two weeks, George M. Cohan then preparing for Boston summer show.

"Make It Snappy," Winter Garden (3d week). Eddie Cantor show on form looks good through the summer. Wealth of comedy feature. Business biggest in town, with \$31,200 in last week.

"Marjolaine," Broadhurst (14th week). Cast changes recently sent two of three featured leads out of show. Business last week better, takings going to above \$10,000. May net profit with present line-up.

"Montmartre," Nora Bayes (11th week). Moved from Belmont Monday. Is co-operative attraction. Larger capacity here with cut rates and two for one should keep show going for month more.

"Music Box Revue," Music Box (32d week). Takings again went close to \$20,000 last week, though scale is now \$4.40 top, extra matinee inserted Easter Monday, with house virtually sold out.

"National Anthem," Henry Miller (14th week). Closing Saturday, house seeking another attraction. Policy is for continuance through warm weather. May get "The Advertising of Kate," now preparing.

"Rose of Stamboul," Century (18th week). Leader of \$250 musical attractions, but not getting support expected. Moved upward last week, with nearly \$19,000 draw. Doubtful if that is profitable in big house.

"Rubicon," Hudson (11th week). Picked up over \$1,500 last week, business being as good as any time since show opened. Gross over \$9,500. Should outlast most of list.

"Shuffle Along," 63d Street (45th week). All colored show steady money maker, and management looks for continuance into summer. Last week \$8,700 claimed, with No. 2 show on tour getting several hundred better.

"Six Cylinder Love," Sam Harris (36th week). Last week considerable improvement over Holy Week, gross easily \$1,500 better, and lifted to around \$11,000. Will finish out season here.

"Tangerine," Casino (35th week). Jump in takings healthy last week, beating Holy Week by over \$1,500. Gross went to \$12,500 or better, which means profit for show.

"Thank You," Longacre (30th week). Another week to go; show will call it season, taking to road in fall. "Go Easy Mabel," musical farce, with Ethel Levey, due to succeed May 8.

"The Bat," Morosco (88th week). Getting share of business pace lately, between \$7,000 and \$8,000. Run leader may try for second summer's continuance.

"The Blushing Bride," 44th Street (12th week). Moved here Monday from Astor and via two for one will be tried through May. Approximated \$9,000 last week, business at 44th should be better, with added capacity.

"The Charlatan," Times Square (1st week). Adolph Klumber production, opened Monday when house again went back to attractions after three weeks with Houdini and films. New show mystery play, which impressed.

"The Dover Road," Bijou (15th week). Moved upward briskly last week, jump being more than for most dramas. Gross little under \$8,500. Has been money maker from start, small cast comedy.

"The Goldfish," Maxine Elliott (2d week). Though difference of opinion expressed by reviewers, new Marjorie Rameau play got off to good start, first week grossing around \$10,000.

"The Hairy Ape," Plymouth (2d week). Built steadily last week, first uptown, with Friday night's takings \$1,800. Not matinee show but stands chance of landing. Nearly \$11,000.

"The Hindu," Comedy (6th week). Promise of opening not up to expectations. Not much of increase last week, takings being between \$5,000 and \$5,500.

"The Mountain Man," 39th Street (20th week). Final week. May try road next season. Nothing announced for house, which again goes dark. Business last week grossed less than \$4,000. Show has house guaranteed.

"The Nest," 48th St. (13th week). This drama may be turning profit with house and show under same management. Moderate gross of between \$6,000 and \$6,500.

"The Perfect Fool," Colien (27th week). Won good share of holiday trade, last week being best for some time, with gross around \$14,000. Attraction should clean on road, May try for summer run.

"The Hot Mouse," Shubert (5th

CHICAGO SHOWS MOVING ABOUT WITH SPEED

May Robson's Play Failed to Please—"Just Married" Opened at La Salle

Chicago, April 26.

One new show opened during last week, May Robson in "It Pays to Smile" at the Olympic. The public "shied" from the attraction, with business very poor.

Grace George concluded her local engagement after five weeks in "The Exquisite Hour" at the Princess. It was figured on keeping the show for another week, but business returns did not warrant the producer in doing so. This will keep the house dark for probably a week, when the new mystery play "Whispering Wires" may take possession of the house.

Of the trio of Shubert houses closed at present, the Studebaker will reopen shortly to house Charlotte Greenwood in "Letty Pepper." In that case there will be two "Pepper" shows in Chicago, as the present vehicle of McIntyre and Heath, now at the Apollo is "Red Pepper."

Much interest is being manifested in what impression is made by "Just Married," the Jules Hurlit and Shubert comedy which opened at the La Salle Sunday. The Shuberts figure that with its record of 60 weeks in New York it might have a chance of remaining at the La Salle over the summer. The show is said to be hooked up most reasonably and a moderate weekly intake will carry it over the "hurdles" at this house. Have been very small.

This week sees two attractions leaving local houses. "Ladies Night," which A. H. Woods figured would be a good over-the-summer attraction at the Woods will fold up Saturday. The show gave promise of becoming a sensation, but after the "Tribune" commented on it editorially and the local censors ordered revisions, the business began to dwindle. It is said that either "The Blue Kitten" or a second company of "The Cat and the Canary" will be the successor.

William Gillette will complete a three weeks engagement at the Powers Saturday and make way for "Lilies of the Field," opening Monday. The Gillette engagement is said to be financially successful.

Estimates for last week: "The Dream Maker" (Powers, 2nd week). Eight performances, with Sunday night off, Gillette has more than held his own second week. Gross dropped a bit below preceding week, reaching over \$11,000.

"It Pays to Smile" (Olympic, 1st week). May Robson seems to have picked bad one. Business said to have been very bad.

"Bluebeard's Eighth Wife" (Garlick, 9th week). Ina Claire and Arthur Byron starring weathered storm much better than some competitors, around \$15,000. Gross shows good profit to house and attraction. With business holding up to this figure show will probably stay for another five or six weeks.

"Just Married" (La Salle). Opened to capacity Sunday.

"Ladies Night" (Woods, 5th week). Lack of interest to the extent of receipts dwindling down to around \$7,000.

"Red Pepper" (Apollo, 3rd week). McIntyre and Heath managed to hold their own, with business picking up last part of week bringing gross to same proportions as preceding week, \$14,000.

Ziegfeld "Frolic" (Colonial, 5th week). Returns not up to anticipation with show starting heavy billboard and display advertising campaign. \$3.85 lower floor top is said to be responsible for this Saturday nights and early in week evenings. Upper portion of house only fairly filled all of time. Business registered bit over \$20,000, quite a drop for this show.

"Anna Christie" (Cort, 2nd week).

week). Easter week trade true to form of others, business bettering over \$1,500, and gross going to \$9,500 or more. That may make money with salaries down.

"The Night Call," Frazee (1st week). Co-operative attraction produced by Players' Assembly that started with "Montmartre," now at Bayes, opened Monday, succeeding "The Pigeon."

"The Shadow," Klaw (1st week). Produced by Marc Klaw, Inc., is also on co-operative basis. Small cast, and therefore stands chance, but reviews describe drama as dreary.

"To the Ladies," Liberty (10th week). Got share of Easter week's upward trend, business totaling around \$12,000.

"Up the Ladder," Playhouse (5th week). Quoted between \$5,000 and \$6,000, with cut rate sales counting for good percentage of total.

"Truth About Blayds," Booth (7th week). Most of non-musical attractions made up \$1,000 drop of Holy Week, with no exception here. Gross last week beat \$9,500, meaning profit.

Pauline Lord seems to have flock of friends here, who are thronging to see her in first starring vehicle. Business reported good.

"The O'Brien Girl" (Cohan's Grand, 3rd week). Fared fairly well on week, getting close to \$13,000.

"The Exquisite Hour" (Princess, 5th week). Addition of Asquith prolog did not help very much with show closing local engagement to week short of \$5,000.

"Lady Billy" (Illinois, 8th week). Did nicely considering length of run. Around \$13,000. Remains here indefinitely.

"The Night Cap" (Playhouse, 16th week). Completing fourth month and having its run extended another month. Marcell's mystery play need not hide its face in shame for it got close to \$7,000, which does not necessitate the use of red figures on the ledger of the theatre or producer. "Lightnin'" (Blackstone, 33rd week). Drop of around \$2,000 on preceding week's business marked inauguration of ninth month.

PHILLY'S BIG BUSINESS GOING ON WITHOUT STOP

Some Booking Surprises—Jolson Gets \$26,000 at Shubert—"Liliom" \$15,000

Philadelphia, April 26.

The fact that Holy Week business was generally so decidedly big prevented the usual big jump following Easter, but the opening of the Shubert, which had been dark a week, with "Bombo," which went almost to capacity, brightened the hearts of the Shubert people here.

Of the other openings, "Tell Tales," the annual offering of the Mask and Wig Club, ran to a virtual sell-out. Generally spoken of as the best show ever put out by the boys of that U. of P. club. Elsie Ferguson in "The Varying Shore," which will stay three weeks, instead of two, had a big opening and is drawing the usual Broad Street theatre society audience. The play was spoken of in mixed terms by the critics, but the star was highly praised. The fourth opening, Sothorn and Marlowe in repertoire, had a fine house Monday, but was noticeably off during the week, especially Wednesday.

Of the holdovers, "Angel Face," the \$2 experiment at the Walnut, limped very badly, and never did share properly in the Easter Week recovery. With no other bookings in the offing, but a late announcement has "Haunted" (formerly "On the Stairs"), with Robert Edson and Hilda Spong, for May 1. This show is by William Hurlbut.

Al Jolson, booked for only three weeks, could remain twice that time. It is understood it is a question of the star himself, who wants to lay off for the hot weather. If he does go out May 5, the house will not in all probability have any other show this season.

This week's only novelty was the debut of the Russian Opera at the Forrest. Some papering is being done, but business looks very good for the two weeks. This organization has all the earmarks of a winner for New York and the rest of the Eastern cities. It is not known whether the house will close May 6 or not.

From the present layout, the Syndicate will have at least two houses open May 15, while the Shuberts will not have any. It is believed, however, that the latter will try out one or two new ones before they call it a season.

Estimates for last week: "The Varying Shore" (Broad, 2d week). Elsie Ferguson doing very nicely with usual big play of Broad downstairs. Stays three weeks instead of two, evidently quirk of booking, since such sure-fire stars here as Otis Skinner and Frances Starr stayed only two. "The Dream Maker" underlined, \$11,500.

Russian Grand Opera (Forrest, 1st week). In for two weeks only, giving new shows every night and Saturday matinee of first week. Highly praised here and novelty is drawing crowds. In fact, bigger houses looked for next week than this. Mask and Wig show did about \$24,000, virtual capacity, with special rates on some nights.

"Bombo" (Shubert, 2d week). Al Jolson getting usual reception here and seats impossible except days in advance. First time this big house has been jamming them in for some time, \$26,000.

"Welcome Stranger" (Garlick, 1st week). George Sidney back to good opening and will stay three weeks, probably closing house. "The O'Brien Girl" went up when end was announced; about \$13,500.

"Angel Face" (Walnut, 2d week). Lederer show at \$2 top not so good and after-Lent improvement not shown here to any great degree. "Haunted," with Robert Edson, coming in Monday, \$9,000.

"Liliom" (Adelphi, 4th week). Last two weeks' announcement complete surprise, as show is doing well. No jump this week, as "Liliom" was one show which entirely escaped Holy Week slump. About \$15,000.

Sothorn and Marlowe (Lyric, 2d week). Not quite up to expectations

"SALLY'S" \$50,000 SETS RECORD FOR BOSTON

High Priced Seats Sold in Advance for Two Weeks—Outlook Brightens

Boston, April 26.

Unless there is a bad weather break the outlook for the four shows due to remain is better than since early in the season. Business last week at three of the attractions showed strength, and the fourth, "Sally," which opened Monday night, got away to a better start than looked for, upsetting all the dope.

When the curtain went up on "Sally," an advance sale of more than \$50,000 had been achieved. This is a record for this city. It means that the choice seats downstairs and in the first balcony have been sold for two weeks in advance at a \$3.50 top, and the show will attract the speculators in larger numbers than ever before this year. The showing of "Sally" eclipses that of the "Follies" by a large margin. As far as is known, "Sally" will be the final attraction for the Colonial this season.

At the other syndicate house where a success is running, the Tremont, the "Gold Diggers" did \$14,000 last week and got away to a good start on Monday. Last week was ideal weather for the show business, temperatures close to the freezing mark on several nights.

The business at the Tremont was of the sort that inspires confidence. This house has had a tough time recovering from the effect of having a film booked in for a 10-week run just when things were breaking fine. The attractions that followed the film were not of the popular variety either, as shown by the gross, and from one of the best houses in this city to a legitimate attraction it was transferred into a tough one. The "Gold Diggers" will be able to stay on with good paying business until Cohan takes the house over next month for his regular summer play.

Due in part to the fine way in which an extensive public campaign was handled, Courtenay in "Smooth as Silk" put the Selwyn into the money-making class last week, his first week there. This is another one of Boston's first-class houses that was a victim of poor booking conditions. It was thought a come-back could be effected when "The Circle" was booked in, but such was not the case, and a scattering—and only a scattering—business was done with "Emperor Jones." It is now predicted that Courtenay's show may pull this house out of a bad hole for the season, and a long run is anticipated.

"The Last Waltz" opened at the Wilbur last week and is to be the Shuberts' bid for the summer business, playing against "Sally" and Cohan's show.

"Dulcy," playing at the Hollis, has cracked, and this is the final week of the show. It is scheduled for the storehouse when it ends the local run, according to report, and the house is due to close.

"Sally" (Colonial, 1st week). Had the big opening of the season, playing to capacity on Monday night with the back of the orchestra jammed to the limit with standees. The "P. C. A." show, "Sixes and Sevens," last week about \$12,000, about what it cost to put the amateur production on.

"Dulcy" (Hollis, 6th week). Business was worse last week than Holy Week, and show will shut down on Saturday night. Played to only \$6,500 gross. No other attraction named for the syndicate society house this season.

"The Gold Diggers" (Tremont, 2d week). Got away with a gross of \$14,000 for the opening week and business seemed to be building up. Will trail along at about this figure, with the prospect of better business next week, when "Dulcy" will have departed.

"Smooth as Silk" (Selwyn, 2d week). A big hit. Playing at a \$2.50 top, got in the neighborhood of \$14,500 for the first week. This business was a surprise in a way, and, as "The Circle" could not remain with its double star cast, if Courtenay's show can maintain the pace it will be the only real live one the house has had this season.

"Greenwich Village Follies" (Shubert, 7th week). Will leave at the end of this week. Business only fair.

"The Last Waltz" (Wilbur, 2d week). Did good business the opening week and outlook now considered very bright.

The Plymouth is dark this week, with an amateur show booked in for an early showing.

last week, considering big advance mail order sale. Spotty, with hardly half house at "Jamaica" Wednesday, and nothing extraordinary at "Twelfth Night" Tuesday. Opening was big and "Shrew" did big also Thursday, with sell-out Saturday and almost that Saturday night. This week looks about same. About \$11,500.

VAN and SCHENCK. Songs. 24 Mins.; One. Colonial.

Gus Van and Joe Schenck make their return bow to metropolitan audiences this week, headlining two Keith theatre programs for the widely exploited Third-of-a-Century Anniversary of the Keith circuit, playing at the Palace and Colonial. At the latter house, where they closed the intermission, it was evident the two Brooklynites, now celebrating an anniversary of their own (this being their thirtieth year as a team), have lost none of their popularity during their "Follies" engagements, for the house carried close to capacity. There was little doubt left, after their introduction, that the couple whose names monopolized the lights were responsible for much of the draw.

There is no change in their style of work other than the spats which, incidentally, are now a part of the street dressing of the team. The repertoire of songs includes popular and special numbers, comedy songs and ballads, Mr. Van's character numbers getting as much or more than any of their predecessors. And this team has probably popularized more compositions than any other combination in the show business. They open with "Yoo Hoo," harmonizing as of yore. A great comedy Irish double comes next, titled "Oh, Riley, I'm Ashamed of You," and from thereon there was nothing to worry about except how short of an hour would the audience permit them to leave. "The Sheik of Avenue B" (by Van) is another comedy gem, while Mr. Schenck's ballad solo, "Just a Little Love Song," brought out the Colonial applause club in unison right in the center of the act. Schenck's top notes rang as clear as crystal, regardless of the extra performances and benefits this pair takes to as pastime. A "wop" number is also in the repertoire, a double rag number, and even a Chink song was among the variety of numbers.

Two encores were demanded and given, and a speech got them away finally, but only after the house lights and the intermission sign had been brought into play.

It would have been professional suicide for anyone to attempt to follow them at this point in the program.

It's a credit worth while registering to note Van and Schenck's thirtieth anniversary without any intermittent separation, and one that speaks volumes for their association off-stage. They stand without competition in their line as the best two-man act of its kind in vaudeville. Around the East, where their friends and acquaintances number countless thousands, they can draw with the best in vaudeville. They could not possibly be omitted from any All-American vaudeville bill.

EDDIE HEARNE and CO. (8) Daredevil Racing 18 Mins.; Full Stage Junior Orpheum, Los Angeles Los Angeles, April 26.

Eddie Hearne, famous automobile racing driver, makes his vaudeville debut in an act that looks like a certainty. Perhaps there will be some objections to the dizzy business in the upright cage.

An announcement is flashed on the screen following which motion pictures of the last Thanksgiving day race are screened showing Hearne breaking the world's record. Five minutes are thus consumed, following which Fred Wagner, announcer and starter of auto speed exhibits, tells of Eddie's desire to prove that a four-wheeled vehicle can circulate the cage. Harry Castle on his motor cycle first gives a demonstration of a two-wheeled machine making the rounds following which Hearne drives on in a baby racer especially built for the purpose. Hearne goes right to work in the cage, which is practically 100 degrees straight. After a demonstration alone, Hearne and Castle have a race.

The turn holds interest from the start. It is a good sight offering with action. Nobody who can sit in a seat and witness the revolving machines without getting a thrill must be a fool. The business at the close where the motorcycle hugs the top of the cage while Hearne underneath speeds around at a neck-breaking pace has a thrill. Three mechanics and two helpers are carried. Wagner will make a good announcer after a little more stage seasoning, but at the opening show Monday he was nervous and missed considerably in his talk.

BENNY KRUEGER and BAND (8) 33 Mins.; Full Stage. 5th Ave.

Benny Krueger's Band is known as the jazz disc music maker for the Brunswick records. The band also played at Delmonico's. For vaudeville, Mr. Krueger, who leads and plays the sax only, has eight musical companions. The combination gives tone to the banjo, likewise allows for the drummer to be just a trifle more prominent and louder than he should be, while Krueger seems to be favoring himself quite a lot, at one time in a meaningless way as though he wanted to make the sax cry after he had made it laugh. The audience could get the laugh, but not the cry. The cellist of the organization sounds like a dandy when he is heard.

The concerted playing runs through popular numbers of now or then vintage, with the best an excellent arrangement of an operatic piece, closing the act proper. Following are several encores, none as strong as the operatic. Monday night Mabel Burke stepped into the finish of the turn to sing a pop ballad, accompanied by the orchestra. This string out so long it looked closely like a deliberate plug, and ran the time of the act to 33 minutes, much too long.

The truth about these jazzing bands, once they are off a dance floor, seems to be it is simply a question of likes. An audience that wants the music of the rag combinations should accept any that can qualify beyond the break-in period. The Krueger bunch qualifies, but whether for big or small time depends which wants it the most and how much is the most they will pay for it.

Krueger has a personable appearing collection of jazzers, and he, in the lead, looks just as well, if not better than the others, all in tuxes.

GRACE VALENTINE and CO. (3) "The Fourflushers" (Comedy) 16 Mins.; Full Stage (Special set) Hamilton

Grace Valentine, a legitimate actress of established charm, talent and repute, and a picture star who has so frequently made good, takes to vaudeville as though she were born into it. She has everything this branch of the theatre desires, including a good comedy vehicle. She put this over with beauty, fire, intelligence and personality, and her turn was the bright high spot of an excellent bill.

The story, by Hal Crane, makes her Ellen Malone, a dress model faking herself as a society girl to a silk-lined youth who is faking himself as a millionaire, but who is really a clerk. The turns and twists give her many varied shadings. She extracts the last drop of wine from each in turn. Miss Valentine has never been limited to one note, tone or look—she is as apt in a hick role as she is in a drawing room part.

Irving Mitchell as her lead looks and acts with fervor and sincerity. Carlos De Angeles, as a waiter who is also fourflushing, comes through as a first rate two-character comic, and brings down wows as well as preserving and feeding the sympathies.

This is an ideal big time act, with class, production, wit, story, a name star, excellent support, speed, pathos and punch. If vaudeville doesn't snap it up, vaudeville deserves all that a great many people say about it out loud.

FITCH'S AFRICAN OPERA (9) Minstrels 18 Mins.; Full Stage (Special) 58th St.

Dan Fitch sponsors this minstrel act consisting of seven men and two women, with the former in cork and the latter in brown. The turn opens with the customary minstrel semicircle with numbers and dances introduced by the various members. Popular numbers are employed to a large degree. The usual gags are curtailed in the early portion with the first attempt at comedy of this nature by Fitch some time after the turn has been under way. In addition to the gags he furnishes an eccentric dance in comedy makeup. The latter portion of the turn is given before a plantation drop, and includes old time numbers in addition to the dinky dancing and harmonizing.

The act is of the three-a-day grade. It possesses speed but lacks class. With the number of acts being recruited from the ranks of the old timers a minstrel turn of this order may find favor for a while.

VETERANS OF VARIETY (8) Old Sinner's Act 27 Mins.; Full Stage 58th St.

An underline describes this assemblage of oldtimers as "Veterans of Variety." The description fits, for they are all old favorites of the variety, legitimate and musical comedy stages of the 80's.

The turn is introduced by a lecturer who gives a brief autobiography of the members of the cast, following which the curtain rises discovers Leonard Grover, famous old actor-manager. Mr. Grover plants the dialog from which the act derives its title. He is planning a surprise party and dinner for Edward E. Rice, famed old producer of "Girl From Paris," "Our Boarding House," "The Private Secretary," etc. The party is to include a group of old associates of Rice's.

Mr. Rice's arrival is the signal for the entrance of the rest of the veterans, each being recalled to Rice and their histories sketched by Grover, with Ed. Begley, the fat comedian, butting in for travesty, and Katie Rooney in an imitation of her dad, the original Pat. In this number Miss Rooney were a reproduction of the famous Rooney senior's stage regalia, as worn by him when singing "Fifteen Dollars in Me Inside Pocket," and the famous Rooney hard-shoe tap dance.

Laura Bennett, famous old coon shouter next, in a medley consisting of "I Don't Love Nobody," "Alexander," "Back, Back, Back to Baltimore," and Eddie Girard, famous comedian and dancer of years ago (Girard and Donnelly), taking one of the hits of the act in cop uniform, singing "The Dandy Cop" for real returns and slipping into a routine of soft shoe dancing that has almost become a lost art. Girard's was a real comeback. He revealed a talent for comedy that explained his success of the past.

Annie Hart, a famous comedienne of her day, was next with a song "The Bowery Grenadiers," followed by a bit of agile stepping. At the finish Annie led a number, "Tim Sullivan's Chowder," with the company in a chorus line. Miss Hart wore a chowder hat and led a parade of picknickers doing her famous drunk in a manner that made the mouth water. The chorus carried banners with "Tim Sullivan's Chowder" printed on them. It made a strong finish.

Another number that brought hearty laughs and fond remembrances was an old song and dance routine by the entire bunch in "While Strolling Through the Park One Day."

Dave Marlon is the producer of the act. It seems to have garnered a worthy flock of ancients. The turn was probably inspired by the success of "Stars of Yesterday," another group of oldtimers who have been stopping shows around the vaudeville houses.

"Veterans of Variety" will entertain both the fast and the present generation of theatre goers.

TOTO HAMMER and CO. (1) 12 Mins.; Full Stage (Special-Set) 58th St.

Man and woman contortionists with a special set depicting a tropical forest scene. The woman in an alligator skin wiggles off, and the male as a frog man makes his entrance by popping up from behind a toad stool.

A series of contortions by each with the animal make-ups discarded include all of the standard bends and jelly muscled evolutions. At the conclusion the woman does a legless back roll across stage, with the man atop a table skipping rope on one leg, the other hooked around his neck.

It's an interesting small time opener or closer; also a possibility for the big intermediate bills.

JEAN VALJEAN (1) Comedy Ring Act 10 Mins.; Full Stage Jefferson

Man and woman ring artists. The man affects a Chaplin make-up and apes the latter in his walk and mannerisms. The girl is a shapely brunette tastefully dressed in short, black-skirted costume. She does swings on the rings with the male pantomining beneath and getting laughs by his proximity to her flying body every time she swings.

The girl does a neck spin from a loop on a special trapeze that is lowered, then raised, with the spins performed in a colored spotlight. The man does all the standard ring stuff and in addition handles the comedy end capably. Good openers for any bill.

GEORGE LE MAIRE and CO. (3) "At the Dentist" (Comedy). 14 Mins.; Full Stage (Special Set). Palace.

George Le Maire, assisted by Joe Phillips (of burlesque) and two pretty girls, in a condensed version of the former Conroy and LeMaire "Doctor Shop" and another C. & L. sketch.

Le Maire, in white face, is an osteopath and dentist. A special set of his office is shown. Betty Dudley, a pretty brunette, is a manicurist. Phillips, an anemic-looking comic who does a semi-"nance", calls for treatment and subjects himself to the Le Maire rough-house curative methods, which include the extraction of a tooth, a funny piece of business in a dental chair, and an awful grueling on an osteopath's table. Phillips takes plenty of punishment during the action, all of it good for big laughs. Le Maire in his usual unctuous straight.

At the finish Phillips decides he will become an osteopath to get even for the slugging received. Le Maire tells him he can have the first patient who appears. A swell-looking filly walks in, is grabbed and thrown on the table by the new doc. Le Maire rescues her and throws his former patient out of a window.

It's hokey, but the kind they will relish. Le Maire is a past master at this type of comedy, and has surrounded himself with capable people.

JEANNE MAYNARD and CO. (1) Violin and Piano 12 Mins.; One. 23rd St.

Jeanne Maynard is a violinist of ability. She gets volume and sweetness out of the instrument, and gets away with difficult stuff in the seventh and hardest position just as well as the first or easiest. A girl pianist assists, playing Miss Maynard's accompaniments and filling in with a solo, the latter very well played.

Miss Maynard uses the mute effectively for "Mighty Lak a Rose" for her opening number. A bit of showy playing next, with a fine display of technic, with harmonies, pizzicato, double stops and tremolo stuff included. The piano solo by the assistant should have a spot light, as well as the flood now used. Zwiard's "Souvenir" for the finish, by Miss Maynard, is expertly executed. The violinist is a bit too serious in demeanor while playing. She has a likable smile but doesn't use it enough. The act filled the No. 2 spot creditably.

DORIS and LYONS SISTERS. Songs and Dances. 12 Mins.; One (Special). American.

Boy of 18 and two girls, possibly year less, in songs and dances. Boy wears English schoolboy Eton jacket outfit. Girls make one costume change.

An air of refinement characterizes the act, through the appearance of the people in it and the manner of offering the numbers. Introductory song by boy first, bringing on girls, leading to a dancing trio; simple bit of stepping neatly done. Pop song by boy, as single, fast tempo, followed by imitation of Frisco. Double dance by girls, and another song by boy in order, with three dancing for finish.

All three dance well and the boy's vocal numbers are competently handled. Grey drapes with red borders carried. Very pleasing kid turn, nicely gilded for the pop houses.

MAUREEN ENGLIN Songs 11 Mins.; One 23d St.

Miss Englin is new in the east and for her debut here the opening number of her song routine is a special lyric revealing her origin as "a little breeze from the west." At the close the ditty grows jazzy, the motif of all her songs.

Aside for the opening Miss Englin's routine is composed of published numbers. She, however, is made to suit her purpose, that mostly in the style of the choruses which are given in catter style or with a variation of the regular lyric. She offered five numbers in all, the last being an earned encore. Miss Englin handled herself well on fourth. She should connect for three-a-day bookings.

Richard Lawrence, manager of the Garrick, Detroit, is in New York on business for E. D. Stair. Mr. Stair returned from Europe last week and is now at French Lick.

PEGGY WOOD and CO. (5) Songs 18 Mins.; Full Stage (Cyc) Hamilton

Supported by her Four Buddies (clever reminder of her success in the show of that name) and Harold Levy at the piano, the radiant Peggy Wood waded into the two-a-day after a succession of Broadway and road hits, and whisked through a series of attractive characters in song. The turn is adroitly staged to set her looks off to full advantage. She makes changes behind a screen on the stage, and each costume is worthy of her.

Bert French is credited with the staging, and it is a credit. Zelda Sears wrote the lyrics, somewhat of an ambitious departure for that artist and writer. The accompanist wrote the melodies, which are only fair for their sort.

Miss Wood's beauty, of course, is the main attraction. She has the type of femininity that has never failed to "sell." Besides which she has a melting voice and delicious mannerisms. The act lacks "kick," and is a bit too quiet to deliver what it is sent after. It might stand a little applied hokum, which, on its present foundation, might help it to an applause success, which it scarcely reaches now.

Miss Wood appears as a French peasant girl, a vampire, a flapper, an 1840 ingenue. Her clothes are beautiful and she is beautiful in them. Her obligato singing is a delight. But the material is all underdone and spotty. The vamp is especially stupid. The flapper is the best. What little dialog there is misses. The pianist was off, too, in tempo, which hurt. Without a star the vehicle wouldn't last out the day. With her it has a chance, but must be heavily brushed up, and at that it will never be ideal for such a great bet as Peggy Wood should be.

HARRY "DUTCH" WARD and CO. (2) "Babies" (Comedy) 26 Mins.; One (10); Full Stage (16) Jefferson

Harry "Dutch" Ward is from burlesque. "Babies" is the former vaudeville act of Solly Ward, assisted by Marion Murray. Grace Ellsworth has Miss Murray's role in the present edition of "Babies" and an unprogrammed new girl is playing "Florette," the French contribution seeker for the Relief of French War Orphans.

Ward has Solly's former role of Herman Sousemiller, the flirtatious inclined German, who is finally cured and winds up by adopting a baby after several misunderstandings and family squabbles with his shrewish wife.

Both Solly and Harry are "Dutch" comedians, so the present version hasn't a new line in it and needed no revising. It makes an ideal skit for Harry and should keep him busy in the two-a-day houses for the balance of its vaudeville existence.

The supporting company is up to former standard. Barring a slight let down in the sentimental passages the act will stand comparison as now constituted. Ward gives a legitimate characterization and has wisely refrained from hoking it up, which might have relegated the turn to the small time.

EDWARD and SISTER Contortions and Acrobatics 6 Mins.; One City

Man and woman; former of corpulent, bald type, and the latter a medium blonde type. They were formerly of a three-act which included another man. Their forte is a series of contortive bends and twists running through a six-minute routine, snappily and interestingly. Standard openers for the three a day.

The Lincoln, New York, a colored theatre, has switched its vaudeville bookings from Joe Smith to Phil Bush. The Amphion, Brooklyn, has also been added to the Bush books.

Edwin Frank Goldman's manager says season tickets for the fifth season of concerts by the Goldman Band are now ready and may be had free upon written request to "Summer Concerts," Columbia University, New York. The only requirement is a stamped, self-addressed envelope be enclosed with the request. The concerts, to be given on the Green at Columbia University, start June 12, ending Sept. 8, for a season of 12 weeks. A noted soloist will appear at each concert in conjunction with the band.

PALACE

The gala week at the Palace was greeted by a sell-out Monday, and the infection and jubilee feeling seemed to extend to the audience. James Thornton was one of the two "surprises," introduced for a few sotto voce remarks after intermission. Jim was identified as the sole survivor of the original bill that played at Gaiety Museum, Boston, 33 years ago. In a few well turned phrases Thornton eulogized B. F. Keith, A. Paul Keith, and E. F. Albee. Thornton described the original vaudeville audiences as stag ones and a rough bunch. He contrasted the Palace gathering, and gave Mr. Albee most of the credit for the evolution.

The other surprise was Gus Edwards and his kids in the "Old New York" number from the Edwards act. Gus and the kids were on next to closing. They did some fooling in "one" to allow them to go. Nibbe, who closed the long bill and held them in remarkably well with her under water stunts. The eating break-in with a tent show that rung in 14 shows on her. After consuming 14 bananas and drinking 14 pints of milk, the underwater marvel was delivered to a hospital.

Josephine Amoras, assisted by Edna Nally, started the bill speedily in their novel and well produced turn. Dotson, second, gave it a real kick with his hoofing. The colored boy is a born salesman, and while a big league pitcher he makes them like it and does it just a little different. At the Palace his talk all got big laughs. Cracks like "I bet on a horse at twenty to one and he came in a quarter to five" were greeted as discoveries by the gang in front.

Veterans of Variety next tied the show in knots. At the conclusion of the specialties of the comedians they were forced to parade before the curtain until a brief speech by Edward E. Rice calmed them down. Dave Marion, the producer, was dragged out for a bow but fought his way to the safety of the wings without making a speech. Each of the specialties of veterans clicked metallically. (New Acts, Rice's Surprise Party.)

Flanagan and Morrison in "A Lesson in Golf" got the comedy honors of the first portion. It is one of the breeziest and most novel skits of the season. Morrison is a golf shark and flashes some interesting trick shots, all worked into the routine in a legitimate manner. Flanagan takes care of the comedy portions. The golf bugs and those who didn't know the first hole from the mashie were equally entertained.

Paul Whiteman and Band were switched in the running to open after intermission from closing the first half. The musicians took the spot originally allotted to Daphne Pollard, who was off the bill, ill, according to a lobby announcement. The Whiteman jazz hounds never went better and were forced to beg off. The specialties on the brass instruments and the Whiteman tricks make this aggregation stick out like a pennant winner in August. They cleared.

George Le Maire in "At the Dentist" (New Acts) followed and was another comedy riot. Le Maire is assisted by Joe Phillips from burlesque, who proves a happy selection. Two good-looking girls figure briefly.

Van and Schenck followed all the riots and noise and started a fresh outburst, both on entrance and exit. The duo have a new flock of songs and were never outfitted better for vaudeville. Two pips were a Hebrew and a wop comedy numbers. They also had to pull the verbal alibi to get out of the theatre.

A great bill on a great occasion. Pictures showing the evolution of vaudeville under the Keith banner followed after intermission. Con.

COLONIAL

Van and Schenck, back in vaudeville after the closing of Ziegfeld's "Follies," were selected to top the anniversary bill at the Colonial, doubling with the Palace, where they also were the feature attraction. Notwithstanding the exploited importance of the event, naturally expected to add to the patronage, this combination of unequalled musical and singing entertainers were probably responsible for at least 50 per cent. of the large gathering Monday evening. This was evident by the welcome extended when their names flashed on the annunciator, the applause following their entrance lasting a full half-minute. The pair did nine numbers, character, ballad and comedy songs, doubles and singles, and then, after a half-dozen curtain calls, responded to a brace of encores and a speech. It was a triumph well earned after 13 years as a team, this being explained by Van in the short curtain talk.

Following the Pathe weekly and a descriptive reel showing the growth of the Keith circuit since its inception, the Stanleys, a two-man gymnastic specialty, opened with strength feats that run second to few if any. The pair are decidedly graceful, skillfully curtain all effort and have something different from the cut and dried opening number of this species. They earned

a hit and gave the show a good start.

Russell and Devitt held the second hole and with their acrobatic dancing, some well handled light comedy and a dash of speed throughout, kept the tension to its proper mark, getting away to a favorable finale. It's a good selection for the spot in any big-time program.

"Marry Me," a musical skit with an attractive setting, a capable cast, some catchy numbers and some old but appropriate puns, added to the variety of the layout. The double numbers by two girls went nicely and the comedy found the expected response. The finale gives the affair a touch of class and brought the company a quartet of curtains.

Mr. and Mrs. Jimmie Barry in "The Rub" started things going a bit faster, and, while familiar probably to everyone present, registered their usual quota of laughs and can safely be listed with the evening's hits. Van and Schenck (New Acts) closed intermission, after which a speaker extolled the virtues of the Keith circuit for a moment or two.

Frank Gaby opened the second section and Gaby never went better. He scored laugh after laugh from his opening onward, not a point going skyward. His ventriloquial "business" proved his versatility and he could have continued longer had he wished, but wisely left them applauding in unison for more. He shared the top honors with Van and Schenck.

"Thank You, Doctor," a Lewis & Gordon production, can be classified with the best comedy skits in vaudeville. Revolving around an original complication, the story is just a succession of sure-fire situations with perfect accompanying dialog. The cast has been selected with care and each member played his or her role as could be best expected.

Aileen Stanley, the phonograph girl, held the next to closing position. Notwithstanding her late appearance she landed right up with the forerunners in the hit division. Miss Stanley's stage carriage, her outstanding personality and her dialect singing insure her safety anywhere under almost any circumstances. She has added a genuine radio set to her act, utilizing it for a finish, introducing it with an appropriate number of comedy proportions and then bringing out the machine. It's a large affair accompanied by a horn which is heard through the receiving apparatus attached to the horn, and then returns with a costume change, to be interrupted by a male voice which croons a number via the radio; the couple double for a second chorus with patter. Miss Stanley is carrying the horn around to show it is done by wire. It's a novelty, makes a corking finish and is apparently the first to be introduced in vaudeville, where, incidentally, the radio is looked upon as a common enemy. She held them well, but when Mr. and Mrs. Gordon Wilde appeared with their shadowgraphing act the audience, or at least many of them, were homebound bound.

A good show for the anniversary event and one that drew far above the Colonial's average attendance. Wynn.

5TH AVE.

Proctor's Fifth Ave. hopped right into the Keith celebration week, and did it in handy style. The front is prettily decorated with colored streamers of lights from sidewalk to roof, while across Broadway and immediately in front of the theatre are two streamers of banner flags. A viroliola is in the lobby and the gala atmosphere is carried through the theatre.

The Fifth Ave. is a Keith-booked theatre. Through the close business association, if not partnership, of the F. F. Proctor and E. F. Keith interests, the house is entitled to go after the business on the strength of the Keith name. The opening of the performance Monday night was a short talk delivered by Walter Murray, touching upon the Third-of-a-Century Keith anniversary.

The first half bill had nine turns, with ten actually, since Mabel Burke was added as a sort of surprise act for the celebration. She walked in on the Krueger Band (New Acts) merely singing "Granny" to the accompaniment of the band. This stretched the act along, with the applause suspicious, since it was Benny Krueger's debut. The lobby billing says Krueger is "America's Premier Saxophonist." Around the house they said that up to two years ago Krueger played only a violin, then took up the sax. That "America's Best" was rapid work. It must strike Tom Brown as funny if he's heard of it. It must also strike Mr. Brown as funny to see the saxos come around nowadays in a flood. Ten years or longer ago, when the Tom Brown Male Sextet went out, all saxophone players, there wasn't another sax in vaudeville other than here and there in a lonely musical turn of many instruments.

Quite a deal of low comedy was sprinkled over the bill. "The Family Ford" was next to closing, with a 10 word head of the family replacing Jim Harkins in that role, though Jim was still billed. The act has its high laughing spots, but could not have been expected to work any too smoothly under the circumstances. The slapping of the little girl is still indulged in and should be cut out.

as should the kidding of the Lord's Prayer in the act of Morrissey and Young. That is distinctly bad taste. The other big laugh in the two-act was when the low comedian of it did the Buster Keaton neck hold against the drop. That young man has the Gordon Dooley Apache travesty to almost every one of Gordon's moves and trips, also the incidental music, and with no announcement. The straight man does not even attempt to imitate the late Bill Dooley, which is sensible. The comedian has a fall something like a Hebrew comedian named Burt has done, also a slight slide he works continually. The comedian wears glasses and wins several light laughs. They start to sing and do nothing with it; the dancing brings no more, but the low comedy does get enough to say that closing material they can go next to closing on the small time and even hold that same spot in the best of the three-a-days, also take care of themselves on the intermediate time.

Next to closing here was Harry Breen, locally popular. With his nut stuff and rhymes he sailed over nicely.

Shireen, called "The X-Ray Girl," closed the show. It's a sort of mind reading stunt, but crudely worked, with any showmanship markedly absent. It is made to appear more of a trick that occult. The announcer, a young man of some appearance, fails to make an impression. He blunders a young woman he announces as a French-Canadian born near Quebec, but she speaks perfect English and in a strident voice that doesn't help the turn. The young women of that Canadian section have not as yet acquired her efficiency in English. After binding a piece of cloth over Shireen's eyes it is sealed with adhesive plaster strips. Over that a black cloth is bound. That is where the X-ray seems to enter. Immediately Miss Shireen moves about amongst a number of small stands on the stage without musing one up. And after that she sorts colors, a favorite trick with "educated horses." Following, the girl goes into the orchestra, describing people and articles. It doesn't seem to mean anything. Both members should cultivate a voice modulation. If something may be made of this turn it probably will require a showman to do it. The turn might start some mystery talking in a small time audience.

Opening the show were Beazy and Claus, who still have their finishing dancing whirl on rollers for their best. The act's looks do as much for it. No. 2 held Sandy MacGregor, the Gus Edwards youngster, too precocious in his self-possession for the kid's character in Scotch he is assuming. Other than the medley of Lauder songs the boy concludes with he has nothing of value, and must depend solely upon his youth for the upholding of the present act.

The Beaumont Sisters (Rose and Nellie), in the third position, got as much as any other turn, and with considerably less to get it with. These two girls, now posing as old timers for the purpose of their Edgar Allen Wolf skit, got to the house right away with their frankness in speaking about their past and present, comparing themselves, as the variety stars of yesterday, to the vaudevillians of modern times. But the chances are that not 5 per cent. of the Fifth Ave. audience could tell the girls what Koster & Bial's looked like or where it was. They are more people in Brooklyn who remember Hyde & Behman's on Adams street than there are in New York who recall Tony Pastor at any of his stands or that greatest and the only real music hall ever in New York, Koster & Bial's.

The Beaumonts proved the old style is still the best through crooning one of their old coon ditties and again giving it the raggy twist the singers of now do to those melodies. They kidded themselves as well. Rose referred to her husband as "a lemon" and Nellie called him that also, with Nellie saying she was still single. Upon being fired in a four-a-day house after their third show, they receive a wire for a production engagement. Rose in a response speech mentions they have appeared together for 28 years without ever separating. Just before that they had done an old song and dance double that was funny enough, but nothing in the show was as funny as the dinky hats they wore, alleged to have been part of the original costume. If so, the original costumes had nice and modest skirts. Perhaps Lottie Gilson was the only single of years ago who duplicated in those days Tanguay's tights of today. And in the Beaumont days, maybe, only Gertie Carlisle wore bare legs.

Jack La Vier made the usual score on the trapeze with his aerial comedy turn, clean cut manner of speaking and his good fun.

The house was capacity. Sime.

Mr. and Mrs. Allan K. Foster have bought the Virginia Norden property, near Bayshore, Long Island. It covers considerable ground with several modern buildings, including a handsome home.

A meeting of the joint committee opposed to political censorship was held yesterday (Thursday) at the club rooms of the American Dramatists.

RIVERSIDE

The finale on the eight-act show rung down at 11:30 Monday night, the overtime taken up by half an hour of special features which followed intermission. The extra events were for the Third of a Century Keith Celebration. The house announced different features for each evening of the week, in that way getting the most of the celebration publicity. The opening night's house was swelled by a local charity gathering for which some 200 seats were disposed of, and close to capacity was registered on the lower floor. Uptairs was also heavily populated.

Mr. Maurice Harris of Temple Israel Synagogue addressed the house Monday night. He tarried for 19 minutes, just about double the time necessary. The audience grew so restless that the speaker could not help but notice it. Dr. Harris praised the Keith courtesy in leading its houses for the various charity drives. He drew a comparison with the vaudeville style of entertainment with that of the dramatic stage, which he reminded had drawn the fire of the pulpit. He expressed himself as opposed to censorship, however, saying the people themselves controlled the kind of shows they wanted to see. The Gloria Trumpeters, four girls from the synagogue followed the rabbi and Julia Hall, soloist of the Temple, completed the special numbers. For Tuesday the Orpheus Glee Club of Flushing was the special added feature; Wednesday the Columbia University Glee Club was listed, both clubs having 50 voices. Isador Weinstein, cantor of the Central Synagogue was to appear Thursday, with Friday having 60 voices from the Grand Opera Society of New York. For Saturday matinee, Bert Levy is to be added and at night the League City Choir of 35 voices.

It was no simple assignment for Tom Wise, with Nila Mac to restart the show with Roy Bryant's "Memories," after the too lengthy exercises. But Wise and his players were equal to the task. There is something to that playlet. There is a sentiment so well brought forth that it always registers.

Came next the tots Thelma and Marjorie White in next to closing and the kids went over for the hit of the night. The harmony warbling was a good starter and when they began stepping it was a cinch. The white children seem to put more snap in their dancing than any other age and weight yet brought forth. The smaller of them is a natural comedienne and was permitted to go further than when they first appeared, but she doesn't over do it. They were recalled several times though it was ten minutes past eleven when they finished.

Eddie Leonard headlined, closing intermission. The house warmed to the minstrel star, who remained 33 minutes and responded to calls for his old favorites. Someone wanted "Ida" and he sung it for the finale. Eddie said the number had lasted as long as the Keith Circuit but it is probably stretching it a bit, "Ida" being remembered in its prime about 18 years ago. There is considerably more dancing in the present routine, Leonard himself stepping more than is his wont. The dance team of Stewart and Olive however did the bulk of the hoofing. Rather a bright thing for Leonard to carry a dancer doing an imitation of him. The "contest" between Leonard and Stewart had Eddie doing some of his old steps and that counted for a lot. He never did get to some of the new numbers programed. The house wanted the standard Leonard ditties and won out. Carrol Levan conducting for him, had one number singing it from the pit.

Paul Gerard Smith authored two comedy skits that stood out prominently in each section of the show. Paul Morton and Naomi Glass with his "April" closed the show and that was even better than the tough spot of the Wise turn. "April" is a corking vehicle for the team with the box car home in the country a surprising twist. In addition there is freshness in the "Pogo" number, the jumping stick stunt first done in the last Ziegfeld "Midnight Frolic." The lantern finish of "April" never was designed for closing the show so that bit was not as effective as it should be.

Ernest Anderson and Marjorie Burt had the other Smith act, doing "The Dizzy Heights" for a very laughable number three. Novelty in locale is again present, the author this time having his bride and groom up in the Alps. There is little change in the dialogue, though she is for wishing herself back in Portchester instead of Freeport. That may mean they have changed their residence. The lines about the snow with his "so I see by the paper" tickled the house, as did other bright dialogue.

Another comedy duo took up the running on fourth, Ralph C. Bevan tripping forth to make "some wise cracks" until Beatrice Flint stirred him to other things. She alluded to him as a little boy fresh from the country and crossed her with being "a big bimbo from the city," after which they became friends. Bevan's rube comedy number was given laughter by his business of learning sideways, as if about to fall but the stunt is probably done without cleats.

Frank and Milt Britton were second with xylophone and brasses, specializing in the latter for the best

part of the routine. Willie Rolfe whose nifty stunts and stepping on roller skates has brought him along fast, opened the show to good returns. 1bee.

23RD ST.

The 23d Street has on its gala dress this week, celebrating the Keith Third of a Century Anniversary in common with the Keith-booked houses. The first half show held seven acts and "Beauty's Worth" as the feature film.

A good comedy show with the laughs bunched toward the end of the bill, the latter section holding three comedy turns. The running order was a bit out of the usual run, with a full stage act, Mantell's Mannikins opening; then two acts in one, Jeanne Maynard and Co. (New Acts) and Harry Ellis, with a full stage turn next, Faber and Burnett, and two acts in one again following consecutively, Frawley and Louise and Morris and Shaw. Loring Smith and Co. closed with "Springtime," one of George Choo's condensed tabs.

The Mantell puppets hit the barrier a smack in the initial spot, and got away with a fine burst of speed. It so happened that when the 23d Street orchestra overture was being played that the Mannikins were also going through the motions with their own band. The little vaudeville show given by the Mannikins is entertaining and contains considerable comedy. The Mannikin orchestra leader threatens to make several vaudeville headlines over their bowing record. He takes a bend after every act. The Mannikin card boy is also a good comic. The turn went over with a flourish.

Jeanne Maynard and Co. with violin and piano selections second and Harry Ellis third. Ellis did five ballads, sending them across in an experienced way that reflected credit on his long minstrel career. A lullaby with a yodel encore was a wow of the first water; bringing Ellis back with a storm of appreciation. His robust tenor was in fine fettle Monday.

Faber and Burnett, in a skit that resembled one done some years ago by Edwards and Flanagan, and written by Mr. Flanagan, secured all the laughs in sight and then some. The bedroom stuff, with one of the tea washing up and wiping his face on his partner's shirt, included among the sure-fires, made 'em yell. Faber and Burnett have a good idea in a topical song for a finish. It's called "Topics of the Day," and has unlimited possibilities. The team is using tried and true gags for verses mostly with excellent results. With a few topical added, the number is a potential "Mr. Gallagher and Mr. Shean."

Frawley and Louise next, with a likable flirtation turn, that has Frawley as a fly kiddier. One or two of the nifties were a bit lofty for the 23d Street, but there is material in the turn for any audience, and the laughing score was overwhelmingly in favor of the team. This pair are above the average of their type of act. The double numbers are splendidly sold, and the stuff is handled in a workmanlike way.

Morris and Shaw next to closing with singing and comedy. Joe Morris is still playing the pipes as well as he 'id in the Pastor days, and his singing voice is still battling 400. Winn Shaw has an exceptional baritone, and makes the dope character assumed intelligently entertaining.

Loring Smith and Co. closed with "Springtime," a mixture of French farce and musical comedy. Mr. Smith has a light comedy role, with an eccentric twist, and makes the most of it. Two of the girls are dancers above the average, one with kicking and the other with eccentric ankle work. Natalie Dugan and Hudson Freeborn are co-featured, playing principal roles capably.

Monday night the downstairs section held a couple of rows of studees, but the balcony showed considerable vacant space. Bell.

BROADWAY

The fair bill at the Broadway Tuesday night played to a capacity and easy house. The Broadway's audience seems softer than the small time gatherings, for the hoke stuff especially, though the Broadwayites appear to take applause as part of their own entertainment. "The show w. a high class small timer, seven acts, some short reels and the feature, "For the Defense." Following the special Keith reel on the evolution of vaudeville, an announcer stepped to the front, saying they would celebrate the Keith anniversary by singing the old songs. This the house did, the speaker leading. That got applause, too. The house was decorated on the exterior, vieing with the Palace this week on its flag display.

The Keith celebration is probably a business getter, for the publicity and local noise must draw attention, but at the very least it's fine exploitation, well worth all the time, trouble and expense. Too bad the Keith Circuit did not use the anniversary chance for every five years from its fifth birthday. Besides everything else the slaughter of Keith publicity for this occasion has just about swamped everything else theatrically for the minute. And it ar-

lives at the best season's time for the boosting.

About the best of the turns were "Indoor Sports," that has been won for a season or so, and the Runaway Four. "Indoor Sports" is a comedy skit with four people, two young women and two young men. The set is a sectional apartment, with each of the girls receiving her share in the evening. One is flashy, the other a bashful boy. One of the girls is retiring, the other forward. Contrasts along these lines, with some hicky stuff by the bashful one, are depended upon for the laughs. They get some. It's hoke of a kind, but there are two angles for the time of an ordinary sketch, and this holds back the action of each. The blonde, retiring girl is the best player of the quartet. She has her role gauged exactly. There's some novelty to the playlet, and this may keep it on the big time, but it's not the big time in value returned, though a cinch act for the best of the three-a-dayers. Its finish needs fixing badly.

The Runaway Four, all boys, also have one thing that may hold them on big time; it's their Arab acrobatic finish. The boys acrobat at the ending as though all were from an Arab turn. Before that they sing, comedie, dance and prance about, but have nothing real until the Arab whirlwind stuff, which merely goes to say that in all group Arab acts of the past the finish was actually the work that sent them over. These boys dress to besit their appearance, first in fantastic ragged clothes and later as sailors in blue. In responding to the applause with a speech, one of the Runaways said: "On behalf of my companions, ladies and gentlemen, I thank you. We would gladly do more, but this is our third show today and we are tired." That might go for all the acts. It obliges them at the end of the day to give their final performance, and perhaps poorest through weariness, before the largest audience.

Lew Cooper, in blackface, next to closing, remarked sotto voce he was tired, too, but Mr. Cooper sat on a chair over the gutter with his feet on a cushion while he monologued. That helped some and is preferable to sitting on the piano. Cooper has some ordinary talk about women and wives, a rather good auto recitation and some bad songs. That "Spanish" topical ("Spanish Fandango") is about played out. Cooper is setting himself for the medium time with his present stuff. Songs will bring him more than talk.

The laugh hit were Adler and Dunbar. Mr. Adler with his pantomimic expression and grimacing, starts the laughs before he reaches the stage as Miss Dunbar asks for a committee. Mr. Adler does so well with his pantomime he should not talk unless strictly in the line of his mimicking work. He's ever so much funnier when not talking, even with ad lib matter.

Opening the show proper was Bessie Clifford with her stereopticon posings. The views are attractive. Miss Clifford has a nice figure, often revealed by the changing scenes and lights, while the tinting of the slides looks more finished than previously noted. She held them nicely for somewhat of a long series for the position, closing with the famous posing red fire, the Statue of Liberty. Many an act can thank France for that. Martha Pryor, No. 2, with songs, barely skipped through. Miss Pryor, if seriously timed for a big time route, should reshape her song repertoire from beginning to end. The talk in conjunction with one of the numbers died away while she was delivering it.

Marion Vadi and Ota Gygi, with four coryphees, closed the performance in a combination ballet musical turn, with a special setting. Mr. Gygi furnished his very fine violin playing, but had to break into the act and out of it to allow for costume changes by the girls. Miss Vadi is a nice picture on the stage; her four assistants do some neat stepping, including some dancing that appeals more as a hint to the ladies how to exercise. It all composes a pretty turn, in sight as well as work and music, with the Broadway audience receiving it extremely well in that very hard position for a dancing act of this nature—closing.

STATE

The perfect outdoor weather Tuesday night, bringing out throngs on Broadway without overcoats, seemed to augur in favor of the big attendance at the State rather than do attract, a continual string of people coming in without any let-up right up to the last act around 10.45, those in the rear moving toward the stage as fast as others exit. Whether it was the transient drop-ins or the regular patrons is a question, but it looks as though the house, running along on its present continued schedule, will have little to worry about through the hot weather.

Leddy and Leddy opened the regular performance with comedy knock-out, song and dance specialty, the comedian's falls and capers running well abreast of the best along the line. They got a good start in "one," but it was the ensuing section that corralled the big returns. They started the show off at a fast clip and earned a hit.

Jordan and Delmar, man and woman, the former at the piano, have a quintet of popular numbers

that went over individually well. The closing song carries a couple of red fire choruses that take away from what class the couple possess. The girl looks pretty in an attractive gown and sings well. They didn't need a bonus catch line to get over, for they had registered well prior to it. A good small time act and one deserving a better position.

Clayton and Lennie came next with a talking act, and notwithstanding the barn-like proportions of the State, the acoustics carried their chatter to the rear walls, and every point scored. This combination is away from the conventional talking turn.

Lucile Chalfant, with a beautiful house cyclorama of old rose, made a pretty picture in her hoop skirt, in which she rendered some high class numbers and gave an impression of Jenny Lind. The pianist's solo won a hand, and Miss Chalfant reappeared with a stunning change for an operatic selection with vocal exercises. Her voice is far above the vaudeville average and the crowded house demanded an encore, but she retired after several bows, taking with her the hit of the evening.

Page and Gray have a good finish, but the preceding portion of their talking skit carries many familiar puns heard repeatedly around the small time. The girl's musical solo lifted the act up, and the following number with some really good fly remarks earned them a fairly good hand, but the routine needs doctoring. Next to closing, following acts of far better caliber, they were handicapped and did but fair.

The Morton-Jewell Company with their variety of entertainment completed the vaudeville section of entertainment and had the house in a favorable mood from their opening in "one" right through to the finale. They can be safely credited with second honors.

"The Green Temptation" was the feature.

CITY

No panics, riots or show stoppers at the City Tuesday night, none of the eight acts doing better than passably. Partly the fault of the show and partly accountable through the audience, one of the hardest boiled assemblages that has gathered in the City this or any other season.

Charlie King and Lila Rhodes headlined the first half, appearing sixth in the bill of eight. The opening of the King and Rhodes act has some very bright dialog—natural conversational stuff, with the laughs based on human interest. This registered solidly. The double songs in the full-stage section pleased, and Mr. King's single contributions held up the turn nicely. Sidney Franklin at the piano figures importantly in getting the right tempo and swing in the accompaniments. The act entertained while on, but fared but mildly at the finish.

Billie Shaw's Revue, preceding, was on too long. Miss Shaw's dances all scored, and deservedly. She marks everything in the terpsichorean line with a touch of individuality, with a kick, forward, back and side, unusually graceful. The boys dance capably, but there is a sort of ding-dong element in the way specialty follows specialty.

Arthur Lloyd, next to closing, caught the fancy with his array of papers that ranged from a custom house receipt to dog license. The paper-producing business is a novelty in its way, and stamps Lloyd as an exponent of original ideas.

Maurice Freeman, third, in "Tony and the Stork," held 'em nicely. The old sketch wears well and holds just the sort of comedy drama the small time likes. Briere and King, fourth, contributed a singing specialty that was effectively staged and costumed. A character number, with Miss King as a ten-cent store clerk, was handled neatly and landed the sought-for comedy returns.

Glenn and Richards, second, pleased with singing and dancing. They are in aviation costumes for the opening, with a drop showing a flying field. It means nothing. The dancing puts them over.

Anita Diaz's Monks opened. The animals just about do as they please rather than a hard-and-fast training routine. The little monks pulled a number of impromptu laughs with antics. Althea Lucas and Co. closed with a ring act that stood out through the showmanlike manner in which the gymnastics were performed and the class with which the offering was staged. "Mrs. Leffingwell's Root," an old Setznick, was the feature picture.

THE CHARLATAN

(Continued from page 12)

father in a far East commercial deal. Secondly, the expose is accomplished in a highly theatrical fashion, the necromancer stating he will summon the spirit of Dhima from the cabinet to cause her murder. After a credible bonapart, the "spirit" is seen to leave the cabinet, the guilty man—Frank lights up and there you are! That ought to make Sir Arthur Conan Doyle feel good. And for the finale when the assistant D. A. asks how it was done, Cagliostro, instead of showing up his stuff as has been his naïve practice all along, remarks, "Just another of my illusions"—and curtain. The disclosing of the magician's heredity is "dime-novelish" to say the least. But as is to be observed in all mystery plays, the

interest lies more in not knowing than knowing all about it. The authors have done their work well as long as they keep the audience puzzled. Once they start taking the audience into confidence it taxes their credulity at times.

On the whole it is good theatrical fare from all angles. The cast has no little to do with getting the piece over. Frederick Tiden as the charlatan Cagliostro turned hero bears the brunt of the histrionic labors nobly. He is a compelling figure in the role and swayed the audience as effectively as he was supposed to sway the doubting Deering. Olive Wyndham as the heroine had little to do. Fania Marloff in the Dhima character was assigned the heaviest female role although Margaret Dale in a comedienne part did much to lighten the somberness of the script at the right moment. William Podmore as Jagi-Nama, Cagliostro's Hindu assistant, injected a compelling something akin to admiration in his thankless, unsympathetic, hunchback personation.

Jagi-Nama figures as the subject of a yogi sword trick on the style of "vivisection." A lobby war between acts wise-cracked something about Horace Goldin possibly starting another infringement suit although the tricks are unlike.

Ira Hards had charge of the staging, and he did his job satisfactorily.

The play contains all the ingredients for a popular success and the fact a couple ticket specs declared it had a great chance for a run clinches it. Leave it to the postboard boys to gauge a new offering.

Abel.

THE SHADOW

Nanny Cooker.....Kate Morgan
Sarah Danybrigg.....Louise Randolph
Willis Gay.....Dallas Welford
Thomas Turle.....J. M. Kerrigan
Ellas Waycott.....Noel Leslie
Johnny Slocum.....Harry MacCallum
Hester Danybrigg.....Helen MacKellar
Philip Blanchard.....Percy Warara

Marc Klaw stars Helen MacKellar (borrowed from A. H. Woods) in this three-act English something by Eden Philpotts. After two of the worst acts ever badly played anywhere, the star comes through like a fiery bolt out of a dull sky, and with what there is of a hackneyed and unimportant plot to help her, drives home a terrific piece of heavy acting.

Whether this will be futile depends entirely on how much New York audiences can stand for in their search after a spark or even a sparkle. Men go into the bowels of the dark earth and grapple with the hostile and stony elements of resisting nature to seek diamonds. If theatregoers are gluttons like that, "The Shadow" will let through a ray of golden sunshine.

Philpotts writes like a Britisher who gets the truth between his teeth and defies the devil. When one of those bimboes sets out to tell the truth, tell the world he tells it. In this play there is a lot of unnecessary rubbish about childbirth dragged in and kept in, and there isn't a phrase in reference to it that one can hear in a hospital or in a Turkish bath steamroom, that one can't get in "The Shadow."

This will limit the potentialities at once to grownups. No self-respecting mother, no matter how ridiculously "advanced," would let her adolescent children listen to such crude vulgarities regarding a subject which, if it must be mentioned at all in a temple of entertainment, might at the least be dealt with delicately if not reverently.

The heroine, through the last two acts, is "with child." (That is a far more blushing phrase for it than is several times used during the play.) It does not help the drama for more than one line, which might well be spared, and it does make the whole business gray. If there is one thing Miss MacKellar has, it is a natural bristling and romantic sex radiance; there is nothing on earth that will take the romantic sex out of a woman as thoroughly as approaching motherhood, when the very thought of it is not to be spoken among decent people.

This play speaks of it so bluntly and so unequivocally that it might be discussing the spawning of fish. And, were this the theme of the play, it might be forgiven as a screed, a slice of life or preaching; but it uses it for comedy and it uses it for incidental comment, at the same time shooting all the romance out of a beautiful, hectic feminine creature and making her stand on the passions of wifehood and motherhood to be rather than on the inspired passions and prerogatives of the woman who loves a man because she is a woman and he is a man.

It is a rank injustice to this appealing, talented star.

The problem, if any, is very similar to that of "The Truth About Blonds," and about as unimportant and academically intangible. In "Blonds" a ridiculous woman insists on running her family to set right "the good name" of a man long dead, who left no heirs; here a man equally preposterous does the same thing under somewhat similar, though more tragic, circumstances.

The girl, daughter of a shopkeeper in a small South-of-England village, marries a strong, male man because she loves him, refusing a weak-chinned and bleating "hero"

because she doesn't. A man has been killed, and the rejected lover is his heir and nephew. He is arrested for murder. The husband confesses to his wife he murdered the man.

The husband, though a professional sheep-sticker (that was another unnecessary indignity to heap on poor little lovely Helen!) has "honor." He goes to the man in prison and promises that if he is found guilty he, the husband, will then confess and take the penalty. He is found guilty. The husband writes a confession and insists he must go and kill himself. There is some high-flung book talk and he starts. Word comes that the innocent man has confessed and killed himself. The wife and a feeble-minded boy run after the crazy husband and bring him back. He refuses to accept the sacrifice because the innocent man's "name must be cleared." The woman prevails on him that he must not make the great sacrifice (she brazenly compares the dead man to Jesus Christ) in vain, crying, "He gave one life for three!" The strong man weakens and says all right, he'll live, too.

And maybe the play will, too, though it will have as many struggles and start for its death as surely as the maniac husband does, and probably even Miss MacKellar's marvelous pursuit to save its worthless and guilty life will avail her little.

Again, her tremendous acting and the very crudity of the whole business may appeal again as it did in "Hindle Wakes."

Lail.

OUT TO WIN

(Continued from page 12)

evident. Bolton's presence here during the week would seem to lend credence to the assertion, Fred G. Latham did the staging in his usual careful, precise and wholly admirable manner.

Both Bolton and Latham were hard at work all week overhauling and reconstructing the play, with the changes not entirely in sight at the close.

Faversham enacted the leading role, doing more perhaps than all of the others combined to get the piece across successfully. The part has all the engaging qualities of a gymnastic workout, and the star's athletic endeavor, while they left him somewhat short of breath, won him the sort of tumultuous applause that usually goes to the victor in contests of physical prowess.

If similarly counts for anything, "Out to Win" is due for success, as it possesses moments of striking likeness to half a dozen current successes. It resembles "The Masquerader" in that its star is called upon to assume a diversified dual role. In its Mohammedan villain and horror chamber it apes "The Green Goddess" and "The Hindu." Its mystery atmosphere is reminiscent of "The Bat," while in the general outline, treatment and emotional vein it is cut to the self-same pattern as "Bulldog Drummond." It is this last likeness which is most striking and which accounts for the Buffalo premiere.

Mr. Dillingham apparently has all of the superstition of the managerial ilk. "Drummond" first saw the white lights of America in Buffalo. The warm reception here presaged its latest metropolitan success. Unfortunately the present piece lacks many of its predecessor's sterling qualities. It has none of "Drummond's" subtlety, coherence, effective characterization and tense rapidity movement. Nor is it enacted with anything like the uniform distinction of its famed forerunner. It is spectacular almost to a fault, running dangerously close to the familiar "dreadful" of the lurid litho school. In its present crude form it is going to require weeks of work to hammer it into presentable shape, and it is extremely doubtful even then if it will ever emerge from the process to take a place alongside its English forbears.

Anthony Barracough, a young English gentleman, is interested with a group of English capitalists in developing a radium field, of which he is the discoverer and the location of which he alone knows. Government concessions are at stake and Barracough must make a two weeks' trip to secure the deed and map from its safe deposit vault. His movements are spied upon by a rival band of plotters headed by Mohammed Hassan, a villainous Indian. In order to throw the schemers off the scent, Barracough's indigent cousin, Richard French, an artist, is retained to impersonate Barracough during his absence. French is kidnapped by the villains, who believe him to be Barracough, and taken to a country estate, where he is tortured in an effort to make him reveal his supposed secret. With the help of a woman member of the gang he escapes in time to warn Barracough, who has returned. There follows a chase along the country highway, with Barracough's automobile wrecked, and French saving the day by holding the plotters at bay until Barracough makes good his escape. There is a fourth act, but that doesn't matter much. It's chiefly there because it's there.

The tempo of the story as it is unfolded is decidedly uneven, dragging dolefully in spots and speeded into double action in others. The first act is much too long, is redun-

dant in numerous places and retards the piece into a slow getaway. The final act is without excuse and will need a complete rewriting, with some additional thrown in for good measure. The third act, which is in three scenes, is intended to be highly spectacular, but as it was revealed here it got titters of laughter. The auto wreck lacked plausibility, and the flight across the stage of the conspirators' automobile resembled nothing so much as the family Ford escaped for a week-end outing. The motorcycle bit also was unconvincing, the action, the actors and the audience being drowned out by the sound as well as the smell of the exhaust.

Faversham is, of course, his usual excellent self throughout, but the part makes severe tests upon his physical endurance. The torture chamber found him at his best, though it was difficult to lend much real conviction to the scene. The quality of the role keeps him continually on the jump, the first and last acts particularly forcing him to bob in and out the doors in his dual capacity quite in the manner of the quick change proteans of days gone by. Jane Houston did well as Mary Craven, and Miriam Elliott lent beauty and grace to the all-too-short part of Barracough's sweetheart. Edgar Kent played the Mohammedan villain, but the difference between the role as written and described in the play and as portrayed by Kent was bewildering. At that Kent's villain was a more satisfactory conception than the author's.

What the play needs most just now is plot. The whole story is a bit thin. In this day and age and rage for mystery plays "Out to Win" has little enough of mystery, and what there is is much too obvious. Of murder it has none at all. As an idea the story looks as if it might be developed into money, but it needs much more meat to keep it from perishing. It seems safe to forecast "Out to Win" will never grow into a "Bulldog Drummond." With a fair amount of fattening, however, it may in time become an acceptable vehicle, although if it ever does the greatest modicum of credit will undoubtedly be due to Latham and to the still very athletic Mr. Faversham.

Burton.

MASK AND WIG SHOW

Philadelphia, April 26.

Generally conceded to be the best show the Mask and Wig Club has ever done, and closely approximating professional standards in all particulars, "Tell Tales" finished a capacity week at the Forrest, and will go on a short tour, with engagements in New York, Wilmington, Lancaster and Washington. It also played two performances in Atlantic City.

"Tell Tales" has by all odds the best dancing the University of Pennsylvania boys have ever undertaken. The average musical comedy chorus would throw up both hands if asked to do one-half the complicated and elaborate stepping the Mask and Wig chorus does.

In the line of dancing, by all means the most interesting was a stiff-legged toy soldier dance in the second act which even blase first-nighters here admit was better executed than most professionals who have attempted similar things. Fourteen took part, seven dressed as soldiers and the other seven as girl dolls. The former were in brilliant green with high hats, the latter in short green hoop-skirts with black, raggedly cut pantaloons underneath. It got six or seven encores by the novelty and perfection of the evolutions.

Another specialty was a pogo sick dance, notable for endurance and intricate figures; another was a dance in which the entire chorus of 50 or more took part which started as a stately minuet and ended as a riotous jazz. The finale was called "Opera Blues," and presented the principal characters from the more famous grand operas, working up little specialty dances for all of them, and ending with a chorus which "jazzed" all the famous arias. It was as colorful and perfectly executed a thing as has been here in years.

A dance in which the stage was darkened and principals and chorus both carried large stars lighted on one side with blue bulbs and on the other with red. This was done much better than in a similar attempt seen here this season. A dance, burlesquing cabarets, in which dancing partners eat off little trays fastened to their backs, was another novelty.

"Tell Tales" uses the old William Tell legend, with considerable variations. It was written by Charles S. Morgan, who for a number of years has staged the show's dancing numbers, and those of many other college and similar organizations. Charles Gilpin again wrote the music, which had some whistleable, catchy tunes.

A big feature was the costuming of Edwin M. Lavino, which was one of the top-notch features, extremely colorful and in fine taste. The scenery by A. W. Street, New York, was the best the club has ever had. The entire cast was excellent, but the "leading lady," playing that part for the third year, J. H. Hoff, was especially fine. This is his final season and the club will miss his grace, dancing ability and comedy. Fun-making honors went to H. L. Curtis, also in his third Mask and Wig production.

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All matter in Correspondence refers to current week unless otherwise indicated.

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Judgment amounting to \$189 for salary due was granted James Le Roy, an actor, by Judge Williams in the Municipal Court, April 17, against Ralph Dunbar, owner of the Ralph Dunbar Opera Co., which produced "Robin Hood" at the Illinois last season.

Arthur Hurley, stage manager of "Anna Christie," playing at the Cort theatre, was injured last week by being run down by a motor truck on a north side street. He was taken to the Passavant hospital, where his injuries, mostly about the head, were treated.

Following an attack of ptomaine poisoning, the Dawson Sisters, at the Palace last week, each took 12 grains of calomel. As a result they were taken seriously ill and removed to Lakeside hospital, where they are now confined. Fraser and Peck succeeded Thursday night.

"Tattle Tales," a local theatrical periodical, fostered and published by Ted MacLean since last November, suspended publication last week.

Eddie Lewis, who has been Chicago representative for the Harry

Von Tilzer Music Publishing Co., on account of the closing of the local offices, has contracted with Fred Fisher to take general charge of the Fisher publishing offices here. Lewis will take the place recently vacated by Willie Pierce.

With the withdrawal of Bill Harris from the vaudeville act of La France and Harris, La France has taken his son as a partner.

Pete Soteris, who conducts the theatrical eating rendezvous, "The Thirteenth Chair," on Randolph street, adjoining the Colonial, is one of the few Chicago restaurant men who has not felt the general business depression here. Soteris announced this week that he has let contracts to builders for the remodeling of his establishment and the addition of a second floor dining room at a cost of \$50,000. Work will commence May 1, and when it is completed in August Soteris calculates on seating 200 persons in the second floor dining room, besides having sufficient room for a special banquet room which will seat another 150 persons. The lower floor of the establishment, which he is now using, will be continued when

the alterations are completed as an exclusive lunch counter cafe.

Upon the departure of the defunct "Lola" company for New York last week it was learned that three girls who joined the show after it left New York had not been provided with transportation east. The matter was called to the attention of Izzy Weingarten, local secretary for the Actors' Fund of America. He made arrangements with Equity to loan the people railroad fare to New York. This matter was brought about when six of the girls with the company appealed to Weingarten to assist them in the payment of their hotel bill so that they could leave town. Weingarten paid \$129 to the Hotel Sherman and \$58 to the Morrison hotel to meet the bills of the girls. He also provided several of them with spending money for meals en route to New York.

The Drama League of America held their twelfth annual convention at Evanston last week, and at its conclusion elected Francis Neilson of Chicago president for the ensuing year. The members of the organization, which is interested in the uplift of drama, assembled here from all parts of the country and listened to addresses by press agents, actors and dramatic critics. All of the talks were based on the present day theatrical business situation.

Paul Schroeder, manager of the Grand opera house, St. Louis, which is being renovated and remodeled, was in Chicago this week to receive instructions regarding the reopening of the house on May 1, when it

will resume playing the Orpheum, Jr., vaudeville policy.

Al Fields, of Fields and Sheldon, while playing at the Chateau last week, announced it was his final appearance in vaudeville, as he was retiring to accept a position with a cloak and suit concern. Sheldon will remain in the profession and continue when he gets a new partner.

Fred J. Nortman and Charles Fecher, lessees of the Harvard theatre, a motion picture house, left for New York to sail for England on May 2, this week. They will spend three months abroad.

Rain on the outside, gloom on the inside, for the Majestic audience

was few and sparse, with the result that the show in its running order proved to be a dismal failure, as far as approbation was concerned, until J. Rosemond Johnson and Co. and Leo Carillo, the headliner, came on and livened the folks up to the extent of both acts stopping the proceedings with their endeavors.

Carillo, carrying the stellar role on the bill, proved to be the stellar attraction. He comes here with a nicely flavored and polished routine of stories and recitations. There was no pretense by Carillo to make the audience feel he was the headliner. He came out and with a discourse in prose told of the show which preceded and would follow. He said he was there for the purpose of amusing those who paid for amusement, and would do the best

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he could. He told a few negro dialect stories, a few Italian character yarns, delivered an impression of an Italian telling of a ball game, and concluded with a patriotic recitation, "The Hell Gate to Solissos." This latter endeavor proved to be the cream and carried the house with him without a dissenting nod. The folks were for him one and all. If this is a flier in vaudeville for the legit star he has a good ehicle.

J. Rosamond Johnson, with his inimitable sextet, who preceded Carrillo, started off the show with real impetus. Their syncopated melodies, musical selections and dancing came at just the right time and served to carry them over in capital fashion.

Opening the show with the La

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Pilarica Trio, two women and a man, with a novelty dance routine. One of the women, Pilarica, and the man, Paco, executed an Argentine number, the Spanish gavotta, of colonial times, and concluded their portion with the bolero, with Paco going through an endurance test at the finish with the Russian hook step. The other woman, Viela Victoria, is a charming and graceful ballet and toe dancer and proved most efficient with the rendition of her two numbers, especially the Portuguese fado. The act tried hard, worked hard, but were not given the approbation they were deserving.

In the second position was Claude Golden, the card manipulator and conversationalist. He works as a plant in the audience with his assistant coming out and giving the impression he is the act. Golden cajoles the assistant, finally takes the stage, performs a series of most interesting card tricks, indulges in a little wise dialog and makes his exit after dealing a hand in bridge.

The Arnaut Brothers found it rather tough sledging with their

novelty offering until they came down to the whistling bit, which allowed them to get away after making a fair showing.

Sallie Fisher, hereabouts quite frequently with her offering, "The Choir Rehearsal," was on next with this vehicle and as usual pleased. Then came Jack Inglis with his nut comedy. Jack seemed to run up against a stone wall. He tried hard to make the audience comprehend the purport of his offering, but they were beyond the stage of comprehension and Jack made a feeble exit.

Closing the show, following Carrillo, was Ed Janis with his dance revue. Even though down at the tail end of the show, where he did not belong, Janis and his three feminine assistants were not a bit discouraged. They went on and did their "dancing stuff" with zeal and zest and managed to hold the customers in fairly well. Loop.

The Alston Shoe Company, Chicago's largest theatrical shoe shop, was compelled to expand its quarters and has moved from 14 East Washington street to 1 North State street. The new quarters of the concern in the Stevens Building are the most up to date of any shoe shop in America. Every facility and convenience is placed at the disposal of members of the profession, with special fitting and sample rooms being provided for individuals and companies.

Sunday night the last vaudeville performance of the season at McVicker's will take place, and the old McVicker's will be torn down to make way for a modern theatre and building. By September the new theatre will be opened. McVicker's has been operating since 1857. It housed productions up to eight years ago, when Jones, Linck & Schaefer took it over and started their continuous vaudeville.

The bill assembled for the final occasion was fitting, most of the acts taking the opportunity to remark about this being the last week. Belmont's Mannikins were the first act to go over with a bang. They made way for Frank Bardou, who whistled, sang and told stories. He is neat appearing and entertaining. Elwyn Trio hammered away on the marimba. The trio consist of two men and a woman, and they covered the musical field in selections.

Anthony and Dowd were the first comedy act, and they had no trouble to sail into the home port of hits. One man portrays a wop, in eccentric dress, while the other is the straight. Both possess unusual voices and use them to advantage, as well as harmonizing in a carefully selected number. They employ the sort of comedy which is cream for this audience, and run up a high score of laughs. Correll and Helvey, man and woman, clip through a song routine with the man presiding at the piano throughout the entire act, and singing a few introductory numbers while the woman changes to kid character dresses, offering three numbers. The balance of their time is occupied with ad libbing, that seemed a trifle weak. Wahl and Francis is another piano act, and following Correll and Helvey, it seemed as though they were hurt by this fact. As soon as they started their second number they had things their own way. The man alternates between piano playing and violin trick stunts, while the woman shoulders a good-sized portion of the turn with song character work, piano playing, and special songs,

carrying the same thread of story as Correll and Helvey.

Wahl and Francis could have easily encoored but preferred to let the audience want more, and this they did.

The headliner of the bill, Weston and Eline, trotted in with a rush. It was they who chided the orchestra most about what are they going to do during the summer, now that the house is closing. After their hilarious cross fire they did the "Bowery" number, which has always gone over for solid applause. Miss Eline is a neat and slippery working comic, who just makes the audience like her, while her partner builds up every line and situation.

"Dance Follies," a flash type of entertainment, was the farewell. The act consists of a prima donna with a voice, a little shy on enunciation. A specialty dancer, who trips through a variety of dance routine, and four other women, who somewhat work on the order of a chorus, only these girls display dance talent sufficient to make it a likeable quartet. This

all woman dance act held the patrons in and get a hefty finish. William and Daisy and Ubert Carlton were not seen at this show. Loop.

A luncheon was tendered at the Friars' Club Tuesday afternoon to Bert Leslie and 35 inmates of the Ward's Island Hospital for the Insane, by Harry Fitzgerald. Nat Sobel and Mrs. Sobel, who have been taking numbers of patients out weekly, transported the diners to the Friars in a sight-seeing bus. All are patients at the hospital. Among them were several former vaudeville artists.

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JULIAN ELTINGE

FOR THE ORIGINAL KEITH'S THEATRE, BOSTON, MASS.

HEADLINER

FOR THE B. F. KEITH THIRD-OF-A-CENTURY ANNIVERSARY WEEK

("Post Standard," Syracuse, April 17, 1922.)

It must have been music to the ears of Julian Eltinge to hear the resounding wave of palm beating that followed him even to the door of his dressing room yesterday afternoon. Cold Syracuse—as folks in the show shop often call it—gave a marvelous tribute to a consummate artist it has not seen in several years. Artistry earned it, as he was making his first bow to a vaudeville audience here in Keith's yesterday, but it proved conclusively the passing of a few years has failed to obliterate memories of Eltinge.

Eltinge of the gorgeous gowns, wonderful headdresses, grace and poise, gives as alluring a picture as ever. He might have been almost a total stranger by the faint ripple which greeted him, but he strode off the stage to thunderous applause from an audience which gave just dues to an exceptionally well-balanced bill from top to bottom. Eltinge's creations made the minnie portion of the audience gasp—and a mere man could never describe them. In an art where it is extremely difficult to hold popular favor, Eltinge demonstrated that he is still peerless.

The most beautiful woman on the stage is a man, Julian Eltinge. The most unique star in all stardom is the cause of this paradox. Mr. Eltinge is an artist without a peer. In his particular line he towers above all others like the Woolworth Building over a one-story shanty. He has made feminine portrayals a high art, and has made for himself a reputation and a fortune of much proportions. Never has a play depended entirely upon the unique abilities of its principal player as have the mediums of Mr. Eltinge's starring tours. In his case at least the Bard of Avon was wrong—for the play was not the thing. In "The Fainting Widow" and "The Crinoline Girl" he became one of the most successful legitimate stars in the theatre, and in pictures he has proven so phenomenally successful that now it requires a prince's ransom to persuade him to pose for the camera, and his presence in vaudeville, from whence he started, is an event.

In vaudeville he is doing four widely different numbers, each requiring a complete change of attire, and in each of which he depicts a different type of the fair feminine.

ELTINGE

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B. F. KEITH CIRCUIT

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The falling off in attendance at the Orpheum Sunday night (April 23), when vacant seats were noticeable downstairs and in the boxes, caused surprise and comment among the regulars. Capacity has prevailed heretofore regardless of show's merit. The current show minus a name headliner proved up to the standard and contained two resounding hits in Jimmy Lucas and Fenton and Fields. Lucas in the

No. 5 spot secured laughs with his nut comedy and made the audience scream with his semi-Yiddish number. The medley of his own numbers captured big applause. Fenton and Fields stopped the show next to closing. Their extremely funny comedy business in blackface and exceptionally clever dancing brought riotous returns.

The Doris Humphrey Dancers, headlining, were delegated to close the show. The six girls offering an equal number of dances, with Miss Humphrey leading the ensemble work and furnishing excellent solo efforts, held the greater portion of the audience. Helen Dobbin stands out in her Gypsy dance, with the others youthful and well drilled in the interpretative dancing art. The silk drapings and coloring furnish a pleasing stage picture. Lynn and Smythe and Josephine Victor and Co. in "Juliet and Romeo" appeared third and fourth, respectively, and repeated successfully. Peggy Parker and "The Four Musketeers" appeared more suited here than when recently appearing at the Golden Gate and scored accordingly. With Eddie Moran back in the line-up

reinforcing the dancing and Miss Parker's dainty style the musical-ette was thoroughly enjoyed.

The Haley Sisters with an easy style of delivering popular syncopated and harmony numbers, aided by the droll comedienne injecting laughs and gags, went over nicely in an early spot. Three Melvin Brothers opened the show, drawing solid applause with hand-to-hand leaps featured in the routine.

The audience manifested utmost approval of Golden Gate's current bill. Ruby Norton, assisted by Clarence S. Sina, topping the bill, carried away big honors. Miss Norton was received with enthusiasm and was forced to make a speech of thanks. A California number used as an encore added to her success. Silver, Duval and Kirby scored a laughing hit next to closing. Their talk is clever and the rural comedy was nicely carried out. Ed E. Ford proved away from the beaten path as a single with his funny faces and stories securing laughs. Dainty Marie capably closed the show. Weston's Models made an agreeable sight opening turn.

Noel Travers, Irene Douglas and Co. in "Come Out of the Kitchen" provided corking comedy in the middle of the bill. The sketch, well handled and possessing good situations and modern lines, was a big laughing success.

Claude Sweetman, the orchestra leader, is now given the spotlight (Continued on page 25)

SINCERE CONGRATULATIONS

FROM

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TO THE

B. F. KEITH CIRCUIT

ON ITS

THIRD OF A CENTURY ANNIVERSARY

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BILLS NEXT WEEK (MAY 1)

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 names 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
Van & Schenck
Lewis & Dody
P. Whitman Co.
Harry Langdon Co.
Elmore & Williams
Pine Hack & M.
Morgan Dancers
(Two to fill)
Keith's Riverside
Win Rock Co.
Signor Friscoe
Daphne Pollard
Cressy & Dayne
Van & Tyson
4 Aces
J. C. Nugent
Wylie & Hartman
Keith's Royal
Van & Schenck
Diamond & Bren'n
Joe Cook
Primrose Seamon
Riley & LaTour
Alex Bros & Eve
Edith Tallafiero Co.
Valda
Mr & Mrs G. Wilde
Keith's Colonial
Jean Granece Co.
Merton & Glass
Ruth Royce
Jack Norton

The Skatelles
(Others to fill)
Proctor's 125th St.
2d half (27-30)
Clifton & DeRex
Joe Darcy
Jack Lavere
"Springtime"
Becky & Claudia
Mme Hermann Co.
(Two to fill)
1st half (1-3)
McCoy & Walton
Bernard & Garry
Prince & Bell
"Dan Downing"
(Others to fill)
Farrell Taylor Co.
Faber & Burnett
(Others to fill)
Proctor's 58th St.
Hal Johnson Co.
Chas Harrison
Claude & Marion
Summer 2
(Others to fill)
2d half
Rice & Werner
Morris & Shaw
Gold & Edwards
(Others to fill)
Proctor's 5th Ave.
2d half (27-30)
Fox & Curtis

Bob LaSalle Co.
Williams & Wolfus
Mantell Co.
Lorimer & Hudson
(One to fill)
Moss' Riviera
Low Brice
The Stanleys
Wm Hallen
Mme Hermann
(Two to fill)
2d half
F. Enright Co.
Valentine Vox
Clark & Story
(Others to fill)
ALBANY, N. Y.
Proctor's
Williams & Taylor
Harry Mayo
Langford & Fdr's
Texas 4
Clemens Billings Co.
(One to fill)
2d half
Pisano & Bingham
Miller Girls
Imhoff Conn & C
McIntyre & Holsb
Johnny Slinger Co.
(One to fill)
ALLENTOWN, PA.
Orpheum
Pierce & Ryan
N. Clair Co.
Blackstone
(Two to fill)
2d half
"Melody Land"
Rabbe & Nelson
(Three to fill)
AMSTERDAM, N.Y.
Kialto
Potter & Hartwell
Clara Morton
Johnny Slinger Co.
(Two to fill)
2d half
The Baitos
Greenlee & Dray'tn
Larry Harkins Co.
Powers & Wallace
Springtime Classic

Eddie Buzzell Co.
Vivian Segal
Mel Klee
DETROIT
Temple
Lucas & Inez
Will Mahoney
Jessie Reed
Bushman & Bayne
Alexander & Fields
Tan Arakis
Dancing McDonalds
P. Reat & Bro
EASTON, PA.
Able O. H.
Melody Land
Bobbe & Nelson
(Three to fill)
NEWARK, N. J.
Proctor's
2d half (27-30)
Frankie Heath
"Family Ford"
Pressler & Klais
Leonard & Willard
"Basilio's Band"
Van & Tyson
Downey & Claridge
1st half (1-3)
Fritz Schett
Willie Solar
Edg & LaVere
Clara Weston
(Others to fill)
2d half (4-7)
Dugan & Raymond
Sybil Vane
Maker & Redford
Moss & Frye
Jack Hedley 3
(Others to fill)
NEW ORLEANS
Palace
(Mobile split)
1st half
W & H Brown
O'Neil & Gaffney
Gerber's Rev
Ryal & Early
Bud Snyder Co.

Spencer & Williams
Toto
Callagher & Shean
V. Berger Co.
The Norvelles
Jim Felix
Fellis Girls
SAVANNAH
Bijou
(Jacksonville split)
1st half
Jane & Miller
Walsh & Bentley
Neff & Rankin
Cahill & Romaine
Melody Sextet
SCHENECTADY
Proctor's
Greenlee & Dray'tn
Elsie White
Powers & Wallace
Springtime Classic
(Two to fill)
2d half
Potter & Hartwell
Sampson & Douglas
Bobby Randall
(Others to fill)
SYRACUSE, N. Y.
B. F. Keith's
Huston Ray

Bronson & Edw'rds
NW INN, CONN.
Bijou
Ross & Payne
Burns & Lorraine
Scanlon D Bros & S
Robinson & Pierce
Edridge Hlow & E
Burke & Durkin
"Jungle Jazz"
2d half
Celina Circus
DeFilde & Alba Co
Carrie Bannan & M
Josie Rooney Co
Pressler & Klais
Farlan Trio
SCRANTON, PA.
Poll's
(Wk's-Barre split)
1st half
Kennedy & Kramer
Jeanette Childs
Sylvester Family
Green & La Fell
"Stars Yesterday"
SPRINGFIELD, MASS.
Palace
J & N Oims
Evans & Wilson
Crane May & C
Lew Cooper

Robison & Pierce
(One to fill)
WTRPRY, CONN.
Palace
Carrie Bannan & M
Celina Circus
Gus Hill Co
(Others to fill)
2d half
Maxine & Hobby
Wild & Sedalla
"Telephone Tangle"
Scanlon D Bros & S
Lew Cooper
"Jungle Jazz"
WILK'S-BRE, PA.
Poll's
(Scranton split)
1st half
Stanley & Doman
Maxfield & Gelson
Jean Sothern
Howard & Lewis
Eva Shirley Co
WESTER, MASS.
Poll's
Mc'rtion & Marrone
Wild & Sedalla
"Planoville"
Barry & Lingstader
Bronson & Edwards
2d half
Mac Miller Co
Evans & Wilson
Sheldon Th'm's & B
Donovan & Lee
"Yes My Dear"

(Two to fill)
2d half
Bill Pruitt
Mack & Maybelle
Cuttner & Hoffman
Howard & Fields
LEXINGTON, KY.
Bou Ah
Sully Rogers & S
Cona & Hart
Sullivan & Myers
Buddy Walton
(Others to fill)
2d half
Hamlin & Mack
Green & Parker
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Our Future Home
(Others to fill)
PADUCAH, KY.
Orpheum
Green & Parker
C Drew Players
Hamlin & Mack
Merriam Girls
(Others to fill)
Aero Girls
Howard & Hanley
"Hickville Polles"
Taylor Macey & H
2d half
Harry Holman Co
Frank Farron
Muldoon Flynn & R

Willis & Wineshop
Gardner & Revore
Ellen & Stone Co
(One to fill)
RICHMOND, KY.
Murray
Our Future Home
(Others to fill)
2d half
Schafer Wym'r & O
(Others to fill)
TOLEDO
B. F. Keith's

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Walsh & Edwards
Anderson & Young
Margaret & Alvarez
Morrissey & Young
Bob Anderson
Moss' Broadway
Dowley & Sales
Shaw & Lee
Mechan's Dogs
Mr & Mrs J. Barry
Officer Hyman
Moss' Coliseum
Belle Baker
Flannigan & Mrl'n
Prawley & Louise
(Others to fill)
2d half
Walter C. Kelly
Edwin George
Davis & Darnell
"Peggy Wood"
Victoria & Dupree
P. Grenados Co
Keith's Fordham
Walter C. Kelly
Davis & Darnell
Edwin George
"Peggy Wood"
Jean & White
(One to fill)
2d half
"Starford & Dur"
"Indoor Sports"
Willie Solar
U. S. Band
(Two to fill)
Moss' Franklin
May Wirth Co

Yvette Rugel
Bernard & Garry
Edwin George
Curzon Sis
Haig & Lavere
(Others to fill)
1st half (1-3)
Moss & Frye
Allen Stanley
Rhea Co
Maker & Redford
Valentine Vox
Mantell Co
(Others to fill)
2d half (4-7)
Brown & Whittaker
Julia Kelly
Green & Burnett
Shoot Thru Woman
(Others to fill)
Proctor's 23d St.
2d half (27-30)
Barrett & Cunnern
Ben Smith
Rice & Werner
Rose & Moon
(Others to fill)
1st half (1-3)
7 Honey Boys
Maud Allen
Downey & Claridge
Leonard & Willard
Kennedy & Berle
(Others to fill)
EAR ROCKAWAY
Columbia
2d half (4-7)
Frankie Heath

2d half
Pierce & Ryan
Noah St. Clair Co
Blackstone
(Two to fill)
GRAND RAPIDS
Empress
Aerial Valentines
Kitty Dener Co
Lane & Bryon
Armat Bros
Sallie Fisher Co
Foxworth & Francis
JACKSONVILLE
Palace
(Savannah split)
1st half
Ziska
Moore & Davis
Damarel & Vale
Ja Da Trio
Plotz Bros & Sis
Keynote
Mankin
JERSEY CITY
B. F. Keith's
2d half (27-30)
Billy Kelly Co
Bobby Randall
"Century Girls"
Jean Adair Co
Lowry & Esther
Bully Lannar Co
3 Lordens
(Others to fill)
1st half (1-3)
Farrell Taylor Co
Runaway 4
B & H Skatelle
(Others to fill)
2d half (4-7)
Hawthorne & Cook
Edna Aug Rev
Haig & Lavere
(Others to fill)
LOUISVILLE
Keith's National
(Nashville split)
1st half
Wheeler & Potter
Meehan & Newman
Chas Wilson
Van & Belle
LOWELL
B. F. Keith's
Princess Wah-Letta
Byron & Haig
Ludell & Gibson
J & B Morgan
Lea Varvara
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Joe Darcy
Clara Howard
Black & White
Wayne & Warren
Beaumont Sis
Hope Eden
Kay Harkin & K
Anato Friedland
Markel & Gay
Keynote
Mankin
TORONTO
Shea's
Karoll Bros
Ryan Wacher & R
Janet of France
Wanzer & Palmer
BOSTON-B. F. KEITH
Joseph B. Hurl
Harvey & DeVora 3
John Steel Co
Melnette Duo
2d half
Ulla & Lee
Chas Harrison Co
Keene & Williams
Wood's Circus
L'WENCE, MASS.
Empire
Hazel Crosby
Hall & Shapiro
Wood's Circus
(One to fill)
2d half
Wheeler Trio
El Cleve
Feller Bros & Sis
(One to fill)
LEWISTON, ME.
Musie Hall
Lizette & Rooney
El Cleve
Keene & Williams
De Voe & Hosford
(One to fill)
The Rickards
(Four to fill)
LYNN, MASS.
Olympia
Denno Sis T & C
"The Show Off"
Margaret Young
"Creole Cocktail"
FL RIVER, MASS.
Empire
Dancing Dorans
Geo Alexander Co
Oechs Lorraine
Berio Girls
2d half
Harvey & DeVora 3
Hazel Crosby
Hall & Shapiro
Melnette Duo
FITCHBURG, MASS.
Cummings
Mack & Manus
Golden Gate Trio
Bob Willis
(One to fill)
2d half
Lizette & Rooney
Leightelle & C'm'n
Dancing Dorans
(Two to fill)
HAV'VILLE, MASS.
Colonial
Laurie De Vine Co

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HERBIE NEWSON still at Piano

Hawthorne & Cook
Victoria & Dupree
(Others to fill)
2d half
John B. Hymer Co
Lew Brice
8 Blue Demens
(Others to fill)
Keith's Hamilton
"Pie Lows"
Hugh Herbert Co
Sully & Houghton
Bugs & Wiche
Warren & O'Brien
Alice DeGarmo
Jim McWilliams
Keith's Jefferson
Williams & Wolfus
Ruth Budd
Sherman & O'R'ke
McFarlane & P
Hanson & Burtons
(Others to fill)
2d half
Jack Wilson
Healy & Cross
Francis Arms
(Others to fill)
Moss' Regent
Smith & Barker
Hardy & Lavy
Healy & Cross
Choy Ling Foo Tr
(Two to fill)
2d half
McFarlane & P
Frawley & Louise
"Dorothy South"
Hanson & Burtons
Sherman & O'R'ke
(One to fill)
Keith's 81st St.
Bert Baker Co
Sylvia Clark
Kenny & Hollis
Ryans & McIntyre
Boyle & Bennett
Willie Hale & Bro
Keith's H. O. H.
2d half (27-30)
Lorimer & Hudson
Bully Broad
Murray & Gerriah
Maricita Craig Co
Willie Solar
Frank Sabine Co
U. S. Band
(One to fill)
1st half (1-3)
Wells Va & West
Bob LaSalle Co
Chin Toy
(Others to fill)
2d half (4-7)
Leonard & Willard
Vera Sabana Co

Furman & Nash
Cale Sales
The Stanleys
(Two to fill)
BROOKLYN
Keith's Bushwick
"Alice Brady Co"
Guy Weadick Co
John
Harry Cooper
Walters & Walters
Shiren
Redmond & Wells
Clown Seal
(One to fill)
Keith's Orpheum
Blossom Seley Co
Harry Jolson
Wilfred Clarke
Russell & Devitt
Willie Rolis
Bevan & Elhat
Julian Eitling
Moss' Flatbush
Eddie Leonard Co
Muller & Stanley
Seed & Austin
Patricia
Charley Kelly
Klitnura Bros
Keith's Greenpoint
2d half (27-30)
Sylvia Clark
Marjorie Conies Co
Norris & Young
7 Honey Boys
B & H Skatelle
(One to fill)
1st half (1-3)
"F. Enright Co"
White Sis
Green & Burnett
Lorimer & Hudson
Edna Aug Co
(One to fill)
2d half (4-7)
Wells Va & West
Stella Mayhew
Magic Kettie
(Others to fill)
Keith's Prospect
2d half (27-30)
Patricia
Beaumont Sis
Dowley & Sales
4 Aces
Green & Burnett
"Paul Shine Co"
1st half (1-3)
Lightners & Alex
Norwood & Hall
Morris & Shaw
(Others to fill)
2d half (4-7)
D Sadler Co

BOSTON
B. F. Keith's
Van Co & Mary
Frank Ward
Norton & Nicholson
C & M Dunbar
De Lyie Alda
Dolly Kay
W C Fields Co
Weaver & Weaver
Gautier's B'layers
BUFFALO
Shea's
Tracey & McBride
Whiting & Hart
Bessie Clayton
The Les Grohs
CHARLESTON
Victory
Amoros & Obey
Murdoch & Kendy
BALTIMORE
Maryland
L. & J. Leveille
Vincent O'Donnell
Kalleys & Conan
Bessie Clifford
(Others to fill)
BATON ROUGE
Columbia
Reynolds & White
Miller & Capman
Linton Bros Rev
Jack Little
Noel Lester Co
BIRMINGHAM
Lyrie
(Atlanta split)
1st half
Burke & Betty
Bob Murphy & Co
T. Marrell Co
Carlisle & Lamal
DeWitt Burns & T
MOBILE
Lyrie
(N. Orleans split)
1st half
Dell & Gliss
Ed Morton
Dolly Kay
Thos J Ryan Co
Silbers & North
Creations
MONTREAL
Princess
Reck & Reckor
Robbie Folsom
Royal Gascoignes
H J Conley Co
Santos & Hayes
MT. VERNON, N.Y.
Proctor's
2d half (27-30)

Walter Newman

In "PROFITEERING"

Keith World's Best Vaudeville

Direction W. S. HENNESSY

Klinter & Reany
Hendee Troupe
2d half
Loretta
Jack Benny
Princess Hadjah
Doris Duncan Co
Reddington & Grt
CHARLOTTE
Lyrie
(Roanoke split)
A & G Falls
Orren & Drew
Bezanlan & White
Burns & Lynn
2d half (4-7)
Norwood & Hall
Flanagan & Mrl'n
Lowry & Prince
(Others to fill)
NASHVILLE
Princess
(Louisville split)
1st half
Sherwin Kelly
M Lippard Co
Dobbs Clark & D
Milt Collins
Jones & Elliot
ROCHESTER
Temple
Du Per Boys
BRIDGEPORT
Plaza
Fashion Plate Rev
Mellon & Renn
Green Family
Pressler & Klais
Sheldon Th'm's & B

The Prests
Glenn & Jenkins
Belle Montrose
Chas Ahern Co
PITTSBURGH
Davis
Quixey 4
Hampton & Blake
Mullen & Frances
Lorenberg Sis & N
TROY, N. Y.
Proctor's
The Harkings
Pigano & Bingham
Miller Girls
Inhoff Conn & C
McIntyre & Holsb
Uyeda Japs
2d half
Williams & Taylor
Harry Mayo
Langford & Fred's
Archer & Bedford
Clemens Billings 4
(One to fill)
WASHINGTON
B. F. Keith's
Frank Browne
Kane & Grant
Kay Laurel
Hershel Henlere
Gertrude Hoffman
Franklyn & Charles
Joe Browning
The Comebacks
YORK, PA.
Opera House
Joe DeLier
Jack Clifford
Cecilia Weston
(Not Yet Marie)
(One to fill)
RICHMOND
Lyrie
(Norfolk split)
1st half
Jack LaVier
R E Ball & Bro
Thank You Doctor
Else & Paulsen
ROANOKE
Roanoke
(Charlotte split)
1st half
McDonald 3
Gold & Edwards
Habeck & Dolly
Lyons & Wakefield
ROCHESTER
Temple
Du Per Boys
BRIDGEPORT
Plaza
Fashion Plate Rev
Mellon & Renn
Green Family
Pressler & Klais
Sheldon Th'm's & B

Singer's Midgets
B & B Wheeler
Chandon Trio
Hillpndrome
3 Kitaros
Carroll & Gorman
Fischer & Hurst
Lorenberg Sis & N
TROY, N. Y.
Proctor's
The Harkings
Pigano & Bingham
Miller Girls
Inhoff Conn & C
McIntyre & Holsb
Uyeda Japs
2d half
Williams & Taylor
Harry Mayo
Langford & Fred's
Archer & Bedford
Clemens Billings 4
(One to fill)
WASHINGTON
B. F. Keith's
Frank Browne
Kane & Grant
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Roanoke
(Charlotte split)
1st half
McDonald 3
Gold & Edwards
Habeck & Dolly
Lyons & Wakefield
ROCHESTER
Temple
Du Per Boys
BRIDGEPORT
Plaza
Fashion Plate Rev
Mellon & Renn
Green Family
Pressler & Klais
Sheldon Th'm's & B

CHICAGO-KEITH CIRCUIT
CINCINNATI
Palace
Gabby Bros
2d half
Chisholm & Breen
7 Brown Girls
BOB
CARRIE
AUSTIN and ALLEN
"BROADWAY TO THE ORIENT"
Waldron & Wmsley
Taylor Howard & T
Jack George 2
Hessie Browning
Relfe's Rev
Tyler & Crollus
DANVILLE, ILL.
Terrace
3 Wilson Sis
Brady & Mahony
Sully Rogers & S
(Others to fill)
DAYTON
B. F. Keith's
Harry Holman Co
Frank Farron
Muldoon Flynn & R
(Others to fill)
2d half
Conn & Hart
Sullivan & Myers
Buddy Walton
Acro Girls
DETROIT
LaSalle Gardens
Cuttner & Hoffman
Schafer Wym'r & C
"The Intruder"
Monroe & Grant

(Others to fill)
FT. WAYNE, IND.
Palace
Bill Pruitt
Embs & Alton
3 Wilson Sis
(Others to fill)
2d half
4 Harmony Boys
(Others to fill)
HTINGTON, IND.
Huntington
King Saul
Short & Sweet
2d half
Wills Gilbert Co
Newport Stirk & P
INDIANAPOLIS
B. F. Keith's
Leo Rays
Taylor Howard & T
Al Abbott
Jimmy Duffy Co
(Others to fill)
KALAMAZOO
Regent
4 Harmony Boys
Pollyanna

The Duttons
Orpheum
Berk & Sawm
Adelaide & Hughes
Ned Norworth
Espe & Dutton
Rinaldo Bros
McKridge Casey Co
MILWAUKEE
Majestic
Leo Carrillo
Lang & Vernon
Pearl Regay
Stan Stanley
Huro
Anderson & Graves
Spell & Vernon
Palace
McKay & Ardine
Carlton & Ballew
La Plancia Trio
Neal Abel
Juggling Nelsons
Jack Kennedy
MINNEAPOLIS
Henneph
(Sunday opening)
McKee & Clegg
"Cliff Nazario Co"
Nat Nazario Co
Patricia & Delroy
"Pedestrianism"
OAKLAND, CAL.
Orpheum
(Sunday opening)
Travers & Fugias
Dainty Marie
Silver Duval & C

Flanders & Butler
Claudius & Scarlet
Frank Dobson Co
Bert Kenny
SAN FRANCISCO
Golden Gate
(Sunday opening)
Doris Humphrey Co
Van Hoven
Fred Hughes
Jean Middleton
Eddie Heane
Kluting's Animals
Orpheum
(Sunday opening)
Dave Schooler
Fenton & Fields
Anderson & Monarchs
Mr & Mrs A Rogers
Doyle & Cavanagh
Dezo Retter
Peggy Parker
Jimmy Lucas
SEATTLE
Orpheum
Shella Terry Co
Crano Wilbur Co
Wellington Cross
Janis & Chaplow
Rubin & Hall
Clinton Sis
Frank Wilson
WINNIPEG
Orpheum
Harry Carroll Rev
Jimmy Sava
Zay
Fert & Marie
B & P Mayo
Ford & Cunningham

Manners & Lowry
E J Moore Co
Seymour & Yates
Albion
Marshall & Connors
Kadie & Ramsden
Grace Ayres & Bro
2d half
Worman & Mack
Fern Borgeow & K
Al Raymond
Lillian Steele Co
Joe Roberts
Hawley & Von K
Adrian
Fulton & Mack
Victoria
Huge & Rose
Reed & Blake

LOEW CIRCUIT
NEW YORK CITY
Stude
Fulton & Mack
Williams Bros
Cortez & Ryan
Al Raymond
Bob Ferns Co
Vardon & Perry
Kitty Francis Co
2d half
Falls & West
Scott Thomas & L
Boyd & King
Seymour & Yates
Kadie & Ramsden
Vardon & Perry
Beatrice Morrell & American
Hartley & Joe

HARRY KAHNE

SIX CYLINDER BRAIN

NEVER MISSES.

Again Touring ORPHEUM CIRCUIT

ued from page 2
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appeared No. 2.

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Morgan, a co-creator of the original New York production of "Twin Beds," was engaged by the management here to direct the play in the local production.

Fair, former the Alcazar the n Francisco for mpanied by her

Samuel, manage ves next week f to Los Angeles k over availabl e theatre. The c er of players e amuel is seeking place them. He on to rest up v the south.

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Mitchell, chief of W. Griffith, has supervised the of "Orphans" the newest Griffithing shown at the working out s in conjunction with Jack Brehany. J

ESQUE ROU
(May 1)
Frank 1 Empire 2
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Cohen's Poughke
Belles' 1 Gayet
"Back 1 Empire Bro
Cat" 1 Hurtig & S
Elly 1 Casino Bro
Women and S
Ann New York.

JAMES C. MORTON

WITH HIS

FAMILY

MAMIE, EDNA and ALFRED MORTON

HEADLINING AND FEATURING

ON THE

KEITH AND ORPHEUM CIRCUITS

BOSTON

By LEN LIBBEY
Keith's

The local Keith house this week is celebrating its "Third of a Century" anniversary. To Boston this means more than it does to the other cities, for it was in this city that E. F. Keith laid the foundation of his vaudeville business.

A foreword in the program this week points out that vaudeville, as far as it has been conducted by the Keith people, has never felt the pressure of censorship, and that it has never been necessary, because those things which called for censorship in other forms of entertainment were barred from the start in vaudeville. A glance at the audience on Monday afternoon bore out this contention, for there was present the regular sprinkling of clergymen, who have ever been patrons of the house.

The booking powers picked the bill with special care this week, but it is a fact the show must be a

source of gratification for those old patrons of the vaudeville game in this city who naturally would be in attendance this week. By some strange quirk there is missing in the program everything that has come to pass in the vaudeville game in the past few years, or since the advent of "jazz" and the "shimmy," and the show as it ran could have been put at least 15 years ago.

The first act was conventional, Herbert and Dare, in one of those quiet athletic acts, the regulation strong man and his partner. Full stage used without any attempt at the sensational, just a show opener. They came on late because of the film depicting the progress of vaudeville in the third of a century.

Dave Roth was on next. As a single he tries to do too much. His opening piano number went well; so did his dancing, and he lost ground only when he spent a few minutes in a useless hat juggling bit with some comedy rung in.

The Caninos, back for the second time this season, were on in

third position. A clever pair; their dancing numbers without exception are devoid of any taint of the latter-day crazes, and they scored from the start.

Joe Rome and Lou Gaut were fourth, switched from next to closing. They whiled away a few minutes, although after the comparison in size between the two boys has registered there is little left.

One of the best acts of its kind seen here this season, George Kelly's comedy tabloid, "The Show Off," was next. The attraction about this playlet is that it is written absolutely true to life.

Maud Muller and Ed Stanley found the house in a good humor and kept them so, mostly through the efforts of Maud. She has the bulk of the work, and it falls on capable shoulders.

Julian Ellinge, headlining, got most of the feature display. His act is only slightly changed from the vehicles he has shown here in other seasons. Mostly a display of his ability to wear clothes, always of interest to the women patrons, his voice, as usual, is the least attractive part of his offering.

Frank De Voe and Harry Hossford had them coming with them all the time and worked their act up to a strong finish. The house was held intact for a closing, for the first time in weeks on a Monday (Continued on page 28)

CONGRATULATIONS

TO

Mr. E. F. ALBEE AND HIS ASSOCIATES

ON THE

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THE NEW SUMMER

"REVIEW OF SYNCOPATION"

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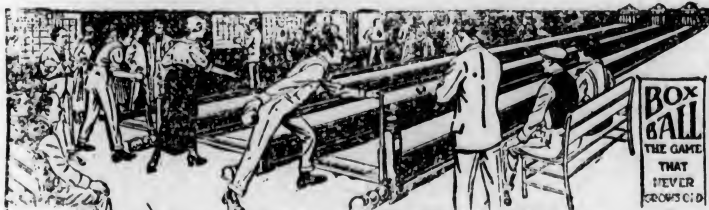
Is now being presented twice nightly at 7:30 and 11:30 P. M.

\$2 SPECIAL GOLDEN GLADES DINNER \$2
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See Holcomb's California Serenaders.

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Some of Your Biggest STARS OF YESTERDAY Are Successful
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A small investment, a little effort, and pure common sense will start you off with a good future. Box Ball Bowling Alleys are being installed in billiard rooms, Summer and winter resorts, Works automatically—no pin boys required—just pull the lever. Get in touch with me for full particulars.

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IN ARRANGING YOUR BOOKINGS FOR THE SEASON 1922-23 CONSIDER THE CRITICISMS AND REPORTS OF WILFRID DUBOIS

I HAVE TOLD MY STORY WITH AN AUDIENCE OF REVIEWS GARNERED
FROM EVERY LARGE AND SMALL CITY IN AMERICA

TO PROVE

THAT MY ACT NOW OPENING OR CLOSING SHOWS HAS MIDDLE OF
THE BILL VALUE

AND THAT THAT VALUE IS NOT BEING TAKEN ADVANTAGE OF ONE OF
THE SHREWDEST AND BIGGEST MEN IN VAUDEVILLE

SAID:

"WE WANT NOVELTIES"

GENTLEMEN: I SUBMIT MYSELF FOR YOUR APPROVAL

WILFRID DUBOIS

A REAL NOVELTY!

'ALF. T. WILTON, AT THE PALACE THEATRE BLDG., NEW YORK, IS NOW OPEN FOR
'ARRANGEMENTS FOR BOOKINGS

WILLIAM HALLEN

IS READY TO ACCEPT OFFERS FOR NEXT SEASON
VAUDEVILLE OR PRODUCTIONS

THEY DO SAY

That boy "Hallen" sure is funny, and how he can tell stories. If laughs count (which I think they should), then he is the headliner this week.—*Archie Bell, CLEVELAND "NEWS."*

William Hallen shines like a diamond in a coal pile.—*Ashton Stevens, CHICAGO "EXAMINER."*

William Hallen stopped things for a few minutes. He can follow anything.—*VARIETY.*

8 YEARS FOR THE B. F. KEITH CIRCUIT, AND ALWAYS SOMETHING NEW

Songs by "JACK FROST"

See PETE MACK, or write WILLIAM HALLEN, Coldwater, N. Y.

afternoon, by "Visions of Fairyland," a transformation novelty. On Monday afternoon the house was nearer capacity than it has been for several weeks past on the same day, indicating that business is picking up at this house while it is falling off at the opposition house.

Majestic (Shubert)

Although the apparent plan had been to try and stretch the "Midnight Rounders" unit over three weeks, the Monday night house which greeted the starting of the second week was so lim it is doubt-

ful the third week will be tried. The house was one of the leanest of the entire season, and, popular as Rath Brothers are, they were not heavy enough single-handed with a dumb act on its third showing in one season to bolster up business. Boston is not a town of transients, and the sooner this is thoroughly appreciated, the better.

There are two "units" yet to be booked into Boston, one being the "Whirl of the Town," which played here early in the season as a legitimate attraction, and the other being Bedini's "Spangles."

The Shuberts have announced a summer policy of "musical revues" with vaudeville headliners specially organized for Shubert vaudeville. At the same time they have at last switched their news reels and cartoons to opening spot instead of after intermission, this giving to Bostonians the main resemblance to vaudeville as they know it.

Harry Hines, Sam Hearn and Jane Green did their noblest to put the second week cross to a light

house that was sitting on its hands, and while a slight tinge of blue elicited a response from the minority, it failed to hit the normal patronage who came to see family vaudeville.

PHILADELPHIA By ARTHUR B. WATERS

The contract for the building of the Willard, at 40th and Filbert streets, will be let by May 15. Work will be started immediately, with completions expected by Labor Day. The Willard will seat 750 and maintain exclusive first-run picture policy, booking its pictures through the Stanley company. The scale will be 35 at night, 25 matinees.

Green and Altman Enterprises, which have been operating the Park, 33d and Dauphin streets, and the Jefferson, 29th street and Susquehanna avenue, under partnership agreement with Lewis Kapner, the owner, has entered into a long-term lease with the latter by which they obtain sole control of these houses. Both theatres will undergo extensive repairs during the summer. The Jefferson will close June 3 to reopen about July 15, when the Park will be shut down for five or six weeks. Green and Altman also operate the Aurora at Sixth and Susquehanna avenue.

Columbus Stamper, part owner and manager of the Frankford, has been instituting a series of monthly musicales. Richard Bach, noted organist, supervises the details of these affairs. May 1-3, Madrigal Singer, local organization, will play "Mikado" under the direction of Henry Hotz. There will be no pictures or vaudeville during this engagement, and the top price will be \$1. On April 3, 4 and 5, the musical feature was the Women's Symphony Orchestra of this city, an aggrega-

tion of 50 professional players conducted by J. W. F. Lehman. Throughout the winter there were monthly programs of the same character.

As soon as the remodeling of the building at 1230 Vine street is completed, the Philadelphia office of Pathe will take over the building.

WHY NOT GET ACQUAINTED WITH

WILFRID DUBOIS

IT'S A GENUINE PLEASURE TO

CONGRATULATE

THE B. F. KEITH CIRCUIT

ON THIS AUSPICIOUS OCCASION

THE THIRD-OF-A-CENTURY ANNIVERSARY

Through the medium of its many beautiful theatres, it has aided in popularizing our compositions and establishing many of our hits.

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NEW YORK CITY

BALTIMORE "NEWS"

No one act is billed as headliner, but judging from the applause of last night's audience, top honors belong to Thornton Flynn and Ruth Royce. There is only one John McCormack, but Thornton Flynn is fast gaining a reputation as a singer of Irish songs, and in his present offering, entitled "The Comparison," scores fresh laurels when he accompanies Mr. McCormack on the Victrola.

Direction E. K. NADEL PAT CASEY OFFICE

THORNTON FLYNN

with DENA CARYL

This week (April 24)—Maryland, Baltimore

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Featured Whirlwind Dancers With
"THE O'BRIEN GIRL"

NOW PLAYING COHAN'S GRAND OPERA HOUSE, CHICAGO, INDEFINITELY

Direction BRUCE SMITH & LEA HERRICK

THOMAS BREEN

(OF THE BREEN FAMILY)

Featured Specialty Dancer With
"THE O'BRIEN GIRL"

NOW PLAYING COHAN'S GRAND OPERA HOUSE, CHICAGO, INDEFINITELY

Direction BRUCE SMITH & LEA HERRICK

TWO OF THE MANY THOUSANDS OF VAUDEVILLE ARTISTS WHO HAVE ENJOYED THE FRUITS OF

MR. ALBEE'S LABOR OF LOVE

THE ONLY YEAR

IN OUR PROFESSIONAL CAREERS WHEREIN EVERY
COMFORT AND CONVENIENCE WERE ENJOYED AND
EVERY CONSIDERATION AND COURTESY
WERE EXPERIENCED

CONGRATULATIONS AND AFFECTIONATE WISHES TO

MR. ALBEE

AND

HIS SPLENDID
ORGANIZATION

GRATEFULLY,



FRANCIS X. BUSHMAN AND BEVERLY BAYNE

It will probably be ready for occupancy about June 1.

Woodside Park will open May 6. The musical attraction will be Durabano's Concert Band. Edna Wallace Kinney, local, will be the soloist at the opening. As in the past, fireworks every Friday evening.

Julian Eltinge will appear at the "Night in Bohemia" to be given by the Pen and Pencil Club at the Broad Street May 22. Other stars whom this newspapermen's club have persuaded to appear include Raymond Hitchcock, Ted Lewis and his jazz band, Elizabeth Murray, Charles Purcell, Belle Baker and Pat Rooney. The club will stage a costumed parade Saturday, May 20. Harry Jordan, of Keith's, will be stage director, assisted by Oliver Bingham, monologist and comedian, will be in charge of the minstrel first part. The latter will also appear in a specialty. Wasilli Leys will conduct the orchestra. A special feature will be the appearance of prominent cartoonists, including Walter Hoban, Louis Hannon, Tom Powers, Frank Godwin, Charles Bell and Charles Sykes.

B. F. Keith's—Old and new vied on this week's bill, which seemed to please the large Monday audiences as much as anything this house has shown this year. The Stars of Yes-

terday act pleased all except a few of the ultra-jazz artists. Blossom Seeley had an interesting, though not overpowering, number. Owen McGivern gave some of his accustomed protean work. Harry Holmes and Florrie Levere had an above-average comedy sketch; May Wirth gave a pretentious circus novelty. Millard Simpson, billed as the "original Mikado," was so well received he had to make a speech; the bill as a whole showed what can be done without a top-notch "name."

Shubert Vaudeville—"Some Girl," the latest Shubert cameo revue to strike town, is average. Louis Simon and his husky partner, Shep Camp, handle the comedy without gloves and with a boisterous kind of success. Nina Olivette did some eccentric dancing that was top-notch and some that was not so good. A farce concluded this part of the bill and seemed to please, though it was old stuff. At the opening the Flying Russell Company were satisfactory in trapeze stunts; Calvert and Shayne had a repertoire of songs which they delivered well; W. E. Ritchie earned the laughs he got and Julia Curtis has a good musical act.

KANSAS CITY By WILL. R. HUGHES

SHUBERT—Elsie Janis and her Gang.

GRAND—Drama Players Stock in "Scrambled Wives."

Films—"Smilin' Through," Newman, "Is Matrimony a Failure?" with Walter Hires in person, as an extra feature, Royal, "Mickey," Doris; "School Days," second week, Liberty; "Madam Who?" Empress; "Mistress of the World," Twelfth Street.

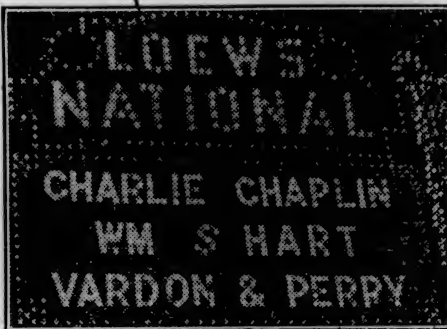
For some unknown reason Otis Skinner with his new play "Blood and Sand" failed to draw the capacity business at the Shubert last week that was confidently expected. Mr. Skinner is a favorite here and in

ARE YOU TURNING A DEAF EAR
TO
**Wilfrid
Dubois**
ADS FOR A BETTER SPOT?

past seasons has enjoyed a remarkable business but it failed to materialize this time. Opening Monday the business was but fair until Friday night when it picked up, but it was too late to help the weeks receipts very much. At the Grand James Adams Drama Players Stock company presented "Daddy Long Legs" to the best business the com-

pany has received since it started. Capacity houses were frequent and several turnaways reported. The piece had never been seen here, except Mary Pickford's film presentation and that gave it the biggest kind of a boost with the Pickford followers.

A Yiddish company headed by



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MARIGOLD REVUE

OF

1922

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ERNIE YOUNG ORCHESTRA

WITH THE FOLLOWING

ALL STAR CAST

HAZEL
KIRKE

THE
NELL BRINKLEY
GIRL

MARY
THOMAS

ERNIE
YOUNG'S
OWN
PRIMA
DONNA

LOUIS
LAVELLE

PREMIER
CANADIAN
BARITONE

MARGO
RAFFARO

PREMIER
DANSEUSE

ELIDA
BALLET

THE
FAMOUS

UNDER
PERSONAL
DIRECTION
OF
ELIZABETH
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MADE TO ORDER AND IN STOCK

"MAKERS OF EVERYTHING IN STAGE AND STREET FOOTWEAR"



After a third of a century, the dream of MR. B. F. KEITH has been realized, far beyond the most optimistic expectancy. Through the untiring efforts of the executives of the KEITH VAUDEVILLE CIRCUIT, that illustrious branch of the profession has been lifted from unsavory circumstances to a dignified, business-like plane that has no equal in the world of play.

The artist and manager, acting co-operatively, have lifted vaudeville from the lower strata to a position of prominence and popularity.

Our sincere congratulations to

MR. E. F. ALBEE

AND HIS MANY CAPABLE ASSOCIATES

Who, in such a short space of time, have accomplished what was considered an impossibility when they laid the foundation of the greatest organization in the theatre world.

From two grateful and contented artists,

HARRY

FLORRIE

HOLMES AND LEVERE

Direction **HARRY FITZGERALD**

Rosetta Bayles was a special attraction at the Century, April 19, 21, 23. The plays offered were "The Modern Girl," "Lend Me Your Wife" and "Be Honest." The local management of the company was looked after by Addie Goldberg, who handles all the Yiddish companies playing this city.

The Jazzfrends, a local five, was the added and feature act at the Empress this week.

James C. Morton and company, headlining at the Mainstreet this week was at the Orpheum a short time ago. The numerous repeats between the two houses have attracted the attention of the newspapers and comments have been made suggesting that some may "get wise" and wait for the acts to appear at the popular priced house.

Jack Hallen and company in "The Story Teller" featured at the Pantages, missed the Saturday opening but were on the bill for the Sunday shows.

The Newman is carrying the line

PARTNER WANTED

MUST HAVE \$3,000 CASH

to operate theatre with 1,600 seats. Good opportunity to make money. Theatre situated near New York.

FOR INFORMATION CALL OR WRITE

NOVELTY SHOP
783 Eighth Avenue, New York
Near 45th Street

"The Dominant Theatre" at the head of its advertising.

Fred Speers, advertising agent for the Century, has been looking after the publicity for the Pantages since the American wheel house closed.

The Kansas City "Star" is running the story "Wings of the Morning" in both its issues and Eddie Dubinsky, owner of the Regent theatre, after much search found a print of the William Farnum film of that story and is showing it for a ten cent admission. It is getting the business.

The Pantages has been circulating the coming of Alexander "The Man Who Knows" for week of May 6. Following as he does the three weeks engagement of Eugene Dennis, the "Wonder Girl" at the Doric, his appearance should create interest.

The Newman has commenced advance advertising for "Foolish Wives" and the Liberty will take a whirl at "Ten Nights in a Bar Room" in the near future. The "Wives" engagement commences the 30th and the Kansas City "Post" Sunday ran a two page photograph section with exclusive pictures and scenes from the film. It was the biggest newspaper stunt ever put over here for a local film engagement.

The Shubert has "Mr. Pim Passes By" as its last regular attraction week of May 7. The American

Legion will have the house the following week for the picture "The Man Without a Country" and will be followed by the Kansas City Grand Opera Company.

Film stars are the attractions at two of the local houses this week. Walter Hires will be at the Royal, in connection with film "Is Matrimony a Failure," in which he ap-

peared, and Claire Whitney is featured at the Orpheum. Miss Whitney is appearing with Robert Emmett Keane in a comedy sketch "The Gossipy Sex." Mr. Keane is also doing a single on the same bill, which he calls "A Vaudeville Delight."

The Orpheum and Mainstreet, parent and junior houses, both have

HAVE YOU EVER SEEN

WILFRID DUBOIS

JONGLEUR?

PHINA AND COMPANY

**ALWAYS A STANDARD FEATURE
ACT ANYWHERE**

Extends congratulations and sincere wishes to MR. E. F. ALBEE and his organization on their thirty-third anniversary, and for the many past and pleasant engagements played for them.

Extends thanks and sincere wishes to MR. J. LUBIN and his organization for the kindness shown in the past.

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BY THE GREAT COMEDY SONG WRITER

LEW BROWN

WHO IS NOW ASSOCIATED WITH OUR STAFF OF WRITERS:

**"DON'T
TELL MAMMA"**

Melody by our own big star, **JIMMIE HANLEY**

WONDERFUL EXTRA CHORUSES AND OTHER MATERIAL FOR THIS SONG ARE READY.
MR. BROWN IS HERE TO GIVE SERVICES TO ANY PERFORMER
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WE ALSO PUBLISH THE GREAT COMEDY SONG NOW BEING SUNG BY EDDIE CANTOR
IN THE BIG "EDDIE CANTOR WINTER GARDEN REVUE," ENTITLED

"DON'T"

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REVUE" AT THE JOLSON THEATRE:

A BEAUTIFUL HIGH-CLASS BALLAD:

A NOVELTY COMEDY.

"IN ROSETIME

(WHEN WE SAID GOOD-BYE")

SUNG BY SAM ASH

"IN YAMA"

SUNG BY JEFFERSON DE ANGELIS AND ENTIRE COMPANY

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323 Lindley-Skiles BuildingST. LOUIS
STEVE CADY
3rd and Chestnut Streets

CLARENCE OLIVER AND GEORGIE OLP

In "WIRE COLLECT"

Written and Staged by WILLIAM ANTHONY McGUIRE

Produced by OLIVER AND OLP

PRESS COMMENTS

MINNEAPOLIS TRIBUNE

CLARENCE OLIVER and GEORGIE OLP have the audience with them in every moment of their sketch, "Wire Collect." Mr. Oliver does the prodigal son to perfection, and Miss Olp makes girl telegraph operator, who gives up a new coat to send him home to his folks, a lovable character. The story is delightfully told and has a song pieced into it which makes it all the better. It could not be in better hands.

MINNESOTA DAILY STAR

Julian Eltinge has won many honors during his career, and while his costumes are more gorgeous than ever and he imparts a more rakish "come hither" than usual to the beautiful eyes of the woman he creates, it surely is not less majestic to say that Clarence Oliver and Georgie Olp run Mr. Eltinge a close second for headline honors. Their sketch, "Wire Collect," is one of the best things on the Orpheum Circuit, and it reflects credit not only on Mr. Oliver and Miss Olp, but on William Anthony McGuire, who wrote it. It is unmarred by a single vulgar line, and mingles wholesome humor and wistful, often unconscious, pathos in a way that enlists the interest and emotions of the audience right from the start. "Wire Collect" is a masterpiece of vaudeville writing and acting.

SAN FRANCISCO CHRONICLE

One of the most charming quarter hours of the program is given to Clarence Oliver and Georgie Olp, who present a skit called "Wire Collect." It is as delicate as the down on a peach and as full of flavor as the peach itself. Miss Olp is just such a girl as one would want to love for all time, and you don't blame the careless young Oliver for coming back for her.

SAN FRANCISCO CALL AND POST

Clarence Oliver and Georgie Olp, in "Wire Collect," have one of those charming sketches of which there are only too few in vaudeville. The author has provided a succession of clever lines, and in the present capable workers' hands they are one of the bright spots of the bill.

SACRAMENTO UNION

Clarence Oliver, a wholesome, likeable chap, and Georgie Olp, a talented girl with the most beautiful eyes, stage a sketch that is brimming with human interest. "Wire Collect" is a new angle of the prodigal son, and its novel presentation leads to a happy ending. The lines are clever and bright, and the excellent acting of the two make for its greater success.

VARIETY, Hamilton Theatre

Clarence Oliver and Georgie Olp are offering a gem in "Wire Collect," ideally suited to the personalities of the pair. The lines fairly sparkle and with it all have a simple and natural appeal. The principals are to be congratulated, as is the author, for bringing a new act to vaudeville that is fresh and breezy. Hemmed in by special drops, cys and jazz dancers, it stood out on this bill like the obelisk in Central Park.

jazz orchestras at the top of their bills this week. At the Orpheum Roscoe Alis and his orchestra are featured while at the other house Dave Harris and his Seven Syncopators occupy the feature spot.

A huge section of plaster approximately ten feet square, fell from the ceiling of the Gayoso theatre during the Sunday afternoon show. Several of the patrons were slightly injured and a score of them covered with dirt and dust.

Ararat Temple Shrine will give its annual minstrel performance at the Shubert next week (May 1).

Acts, Sketches, Monologues

Written to order. CALL or Terms for a stamp. 18 Acts, Sketches, Monologues. Parodies \$1. Complete Minstrel Show, \$5. ACTS to order. E. L. GAMBLE, Playwright, No. 1658 Broadway, New York.

The proceeds will be used to defray the expenses of the Shrine band and patrol to the imperial council, in San Francisco in June.

Arnold Volpe of New York has been engaged as director of the Kansas City Conservatory of Music.

Mrs. Marie Wright Brenner of this city has been notified that she has been chosen by Mme Calve, as a voice pupil worthy in ability and temperament to become her protegee. Mrs. Brenner is 22 years old and is a former pupil of Oscar Seagle, New York. It is the plan for her to accompany the French singer to France next fall where she will be under the personal eye of the great singer, who it is understood will defray all of her pupils' expenses while abroad.

The reputation of Kansas City as a convention city is shown by the

report of the local convention bureau just issued. It shows that the last six months have seen 119 conventions here, attended by some 128,000 persons. Delegates to these conventions, exclusive of the American Legion convention, spent over \$5,500,000 here. It was also announced that the fiscal year would see 240 conventions in this city.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—"The Dumbells," Canadian soldier company, to run two weeks, following which theatre closes so far as known.

PRINCESS.—Keith anniversary week. Frank Dobson and Sirens, Norton and Nicholson, Signor Frisco, Gordon and Rica, Carroli and Gorman, Davis and Darnell, William Brack and Co., Henry and Moore, Paul Sydel.

ORPHEUM.—Orpheum Players in "Bought and Paid For." Season closed.

IMPERIAL.—Mennetti and Sidel, Cleo Gasgoine, Lovenberg Sisters and Julia Clifford, Great Leon and Co., McGrath and Deeds.

LOEWS.—Jarvis and Co., Barker and Dunn, Les Silva, Lew Hawkins, White, Alberts Co.

CAPITOL.—Capitol Opera Co., "A



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BOBBED
HAIR permanently
waved so that
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Night in Dixieland": feature, "Bought and Paid For." ALLEN.—Allen Concert Orchestra. Features, "The Mysterious Rider," "The Wall Flower." ST. DENIS.—Montreal Grand Opera Co., "Il Trovatore."

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CONGRATULATING
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Agents: LEW GOLDER

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KEITH CIRCUIT

ON THEIR THIRD-OF-A-CENTURY ANNIVERSARY

BABCOCK AND DOLLY

"ON THE BOULEVARDE OF PARIS"

Return engagement for MR. JULE DELMAR

Direction H. BART McHUGH

operas at popular prices, did capacity business on the opening week, and the season bids to be successful. The opening bill, "Il Trovatore," was well received by public and musical critics. The company includes Ivy Scott, Mirth Carmen, Henry Thompson, Alfred Shaw, Henry Weldon, Bernice Mershon, Erna Pielke, Mariana Dozier, Pierre Remington, Leo de Hierapolis, Louise Searle.

Francis Tyler, J. K. Murray, Eugene Martinet and others. Basil Horsfall, who conducts, will also present his own opera, "Cleopatra."

A company has been formed in this city by A. A. Crombie and J. A. MacLellan, financiers, to produce pictures in Canada. The material of Canadian authors will be utilized as much as possible. A working contract with the Associated Exhibitors of New York has been secured and the company bids fair to be a success.

Nell Quill, danseuse, ended her engagement at the Allen this week.

The stock season at the Orpheum comes to a close Saturday. Summer plans for the house are under

discussion, but no definite plans have been made.

Dominion Park, Montreal's park, will open May 24.

The Venetian Gardens, Montreal's exclusive cabaret, continues to do a rushing business.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S.—"Third of a Century" celebration, with local features every day in addition to bill headed by Bessie Clayton and the Kaufman Boys, the latter native Syracusans.

TEMPLE.—Vaudeville.

STRAND.—"Bought and Paid For."

EMPIRE.—"The Silent Call."

CRESCENT.—"The Little Minister."

SAVOY.—"A Game Chicken."

ROBBINS-ECKEL.—"Moran of the Lady Letty."

RIVOLI.—The newest venture of the Fitzers opens Friday for first time. Richard Barthelmess' "Tollable David" is the initial booking. House will have 10 cent price for balcony all the time. Lower floor at matinees 15 cents and nights 20 cents. Program will be second runs. "Tollable David" was originally shown at the Strand here at 35 cents top.

BUFFALO

By SYDNEY BURTON

The appearance of William Faversham at the Majestic in "Out to Win" brings back to local theatregoers the memory that it was just seventeen years ago that Faversham produced "The Squaw Man" at the old Star theatre in this city.

Local picture theatre managers are busy seeking the repeal of the

daylight saving ordinance, which comes up for hearing before the City Council Friday. Cards are being circulated among patrons and batches of these demanding repeal of the ordinance have been presented to the Council. The managers claim that under daylight saving only one show a night can be presented and that a consequent heavy loss results to their business.

"The Queen" of Sheba" will be shown simultaneously at thirteen neighborhood houses in Buffalo this week.

Jessie Bonstelle, in one of the most attractive folders issued here in some seasons, is making a strong play for her coming stock season at the Majestic. The circular, in the form of a typewritten letter, pro-

poses to give the local public whatever plays may be chosen from a selected list by the greatest number of votes. The plan is for the public and the theatre to co-operate in giving clean plays and "showing the utter needlessness of a censor." Voting boxes have been placed in the theatre. The idea has been successfully carried out by the Bonstelle Co. at Providence, R. I., during the past four months. The ad-

HOASTING IS LEFT TO THE OTHER FELLOW.

WILFRID DUBOIS

LET'S HIS WORK SPEAK FOR ITSELF

READ

what they think of our styles in England

READ

what the World's Champion says about our Men's Furnishings

London, Eng., April 18.

Nat Lewis,
New York City.
Dear Nat:—

Just a few lines to tell you we arrived safely after one of the most pleasant trips I've ever enjoyed. I found time to do some work on the boat and also some exhibition boxing.

The tights you made for me fit like a glove, and I have never worn any that pleased me as well. I enjoyed wearing them so much that I'll never wear another kind.

And as for your furnishings, ties, shirts, etc., you no doubt have heard what the English think of them. Joe Benjamin is the Beau Brummel of London now and is knocking them dead with his outfits.

Teddy Hayes, Doc Kearns, Joe and myself join in wishing you the best of luck.

Very sincerely yours,
(Signed) JACK DEMPSEY.

Nat Lewis' Haberdashery, Tights, Furnishings, etc.,
have no equal

Nat Lewis

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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



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Please tell me how I can make a Mariviglia Piano Accordion pay for itself and yield a big income.

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Stage and Orchestra Now Offer Great Opportunities

Would you like to add a new feature to your turn—one that will win you big earnings and even greater popularity? The Mariviglia will do that for you in a short time.

Contrary to popular belief, the Piano Accordion is not difficult! Accompaniments are unusually simple. No knowledge of harmony is necessary to play successfully! A little consistent practice with the aid of the chart we furnish will make you master of the Mariviglia.

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stimulated great popular interest in this instrument. It is so easy to master, so rich and full in tone, that it is meeting with ever-increasing favor for stage and orchestra work. Artists of widely varying accomplishments are adopting it.

Why not make their success your own? Your increased earnings will quickly pay for the instrument at new low prices. After that—Velvet!

The coupon will bring details. Mail it today!

LYON & HEALY

EVERYTHING KNOWN IN MUSIC
FOUNDED 1864



66-62A JACKSON BOULEVARD
CHICAGO, ILL.

JOSEPHINE AMOROS

THAT FRENCH GIRL

Direction PAUL DURAND

Assisted by EDNA NALLY

Manager TONY WILSON

HARRY MORRISEY AND JOE YOUNG

"JST IN FUN"

NEXT WEEK (May 1st), KEITH'S COLONIAL, NEW YORK

Direction MORRIS & FEIL

vance subscription sale for the engagement is reported the largest in years.

"Smilin' Through" at the Hipp this week got some of the snappiest publicity seen here in months. Saturday morning Buffalonians rubbed their eyes to see banners strung from the traffic safety zones announcing "Keep to the Right. Avoid Accidents and Go 'Smilin' Through.'" Publicity men for half a dozen ventures immediately besieged the Chief of Police, asking for similar concessions, but were all referred to the Mayor's office. That being closed Saturday afternoon and Sunday, no action could be taken, and the banners remained up over the week-end before orders went out to take them down.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—The Lyceum Players in "Declassee."
FAYS.—Eckhoff and Gordon, Sanders Girls, Varieties de Danse.



ALMA NEILSON

AND COMPANY IN
"BOHEMIA"

Direction LEW GOLDER

William Sisto, Rogers Trio, Jackson Brothers, Will Rogers in "A Poor Relation," film feature.

PICTURES.—"The Four Horsemen of the Apocalypse." Piccadilly, return engagement, having played four weeks previously; "Life," Family; "Mistress of the World," Rialto.

The Temple this week announces the celebration of a third of a century of vaudeville.

TORONTO

The ending of the regular theatrical season in Toronto brings some of the best shows, as this week we have John Drew and Mrs. Leslie Carter in "The Circle" at the Royal Alexandra and William Faversham in "Out to Win" at the Princess. Following "The Circle" the Edward H. Robins Players will commence their regular summer season, with Miss Marion Sears again leading lady. Miss Sears was leading lady for William Gillette in "The Dream Maker" this season. Following Mr. Faversham at the Princess will be "Harry Tate's Follies." At the Grand Opera House the Boston English Grand Opera Co. present "Il Trovatore" and "Bohemian Girl."

Glaser Players in "Brewster's Millions" at the Uptown theatre.

The American customs officers are through at 11:30 Saturday night at this port. If baggage has not been examined by that hour it will have to go through and be examined at the other end.

Jack Mendelssohn, representing Jerome H. Remick for some time, will open an office here representing Fred. Fisher, music publishers.

Don Romanelli, leader of the Empire and King Edward jazz orchestras, will tour Ontario with a jazz band next month.

INDIANAPOLIS

By VOLNEY B. FOWLER

The Little Theatre Society closed its seventh season last week and has started a drive to sell \$30,000 worth of stock with which to build a theatre in time for occupancy next

DO YOU READ THE VARIOUS
OPINIONS ON THE WORK OF

**WILFRID
DUBOIS**

year. George Sommes of the Stuart Walker Co. is director of the society's productions.

Larry Comer, at Keith's last week, was in his home town. He left here for professional work in 1907.

The Lake View Amusement Co. of Michigan City has been incorporated with \$50,000 capital, and Arthur S. Marriott, James Vine, Rudolph Weiler, Herbert Levin and Paul A. Krueger as directors.

The Chamber of Commerce gave a dinner for Roltaire Eggleston, manager of Keith's, with Governor Warren T. McCray of Indiana as one of the speakers, as part of the



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You must look good to make good. Many of the "Professionals" have obtained and retained better results by having me correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable.

F. E. SMITH, M. D.
347 Fifth Avenue
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celebration of the third of a century celebration of the Keith circuit.

Mrs. Charles Davidson of Indianapolis was appointed chairman of the picture committee of the Indiana Board of Photoplay Indorsers.

The annual Indiana Song Composers' festival will be held at Greenwood May 31, June 1-2.

"Smilin' Through" at the Circle last week was hailed with delight.

FACE SURGEON DR. PRATT
Face Lifting
Face Corrections
Crowsfeet
Eyelids Youthified
(40 West 34th St.)
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First to SAMMY SMITH, a real square friend,
Then to the N. V. A.

Hats off to the B. F. KEITH and Marcus Loew Vaudeville exchanges
And to the PAT CASEY AGENCY,

Not to forget all our kind friends, boosters and critics (a few knockers and grafters too),

Who have gratefully assisted in making us such a

SENSATIONAL, PHENOMENAL SUCCESS IN NEW YORK

PAUL L. SPECHT

AND HIS

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JUST A HANDSOME MAN AND A BEAUTIFUL GIRL

WE MAKE OUR BOW TO THE MELODY OF

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By BOB ALTERMAN and CLAUDE JOHNSON

THE SEASON'S NOVELTY FOX TROT SONG—A LYRIC WITH PEP—A PEPPY MELODY

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A POPULAR MUSIC PUBLISHING CONCERN WITH AN IDEA OF SERVING—THE BEST

18TH WEEK IN ENGLAND

LONG TACK SAM

A BIG SUCCESS

COLISEUM LONDON

Returns to the ALHAMBRA MAY 1

Reopens in NEW YORK, SEPTEMBER

SPORTS

(Continued from page 9)
 tion to permit the players to play, although a petition with thousands of names was sent him, containing information of the fans' view and also calling attention to the extremity of the penalty imposed.
 Crane, well acquainted with all the big league magnates, desirous of Ruth's services for the Bronx aggregation (Sunday only), communicated with the high commissioner asking whether it would constitute another violation if Ruth played with the Bronx club. An answer was received last week which read: "Suspension not operative against

exhibition games. Left entirely to player's discretion." It was a great surprise but does not give Ruth the authority to play, for permission must be obtained from Ruppert and Huston, owners of the New York American League club. They may object, figuring that Ruth may draw away from their box-office receipts, and, on the other hand, if he be permitted to play while the Yankee club is on the road, the New York Giants, who play at home during the absence of the Yanks, may raise an objection, through territorial rights, asking why Ruth is permitted to oppose their box office when the team he is under contract with is touring. It is a peculiar situation.

Another instance about Landis is the topic of discussion in semi-pro circles, brought to the attention of the local daily papers that have made no comment. It is the case of Heinle Zimmerman. The former Giants' third baseman was expelled from the National League in 1920, due to alleged crookedness. Innumerable communications have been sent Landis, asking permission to play "Zim" with the Bronx Giants. No answer has been received. Meanwhile "Zim" must remain idle and be deprived of at least \$300 monthly. Many other major league players who have violated certain rules are now making sufficient cash in semi-pro to live easily.

Al Schacht, former pitcher of the

Washington Americans, was unconditionally released several weeks ago. According to report, he refused to accept a contract from a club in the Pacific Coast League. Schacht is undecided whether to take advantage of a contract tendered by an International League team or play semi-pro ball with the Bronx Giants, which team has also made him an offer. He is at present recuperating from an operation for appendicitis.

Vic Moran, the New Orleans lightweight, who should be one of the best boys in the game, is going good again and boxing regularly in the South. Monday night Moran boxed a local boy in Memphis, with another bout on tap with a good opponent next week at Chattanooga. Moran gave Benny Leonard one of the toughest fights of his career and has held his own with all the topnotchers. He is a temperamental chap who has all the natural ability that goes with a champion, but never capitalized his fistic talents through a disinclination to take the game seriously. He is said to have overcome this trait and should be heard from in the lightweight division. Moran expects to return to Broadway about May 20.

Johnny Shugrue took a decision from Johnny Dundee last week and jumped into fistic prominence as a result. Dundee's junior lightweight title was not involved, as Shugrue weighed 134 pounds or four pounds over the junior lightweight poundage. Johnny is a brother of Joe Shugrue, who retired from the ring several years ago on account of failing eyesight. Johnnie Shugrue had knocked out Owen Moran and Benny Leonard (in his earliest fighting days) and outpointed most of the leading contenders. At the time of his affliction, Shugrue was considered certain for championship honors. The younger Shugrue in outpointing Dundee seems to have inherited a lot of his talented brother's fistic prowess, for the little Scotch-wop doesn't finish second in many of his decision bouts.

Shugrue and Dundee will be rematched by one of the local clubs to give New Yorkers a line on the newest of the mitt wielding stars.

Davy Robinson, after holding out and being unconditionally released by the Pittsburgh club, was grabbed by John McGraw and will no doubt get the centerfield assignment at the Polo Grounds. Shinnors hasn't hit big league pitching as well as expected and will be benched in favor of Robinson. The latter is one of the stars of baseball when he wants to be. He came up to the Giants as a lefthanded pitcher from Elizabeth City, N. C., and also had starred at A. and M. College. Dave injured his shoulder playing football

so McGraw farmed him out to Mickey Finn's Little Rock club in the Southern League, where he starred as an outfielder and lead the league in batting. Returning to the Giants' Robinson never delivered on account of temperamental qualities which decided McGraw to trade him to the Cubs. The latter club sent him to Pittsburgh last year, where he burned up the league for a time. He was a holdout this spring. Pitts-

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 1493 BROADWAY, NEW YORK CITY
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Scarfs, Coatees, Stoles and novelty fur pieces, including the very popular one, two and three skin scarfs in all the latest styles and all the most fashionable pelts. Just the thing you need to add the perfecting touch to your spring costume is here at a marked price saving.

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"Wilfrid Du Bois won recognition rarely accorded here to one of his trade. The stunts he can do with a glass filled with pseudo wine are immense."

SYRACUSE POST-STANDARD

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Mr. E. F. Albee
Mr. J. J. Murdock

AND THEIR ASSOCIATES

ON THIS
 Auspicious Occasion, the
 THIRD-OF-A-CENTURY ANNIVERSARY
 OF THE
 B. F. KEITH CIRCUIT

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burgh, in giving an unconditional release, amazed the baseball world, for Robinson should be one of the greatest outfielders of all times. He is as fast as a streak and a hard hitting lefthanded batter. If McGraw can arouse him sufficiently, he should spend the rest of his career on the Giants, where he may fulfill all the wonderful things predicted for him by scouts and ballplayers who touted him as the greatest prospect that ever came up to the big leagues since Ty Cobb's discovery.

Pauline Turin, wife of Willie Jackson, local contender for the lightweight crown, has started suit in the Bronx (N. Y.) Supreme Court, for separation, alleging cruelty. In her petition Mrs. Jackson asks for \$50 a week, declaring her husband's yearly income in the roped arena is \$75,000. Oscar Turin is the fighter's real name.

Harry Greb, who is scheduled to meet Gene Tunney May 23, announced that arrangements have been virtually completed for him to enter the roped arena at Jack Dempsey. The match is being arranged under the supervision of James Dougherty and will be held in Philadelphia July 4. It is claimed. An 8-round no decision bout with Greb guaranteed \$50,000, according to the story.

The Loew Agents and Loew's Metro baseball clubs hooked up in the first contest of the season last Sunday at Van Cortlandt Park. The Metro bunch are members of the Film League. The Agents were defeated, 13 to 7, with 20 errors made by the losers featuring the contest.

John Reisler, better known along Broadway and various other parts of the country as "John the Barber," has abandoned the boxing field where he has been identified for years. He has sold his interests in five barber establishments, in favor of a new automobile appliance that has been patented and will be ready for the market within several weeks.

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The winner of the Lewis-Zbyszko championship wrestling match, at Convention hall in Kansas City, will receive, in addition to the large purse, a championship belt said to have cost \$10,000. Although the latter has won the present belt three times, its ownership is in dispute, being claimed by Lewis, and to avoid more arguments a new belt will be presented the winner of the Kansas City bout. The Central Athletic Club will donate \$2,500 towards its cost, and the two wrestlers have agreed that 10 per cent. of the gross receipts of the match shall be used for the same.

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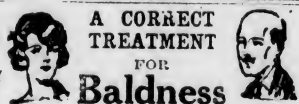
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cause. It is also stated that the new belt must be won three times before it becomes the property of any man. It will not be necessary to win three times in succession, just three times and it becomes the property of the three-time winner. Advance requests for tickets are coming from all parts of the country and a record-breaking crowd is expected.

The Eastern Baseball League opened Wednesday. Four of the clubs are in Connecticut, three in Massachusetts and one in New York. The teams and the men who will manage them are as follows: New Haven, "Wild Bill" Donovan; Bridgeport, Gene McCann; Waterbury, Billy Gilbert; Hartford, Jack Coffey; Pittsfield, Gus Cardella; Springfield, "Silent John" Hummel; Worcester, Jack Mack; Albany, Paddy O'Connor. Only three of the pilots, Mack, McCann and O'Connor, steered clubs in the league last year. With the exception of Bridgeport, Pittsfield and Worcester, virtually every team has been constructed. The league's outlook for this season is splendid.

Walter Hammond, manager of the pennant-winning Pittsfield club last

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year, is now utility fielder on Tris Speaker's Indians. A number of other players who came up to the majors this spring from the Eastern have stuck.

K. O. Jaffee, who did a nose dive in his bout with Johnny Wilson, middleweight champion, at Hazelton, Pa., last week, should be dubbed the "Annette Kellerman of the Ring." It was the second time within a few months that Jaffee took a flop. About six weeks ago he quit cold in the second round of a contest with Jeff Smith in Troy. According to the newspaper accounts of last week's bout, Jaffee fell upon the ropes several times in the third round, without any apparent punishment, and shortly after the bell rang for the fourth he dropped on his knees, but the referee refused to count over him. City police sounded a whistle ending the "fight."

seat 2,000. It is hoped to have the house ready for the opening vaudeville bill Dec. 1.

The Dream picture house, J. E. Mason, owner and manager, is to be remodeled. Mason has acquired adjoining frontage of 25 feet. Another film house increasing its capacity is the Rialto, closed for a brief time while 200 seats have been added.

The Palace was the first local film house to put "Fatty" Arbuckle back on the screen, offering "Back Stage." The audience received it well.

A cabaret, "The Barn," has opened near Grossmont, about 15 miles from the city, by Joseph Seltzer. The place is built like a big barn. It is located near a grove of eucalyptus trees with meadow and yards about.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

Announcement is made work will be started soon on a theatre building to occupy the site of the Strand theatre, recently condemned and closed, together with adjoining property. Richard T. Robinson, Jr., and Bob Blankenship are the owners. They state Alexander Panthages has taken a 50-year lease on the theatre. The new house will

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VANCOUVER, B. C.

By H. P. NEWBERRY
ORPHEUM—Vaudeville season closed March 25, unusually early, and the Empress Players opened a summer season April 3 in "Adam and Eva," with Edythe Elliott and Ray Collins in the leading roles. The company which played at the Empress Theatre for almost five years is now known as the Vancouver Popular Players. Prices, 75 cents top. Next, "Eyes of Youth."

AVENUE—19-22, Ethel Barry-More in "Deceit."

EMPRESS—Dark. The Empress Players closed April 1. Prices this season had been 85 cents evenings.

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LYRIC—Lyric Musical Comedy Co. in "Little Tootsie."
PICTURES—Liberty, "A Question of Honor"; Columbia, "Bought and Paid For"; Rivoli, "The Heart of the North"; Blue Mouse, "Burn 'em Up Barnes"; Peoples, "Four Horsemen."

Manager Frank J. McGettigan will close the present Orpheum season May 24.

Ralph Winsor, former manager of the Star, is back in the city. There is talk he will manage the Rex, a

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Binding the nightwatchman hand and foot, expert yeggman blew open the safe in Pantages theatre at 1.30 Monday and fled with over \$3,500 and are still at large. The robbers used so much nitro-glycerine that the explosion blew the huge safe door from its hinges and wrecked the office.

J. J. Johnson, manager of the theatre, summoned shortly after the raid, estimated the loot, but stated the entire amount was covered by insurance.

Bagley, the night watchman, was tied up for approximately two hours. The robbers met him at 1.30 and it was an hour later that the safe was cracked.

Frank Bowker, 49, Portland theatre musician, was murdered sometime Sunday night and the body hidden in woods far from Portland. No motive for the crime has yet been established.

Russell Hecker, 24, and ex-employee of the Liberty theatre, following discovery Monday afternoon of a blood-stained automatic pistol, borrowed on Sunday afternoon from Paul E. Noble, manager of the Liberty theatre, by Hecker was found in Hecker's suitcase discovered quite by accident led to his arrest and accusation of the crime. Hecker has confessed to the killing, but no details have been given out.

Pupils of the Couch school have massed their energies for a novel undertaking in the selling of this week's tickets at the Baker to "Sis Hopkins."

Oscar Danube, one of the four Danubies, athletic act at Pantages last week, who was injured from a fall during the performance when a net gave way and a steel bar flew up and cut his head, has recovered and will open in San Francisco.

W. Byron Kenworth, Portland resident, succeeds E. George Woods as manager of the Star. Woods resigned to go to Los Angeles where he will produce some vaudeville revues.

CLEVELAND

By J. WILSON ROY

OHIO—"Molly Darling." Next week, Billie Burke.
HANNA—Dark.
MILES—Aleko; Fields and Sheldon; Pantheon Singers; Goode and Walde; Class, Manning and Class, and pictures.
PRISCILLA—"Gelsha Girls," and pictures.
GORDON SQUARE—Winkle, Downing and Jennett; Force and Williams; McIllyar and Hamilton, and pictures.
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The Hanna closed for the season Saturday night.

Keith's Hipp.—Rae Samuels is the selected headliner to start the jubilee week, and she goes over the top with a zipp. Allan McQuhae, Cleveland, has splendid tenor voice, and he scores tremendously with selection of Irish songs. Murray and Oakland land solid. Quixy Four, Cleveland boys, good act. Toto, clown, bag full of new tricks. Lucas and Inez, clever and graceful. Moore and Jayne get over. Mabel Ford has smart and nifty dancing act. "Dreams" good posing act.

Keith's 105th St.—Little Billy carried off honors. Sisters Wilton score. Jed Dooley pleases. Butler and Parker collect many laughs. Huston Ray splendid piano playing. Mason and Cole score. Bob Pender Troupe register. McDonalds open, clever.

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WASHINGTON, D. C.

By HARDIE MEAKIN

It is natural the anniversary of
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bins has every night, with the ex-
ception of Saturday, given over to
some local society. A morning show
free for the poor children of Wash-
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sists of Mildred Harris, Vivienne
Segal, Walter C. Kelly, Eva Shirley,
Emilie Lea, Bert Baker, Foley and
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Robert B. Mantell, National this
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William Hodge in "Dog Love," con-
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West 45th Street. Eves. at 8:30.
Matinees Wed. and Sat.
WINTHROP AMES Presents
"THE TRUTH
ABOUT BLAYDS"
By A. A. MILNE

CENTURY

THEATRE, 62d Street and
Central Park W. Eves. 8:30.
Matinees Wednesday and Saturday, 2:30.
TESSA JAMES MARION
KOSTA BARTON GREEN
In the Peer of Musical Productions

The ROSE of STAMBOUL

with Mabel Withee & The Lockfords
44TH ST. THEATRE., West of Broadway.
Eves. 8:30. Mats. Thurs. & Sat., 2:30.

CECIL and CLEO

LEAN MAYFIELD
In the "ZIPPY" MUSICAL COMEDY
"THE BLUSHING BRIDE"
LYRIC 42d St., W. of B'way. Eves. 8:30.
Matinees Wed. & Sat. 2:30
The Smashing Musical Comedy Hit
FOR GOODNESS
SAKE
With a Cast of New York's Favorites

WHITESIDE

"The HINDU"
"A GLAMOROUS ADVENTURE"
COMEDY
W 44th St. Eves. 8:30
MATS THURS-SAT

Maxine Elliott's

39th St., B'way. Eves. 8:30.
Matinees Wed. and Sat.
MARJORIE RAMBEAU
in THE GOLDFISH
with WILTON LACKAYE

JULIA SANDERSON

WILL STANTON

SAYS 'AU REVOIR' TO ALL FRIENDS
Sailing S. S. Mauretania, May 16th—Returning S. S. Aquitania, June 26.
GOING IN FOR PRODUCTIONS NEXT SEASON

MAX ALICE
BLOOM and SHER
"THAT'S MY HORSE"
IN
"A TAIL OF THE LONESOME SPINE"
Per. Address: 803 Times Bldg.,
New York City

Legion.

Underlined next week (May 1)
are: "Nice People," National; "The
Bird of Paradise," Poli's; "The Hole
in the Wall" (stock), Garrick.
Barnum & Bailey Circus, May
15-17.

It is seldom that such universally
good notices are given a new ven-
ture, particularly stock venture, as
those in the local press concerning
the new Garrick theatre stock that
opened Monday in "The Boomerang."
The theatre held capacity and the
performance was likened to the old
Columbia theatre days, when
Blanche Bates and other stars held
forth. Personal successes were
scored by every individual member
of the company—Sydney Mason and
Wanda Lyon in the leads, with
Garry McGarry, Ada Meade, Gerald
Oliver Smith, Dorothy McGrew,
Frank Dufrance, Sara Farrar, Mrs.

Still Leading All Others

CARL EMMY

AND
HIS MAD WAGS

Charles B. Hanford, Edwin Trus-
helm, Constance Brown, Pauline
Graft, Winifred T. Stead, Earl Phil-
lips and J. H. Joyner.

The direction of George Henry
Trader has no small portion of the
success due to his very capable
work. Leslie Kendall is his assistant,
while Jack Duffy is the scenic ar-
tist. The sets are worthy of com-
mendation.

The company is under the direc-
tion of Mutual Productions, Inc.,
with Arthur Leslie Smith as the
general director. It looks as if the
company had landed for an indefi-
nite stay.

DETROIT, MICH.

By JACOB SMITH

"The Whirl of New York" opened
two weeks' return at the Shubert-
Detroit Sunday to capacity and
proved the same hit as on premier.
Following will come "Some Girl."

NEW YORK THEATRES

REPUBLIC

THEATRE, W. 42d Street.
Eves. 8:30. Mats. Wed. & Sat.
A. R. WOODS Presents
MARGARET LAWRENCE
LOWELL SHERMAN
ALLAN DINEHART
in "LAWFUL LARCENY"
A New Play by SAM SHIPMAN

ELTINGE

THEATRE, W. 42d St. Eves. 8:30.
Mats. Wed. and Sat., 2:30
—THE MOST FAMOUS PLAY IN NEW YORK—
THE
DEMI-VIRGIN
By AVERY HOPWOOD

SAM H. HARRIS Attractions

Sam H. Harris Theatre, W. 42d St.
Tel.: Bryant 6344.
Eves. 8:20. Mats. Wed. and Sat. at 2:20.
Six Cylinder Love
A New Comedy by Wm. Anthony McGuire
with ERNEST TRUAX

CORT

West 48th St. Eves. 8:15.
Mats. Wed. & Sat. at 2:15.
WALLACE EDDINGER and MARY NASH
in "CAPTAIN APPLEJACK"

MUSIC BOX

West 45th Street.
Tel.: Bryant 1470.
Eves. 8:15. Mats. Wed. and Sat. at 2:12.
"Best Musical Show Ever Made in America."
—GLOBE—
IRVING BERLIN'S
MUSIC BOX REVUE
—With a Cast of Metropolitan Favorites—

KNICKERBOCKER Theatre

B'way, 39th 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.
LAST WEEK
— AND —
LITTLE West 44th St. Eves. 8:30.
Mats. Wed. & Sat.
"The 1st Year"
By and With FRANK CRAVEN

SELWYN

West 42d St. Eves. 8:15.
Mats. Wed. & Sat. 2:15.
ARTHUR HAMMERSTEIN Presents
JOSEPH CAWTHORN and LORRAINE
in "THE BLUE KITTEN"
THE FOURCE CAFE OF MUSICAL SHOWS
WITH A CHORUS OF 30 PUSSIES

BELASCO

West 45th 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. 8:30. 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

B'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. Ev. 8:30.
Mats. Wed. & Sat. 2:30.
A NEW COMEDY
By the Authors of "DULCY"
"TO THE LADIES!"
with
HELEN HAYES
and
OTTO KRUGER

GLOBE

BROADWAY, and Forty-sixth St.
Evenings 8:30. Mats. Wed. and Sat. 2:30
CHARLES DILLINGHAM Presents
"GOOD MORNING
DEARIE"
With a Cast of
N. Y. Favorites

GEO. COHAN THEATRE

Broadway and 43d Street
Eves. 8:15. Mats. Wed. and Sat.
ED WYNN
"The Perfect Fool"
HIS NEW MUSICAL RIOT

GAIETY

B'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

VANDERBILT

Thea. W. 48 St.
Evenings. 8:30.
Matinees Wednesday and Saturday, 2:30.
MOROSCO HOLDING CO. Presents
CHARLOTTE GREENWOOD
In the Musical Comedy Hit
"LETTY PEPPER"

MOROSCO

WEST 45th STREET
Eves. 8:30 MATS WED
& SAT. 2:30
THE BAT

ED E. FORD

THE INTERNATIONAL HUMORIST

Just completed Keith and Orpheum tour. Leaves May 5 by S. S. Tahiti, from San Francisco, for Australia to spend summer with Mother. Returning in September to resume my vaudeville bookings.

AUSTRALIAN ADDRESS, c/o WALTER BEATTY, 500 COLLINS STREET, MELBOURNE

boiled down version of "The Rose Girl" which appeared at the Garrick earlier this season.

The Dempsey-Carpentier fight pictures are being shown this week at the Madison, opening to big business. Prices 50 cents for first floor and the balcony.

Edmund Breese and Marguerite Courtot are appearing in person this week at the Broadway-Strand in connection with "Beyond the Rainbow."

Next Sunday "The Circle" opens at Garrick, which concludes legitimate season. This will be followed by the Bonstelle Stock for at least 12 weeks.

It looks as if Charles H. Miles has hit upon the right policy at the Orpheum, which reopened Sunday with musical stock in "The Yankee Prince." The house was crowded for every performance and the audiences were enthusiastic. This policy will continue. Harry C. Lewis is responsible for the production.

The permanent players includes Joseph Carr, Jack Strong, Eugene Le Blanc, Beulah Hayes, Cella Mavis, William Mifflin, Floretta O'Neil, Harry Smith, Percy DeVille, J. W. Clifford. Prices are 20, 40, 60c. at night, including war tax. A feature picture is also shown. George Guise is personally supervising the Orpheum management, in addition to handling the other Miles houses here.

The Woodward Players are presenting "The House of Glass," majestic this week.

"My Lady Friends" and "Battle of Jutland" Capitol show this week.

Billie Burke, New Detroit in "The Intimate Stranger." Next, William Faversham in "Out to Win."

NOTICE

In order to eliminate any possible future discussion anent the introduction of a

RADIO OUTFIT WITH AMPLIFIER

in conjunction with a vaudeville act

AILEEN STANLEY

Announces the Addition of This Feature to Her Specialty at

Keith's Colonial Theatre

NEW YORK CITY

This week (April 24, 1922)

TAYLOR

BACK TO PRE-WAR PRICES

TRUNKS

See the \$50 Full Size Fibre Wardrobe Trunk at Taylor

C. A. TAYLOR TRUNK WORKS
210 W. 44th St. 28 E. Randolph St.
NEW YORK CHICAGO

JACK SHEP

GOODE and WALDE

COLORED, but Not Born That Way

THEY LIKE US

Charles T. Aldrich is headlining the Colonial bill this week. This is the third time for him this season in Detroit, his two previous engagements being at the Shubert-Detroit. Other acts are: Sid Lewis, Howard Nichols, the Jackson-Taylor Trio and Stanley, Doyle & Reno.

"Smiling Through" held over at Adams. Next, "Foolish Wives," indefinite.

The F.I.L.M. Club of Detroit, comprising all the film exchanges, have issued new trade rules for the exhibitors and a committee from the Michigan Theatre Owners Association has agreed to the working agreement. Under this agreement all complaints are referred to an arbitration committee, comprising three exhibitors and three exchange managers.

Lester Potter, Detroit Police Censor, has issued an order no carnivals or fairs will be permitted to have any attractions that men, women and children together cannot be admitted to. This will practically eliminate the so-called girl shows.

The Gayety has closed for the season. The Avenue is still playing stock burlesque and putting on fights one or two nights a week as added attractions. Next week, the Avenue will show the Dempsey-Willard fight pictures.

The Bonstelle Stock will consist of Frank Morgan, leading man; Mrs. Shelly Hull, director; Ann Harding, playing ingenue leads; Ann Carpenter, Nell Martin, Pauline Crell, Gilberta Faust, James Bliss, W. B. Moran, Walter Sherwin, Stephen Nastofge, Allan Johnson, Richard Stevenson.

PITTSBURGH

By COLEMAN HARRISON

PICTURES.—Grand, "Smiling Through" and "Pay Day" (second week); Liberty, "Smiling Through" (second week); Duquesne, "Ten Nights in a Barroom" (second week); Aldine, "Over the Hill," Olympic, "Bought and Paid For"; Cameraphone, "Beyond the Rainbow"; Lyceum, "Golden Gift"; Regent and Blackstone, "Arabian Love"; State, "Four Horsemen";

Alhambra and Garden, "Three Musketeers."

Current week full of repeats at various picture houses. "Smiling Through" held over at both Grand and Liberty, while former has brought "Pay Day" back as an added feature. "Over the Hill," already shown in 20 houses here, is at Aldine; State is continuing showing the more pretentious pictures at the 55c. rates, this week with the "Four Horsemen," and the Alhambra and Garden, both under the control of the Friedberg interests, are showing "The Three Musketeers" for the first time here at pop rates.

The Hagenbeck-Wallace circus is the first of the big top tents scheduled to appear here this season, the dates being May 1 and 2.

Francine Larrimore in "Nice People" drew heavy patronage Monday at the Nixon despite warm weather. The Nixon will have easy sailing with what interest there remains this season among legit theatre-goers, with the Alvin due to close in a week. "The Dream Maker" next.

The University of Pittsburgh Cap and Gown play this season is "Bound in Morocco," the work of two students, William Gregory and Louis Itscovitz. The former is leader of the student band, which has attained outside recognition since he assumed control, and has also been a member of the Gayety theatre orchestra.

Separate performances are allotted the Shriners, Chamber of Commerce, Kiwanis Club, Veterans of Foreign Wars, American Legion, and Friday night Thomas Wood Stevens, director of the Carnegie Tech school of drama will address the faculty and students who attend, while another night Karl Heinrich, local instructor in aesthetic dancing, will lead his students through their steps on the Davis rostrum.

Eight Victor recording artists, who have appeared here at least once during each of the past four years, will perform for the first time at the Alvin on their visit May 13.

Walter Scanlan in "Irish Eyes" underline at the Alvin, with the privilege of putting lid on disastrous season there. Played here before in same piece at Pitt.

Dick Hahn is the latest addition to George Jaffe's stock burlesque company at the Academy.

Edward Well, former director of the Longacre, New York, was one of the judges in a local department store costume contest.

Luke Barnett was good for the big laugh of the evening with his Dutch waiter act at the recent M. P. T. O. convention. Luke refused compensation that night as a mark of gratitude to certain film men who are close friends. Luke has staged his stunt in almost every part of the country, the unusual feature being the long distance jumps to put his act on for a period of about an hour. His latest offer is from Memphis.

Charles Meredith, mentioned as one of the leads in the American organizations which will perform in Berlin, has enjoyed a rise little short of remarkable. About seven years ago he graduated from Pittsburgh high school, after a fine athletic record, with little thought about acting. He drifted toward the Tech Drama School, and in a couple of years was at Hollywood, where his unusual type, plus ability, especially fitted him to play opposite Elsie Ferguson, Ethel Clayton and others. When he recently sailed abroad with his wife it was for the express purpose of studying continental conditions with a view to eventually establishing his own producing company over here.

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 Clifford
Adler Chas
Amaronis Leonard
Anderson W
Arnold W

Baker Tarkington
Bernard Jule
Berg Alphonse
Blakely Louis
Boggs Hallen
Bourbon Jeanne
Bowman Evelyn
Brasse Stella
Bradley Geo
Brown Florence
Burham & Means

Campbell Verne
Capman Bert
Carr Jimmie
Carus Emma
Cassard Edward
Charles Perry
Challie James
Chayans Dancing
Coleman Mack
Conroy Edwin
Connely & Francis
Craven Ted
Curran James

Dean Phillis
Dean Ruth
Delmore Geo
Decker Russell
De Lan Mr
Downing Winkle
Drake Allen
Dunbar Charlie

Faber Harry
Fair Polly
Finn Albert
Flitzgibbon Lew

Garden Rae
Gay Kitty
Glenn & Richards
Golden Robert
Goodman G
Gordon V
Gore Sammy
Graham Muna

Harrah Roy

Hart Peggy
Henry Chas Pets
Hudson Vivian
Hufford Julia
Hughes Jim
Humbert Adele

Kelton A James
Kennedy Molly
Kent S
King Margaret
Knight F
Kramer Ben

Ladden P
Lang James
Leavitt Sam
Leon & Dawn

Madison Ruthie
Manley Dave
Mann Dorothy
Mansfield Richard
Marion & Elder
Mathewson J
McCabe Eddie
Morgan Beatrice
Morris Billie
Morton Geo

Nelson Cliff
Neville Jack
Newman William
Newport Hal

Olive & Mack
Osborn Vera

Richmond Chas
Richmond Harry
Rome Marjorie
Ross Gerry

Salton Peggy
Samuels Maurice
Schubert Hugh
Shannon Ray

Travers Richards
Tripp Geo

West Jack
Wells Corrine
White Al
William H
William Robert
Wilson Ethel

CHICAGO OFFICE

SEND FOR MAIL

Mail advertised in Variety's Chicago Letter List must be sent for, to Variety's Chicago office, State-Lake Theatre Building, within two weeks after advertised; otherwise it will be returned to the Dead Letter Office, Chicago.

This notification is issued at the request of the Postmaster at Chicago.

Atkins Jack
Antenore Millio
Aubrey Burton A

Brasse Stella
Bates Natalie
Bell Florence
Brasche Loula
Barbour Dorothy
Barnes Stewart
Belmont Avery

Crone Miss
Curzon Harvey
Capman Bert Mrs

Dall Johnny
De Haven Milo
De Onsonne Nellie
Day George
Dugan & Raymond

Fredrick Doris
Ford B C
Fox Eddie "Bozo"
Fiske-Fallon
Frank Pearl

Gorman Eugene F
Gleama Sylvia
Germaine Mark
Gibson & Betty
Gardner & Revere
Good Bruce R

Holland Eugene
Howard Florence
Hendrickson Jas
Helvey Neale
Hammond Jack
Holliday Frank
Hensler Herschel

Irish Mae

Knapp Bob
Kellam Frank
Kellam & O'Dare
Kreiger W G Mrs
Khaym
Kessie Herman

Le Grange L
Lenore Jack
Lackey Evelyn
Lester Noel
Lamont Alice
Lee Bryan

Maris E M
Mudge Leland H
Mack Al
Marilyn Irene
Murray & Popoka

Newport Hal Mrs
Nash Bobby
Nathane Bros

Palmer Fred J
Polly & Oz
Piske-Fallon
Pederick & Devere

Ray Oscar
Riley Joe
Reascard R
Robinson Bill

Stephens & Molly O
Strick Clifford
Straub Marie
Schaon J K
Spaul E M

Velliquette Rhea
Virginia Miss

Warren E
Weber Hazel
Watsika & Ustudy
Wolf H C Mrs

*** 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.

KEITH ANNIVERSARY WEEK

AT TEMPLE, DETROIT

DETROIT JOURNAL SAYS:

JIM FELIX

Injects so much real humor into a novel acrobatic act that he makes it one of the big hits on the whole bill.

Next week (May 1)—Temple, Rochester

Direction M. S. BENTHAM

CHARLES BOHLER'S 'WHIRL OF THE WORLD' REVUE

NOW APPEARING AT THE TERRACE GARDEN—IN CHICAGO'S FAMOUS MORRISON HOTEL

ELSIE COLE
PRIMA DONNA

TED CORNELL
LYRIC TENOR

DEL ESTES
?

LEW JENKINS
SINGING JUVENILE

FRANKIE KLASSEN
PREMIER DANCER

ETHEL DEAN, Hostess

BACHELOR DADDY

A Paramount five-reeler, with Thomas Meighan as the star. A comedy-drama from the novel by Edward Peple, directed by Alfred Green and presented by Adolph Zukor.

Richard Chester.....Thomas Meighan
Sally Lockwood.....Leatrice Joy
Ethel McVae.....Adelle Farrington
Mrs. McVae.....Adelle Farrington
Joe Pelton.....J. F. McDonald
Charles Henley.....Laurance Wheat
Nita.....Charlotte Jackson
Buddie.....Barbara Maler
Toedie.....Bruce Guerin
David.....DeBric Twiss

Thomas Meighan stands out like a house afire in this corking comedy-drama. The support that he receives from five juvenile actors, included among which are the DeBric Twiss, puts over this picture with a distinct wallop that is going to make itself felt at the box office. There won't be any rush that will break down the doors of any theatre, nor will the picture cause a sensation, but it is a production that that is sure to build up on word of mouth advertising where it is played for more than a single day.

The story holds a combination of society stuff, kid stuff, western and real love interest. It is handled in a manner on the screen that speaks for Alfred Green a distinct niche among the real directors of the industry.

Meighan has the role of a self-made millionaire who is about to marry a very aristocratic society favorite. A week before the date of the ceremony he is suddenly called to Mexico, where his mining properties are in danger of being ruined through the operations of a band of guerrillas. His former prospecting partner is the superintendent of the mine, a widower with five youngsters. As far as the family is concerned the partner must have got a very late start in life, but when the bandits raid the mine after Meighan's arrival on the scene and the partner is mortally wounded, the former pledges himself to take care of the kiddies.

His trip back to civilization in a Pullman with the five little mischief makers abounds with laughter that is gained from touches in direction that are almost slapstick and still quite probable. Of course, no society queen is going to take a husband who has a quintet of adopted youngsters, so when she slips Meighan the gate-the private secretary that he has passed up during his earlier romance comes right into the picture and wins him and the babes.

It's a pip of a picture, and Leatrice Joy makes a very charming ingenue lead opposite Mr. Meighan. At the same time Naud Wayne as the society girl and Adele Farrington as her mother both give worthwhile performances. Laurence Wheat, a comedy foil for Meighan, delivered nicely, the two working together bringing a reminder of the old "College Widow" days in the long past. The three other kiddies were Charlotte Jackson, Barbara Maler and Bruce Guerin. It is impossible to distinguish which named the smallest of this trio, but that baby certainly is a whale of a find. He seems (at least the role is of that sex) hardly more than three years of age, but the manner in which he struts before the camera with his little arms held behind his back makes for great comedy.

Fred.

GREAT ADVENTURE

Five-reel melodrama done in color under the Prizma process for J. Stuart Blackton. Star, Lady Diana Manners supported by a company of English players. Made in England.

Lady Beatrice Fair.....Lady Diana Manners
Hugh Artye.....Gerald Lawrence
Stephanie Bagwell.....Alice Crawford
Walter Robert-K.....Cecil Humphrey
King Charles H.....William Luff
Samuel Pepys.....Lionel Pawle
Catherine de Braganza.....Rosalee Heath
Neil Gwynn.....The Hon. Lois Stuart
Barbara Castelmaine.....Elizabeth Beerbohm
Rosemary.....Flora Le Breton
Bullfinch.....Victor McLaglan
Thomas Uxwin.....Basil de Cordova
Duchess of Moreland.....Gertrude Sternell
Humpty.....Fred Wright
Lady Beatrice (as a child).....Violet Virginia Blackton
Solomon Eagle.....Tom Heselwood

The picture with its seventeenth century costumes of rich hue is a riot of luxurious color and the story is a reel of romantic drama, with the climax in a sensationally filmed fire effect furnishing a lurid background in the Great Fire of London for a hectic melodramatic story. At the Capitol Sunday afternoon the picture won a reward of spontaneous applause an unusual demonstration of approval.

The billing sets forth that that is "the first drama in natural color," which is somewhat less than the truth. Kinemacolor eight or ten years ago did several full length pictures by that process fully as good in a pictorial sense as this. But irrespective of mere color quality, there seems no special merit in polychromatic films, especially in dramatic subjects. The color is uneven, and when the effects are striking they distract from story interest. This was emphasized in "The Great Adventure." The costumes are of eye-compelling tones such as salmons, rich scarlets and striking blues, and it frequently happened that a splash of color caught and held the eye and attention to the detriment of the scene in its story relation. Often effective dramatic passages lost their significance and were spoiled because the scenic fea-

tures overshadowed the scene. The color plan seems to be pretty completely restricted to scenic or light comedy subjects.

The story here developed is a capital one. It has historic interest, heart appeal and a wealth of thrills, not to speak of fine suspense. The backgrounds are always refreshing to the American fan, who seldom gets a glimpse of any but his native locale. The same is true of the people. All are new faces, and the women selected for the principal parts are a revel in loveliness. Lady Diana is a real British beauty. Flora LeBreton as the maid, Rosemary, is of the bewitching blonde type. Some of the delicate tinting of the color process lends a special charm to the portraiture of the two actresses, but it works out badly in the case of the men. Charles H has a greenish pallor that could scarcely be intended, and the other men look unnatural. It seems the colors are not altogether under control.

The story deals with the reign of Charles II following the downfall of the Roundhead rule. Hugh Artye is returning from distant wanderings in the Indies, and a crew of cut throats on his ship plot to murder him and claim his estates when the ship gets to England. On Bullfinch, an outlaw, is chosen to commit the murder. He strips the hero of all his identification papers and throws him, supposedly dead, into the sea when the ship nears England.

Boderick, leader of the band, represents himself as Hugh and makes court to Lady Beatrice (Lady Diana), but Hugh, who has swum ashore, appears in disguise to thwart his schemes. Out of this clash grows the dramatic conflict that runs through the tale. Lady Beatrice has been plunged deep in debt, and in order to defeat the arch plotter who would use this circumstance to force her into an unwelcome marriage, goes to Newgate, where Bullfinch is awaiting execution for the murder of Hugh. She marries the criminal. Under the English law this process would purge her of debt and the noose would remove Bullfinch the next day. But that night the great fire sweeps London, and all prisoners are turned out. Bullfinch seeks out the fair Lady Beatrice and carries her to the lair of the outlaw gang in the crypt of St. Paul's.

A jealous woman in the thieves' crew brings word to Hugh, and the hero rushes to the rescue. Events move swiftly to the climax, with the fire as a thrilling background of the struggle for the lady fair. Rush.

ACROSS CONTINENT

Five-reel comedy drama with Wallace Reid. Story and scenario by Byron Morgan. Direction of Philip E. Rosen under the supervision of Thompson Buchanan (Lasky-Paramount).

Jimmy Dent.....Wallace Reid
Louise Fowler.....Mary MacLaren
John Dent.....Theodore Roberts
Lorraine Tyler.....Betty Francisco
Dutton Tyler.....Walter Long
Scott Tyler.....Lucien Littlefield
Art Rogt.....Jack Herbert
Irishman.....Guy Oliver
Tom Bruce.....Sidney D'Albrook

A coast-to-coast auto race for the family honor and the love of a girl is deftly framed to provide one of the best moments of suspense the screen has ever designed. Monday night at the Rivolt there was an audible stir of excitement during the big passage, eloquent tribute to the skill of the people concerned in the presentation from author to actor.

It is worth noting that the author also made the scenario and few other names are disclosed as having had a part in the production. From this it is fair to presume that Byron Morgan had pretty much his own way in working out his theme. If all that George Randolph Chester says of the studio technique is true, here is an illustration of the good sense of one-man control.

The narrative opens out clearly and simply with good human character relations and grows naturally up to its vigorous drama although the play is constantly lightened with the touches of comedy, not the usual sort of labored clowning, but real humor with its roots in every day character. To this end Theodore Roberts, best of character men, contributes vastly, although the principal players are all plausible.

John Dent is a maker of "Flivers," while Jimmy, his son is secretly ashamed of the humble "The Lizzy" and aspires to a road-burning "Fontaine," manufactured by the Tylers who hold the New York-to-San Francisco road record and put all kinds of ridicule on the Dent. Old Man Dent at length demands that Jimmy, since he is supported by the Dent car, shall drive one, and in the dispute Jimmy quits the factory. Angered Old Man Dent determines to go after the Fontaine transcontinental record with a special model of the "Fliver."

But the Tylers have protected their record by trickery. Every time another manufacturer goes after it, their agents manage to wreck the contending car. The Dent on this trial is ditched by the plot of a Tyler agent, and when Jimmy discovers their treachery and bum sportsmanship, he hangs up a \$25,000 purse for an open across-the-continent race, observing to the Tylers, "You can't ditch 'em all in an open event."

Here begins the thrilling contest, Jimmy in the Dent and young Tyler in the speed demon Fontaine. To give the fight a romantic kick, the Tyler girl, Jimmy's sweetheart, fol-

lows the event from control station to control station by rail and in the same train is Old Man Dent and his girl secretary Louise. The Tyler car of course out-distances the Dent at first, but in the rain and bad going the lighter sturdier Dent closes the gap.

There is plot and counter plot on the long road and the struggle is worked up to a high nervous pitch until the little Dent passes the huge Fontaine on a heavy sand trail in the Mojave desert. Near the distant goal Louise learns of a final scheme to defeat the gallant Jimmy by unfair means and over the last lap she manages to insinuate herself into Jimmy's car in disguise and by her means the schemers are undone and Jimmy crosses the line in the lead. Rush.

A WONDERFUL WIFE

Universal five reeler by Dolf Wyllarde, adapted for the screen by Arthur Stratton and directed by Paul Seardon. Miss du Pont starred.

Chum.....Miss du Pont
Alaric.....Vernon Steele
Gregory.....Landers Stevens
Halton.....Charles Arling
Diana.....Ethel Ritchie

A story of English service life laid principally in East Africa. The tale does not seem to have any particular appeal to the general run of picture fans, who have seen stories of this type handed to greater advantage on the screen. It will do, however, on a double feature bill in the better daily change houses and serve as the sole feature in the smaller ones.

Paul Seardon handled the story rather well for what there was in it. Miss du Pont plays the role of a wife of a young officer in the British service. He is sent to an African post in charge of the government

commissioner who has the reputation of being a man without a heart. She, however, finds the heart and he in turn decides that he wants her and so manages to send the husband on a mission that will practically insure his death, even though orders have been received to send him to another post.

The wife rescues her husband and thwarts the heavy's plans and the tale ends in the usual happy manner with the moral that wives had better not interfere in husbands' affairs.

Landers Stevens plays the heavy most acceptably, but it is to Vernon Steele the credit must go. He makes the lead opposite Miss du Pont fairly realistic, especially so when he is being "vamped" by Ethel Ritchie. Had Miss Ritchie gone in for vamp stuff in the days when that type of screen actress was the biggest box office draw, she would have been in a position to have given some of the best a run. Fred.

KINGFISHER'S ROOST

A five-reel western Claude-Hurst feature starring Neal Hart, made by Pinnal Productions, and released by Commonwealth. Paul Hurst director.

Hart Messenger.....Neal Hart
Betty Brownell.....Yvette Mitchell
Bull Keeler.....William Quinn
Betty's Mother.....Adelaide Hallock
Sheriff.....Chet Lyon

The picture is spotty at times and the interior sets are not particularly well lighted, but the exterior stuff, especially the long shots, are well photographed. From the standpoint of cost the picture appears to have been a fairly inexpensive one; however, that need not enter the question of bookings. As a feature it will pass muster in almost any of the smaller houses where they like westerns. Fred.



Story and Scenario by
Byron Morgan
Directed by
Philip E. Rosen
Cast includes
Theodore Roberts
Mary MacLaren
Betty Francisco
Walter Long

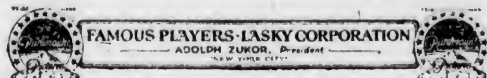
JESSE L. LASKY PRESENTS

WALLACE REID IN "ACROSS THE CONTINENT"

"THRILLING entertainment. Once more Byron Morgan has turned out a bang-up scenario, and the producers, supporting cast and director have done their full share to turn out an excellent picture. Action at full speed throughout. It will be liked by all who see it. It contains all the elements that go into the making of a first-class motion picture."

—New York Telegraph.

A Paramount Picture



(3-col. Adv. Mats. at exchanges)

MY OLD KENTUCKY HOME

A six-reel semi-rural crook melodrama, original story by Anthony Kelly, produced by Pyramid Pictures under direction of Ray C. Smallwood. Released through Ray C. Smallwood.

Virginia Sanders.....Sigrid Holmquist
Richard Arnold.....Monte Blue
Conway Arnold.....Arthur Carewe
Mrs. Goodloe.....Julia Swayne Gordon
Col. Sanders.....Frank Currier
Looney Smith.....Matthew Betz
Steve McKenna.....William Quirk

Here is a picture that is at once a combination of "In Old Kentucky" and "Turn to the Right," at least as far as certain essentials of the plot are concerned. It has as its hero the erring son who has been railroaded to prison for a crime he did not commit; a couple of crooks that have met him after he gets out of stir and who become his pals and reform, and a horse race scene and for the thrill. It isn't a whale of a picture by any means, but it is a picture of feature that should go out and clean up considerable money on a steady grind.

It was rushed into the Central, New York, this week without any great exploitation to put it over. The chances are that a campaign run in a daily paper against the selling propositions which undertook to give the low down on the Pyramid Corp., which made this picture being brought into New York so hurriedly. The Pyramid people wanted to show that they were really on the job of producing and that it had a picture worthy of being shown on Broadway.

"My Old Kentucky Home" looks as though it cost the Pyramid people just about what they claim, somewhere in the neighborhood of \$80,000, with prints and advertising, and the production looks fully good enough to gross about three times that.

Sigrid Holmquist plays the lead, with Monte Blue as the hero. The two pair up rather nicely and the Swedish star manages to again impress in this production. Blue has a tendency to overact at times in the matter of facial expression. Arthur Carewe played the heavy in a matter of fact manner that neither impressed or detracted from the picture. It was William Quirk and Lucy Fox, however, that carried off the greatest honors of the production. Quirk was one of the crooks and Miss Fox had the role of a country girl. She is a rather pleasing little brunet, who photographs like a million dollars and who seemingly has the necessary to get over on the screen. As a matter of fact she looks like a real bet for the future.

Frank Currier, Julia Swayne Gordon and Matthew Betz in character roles managed to score nicely, especially Miss Gordon in the role of the mother.

The direction of Mr. Smallwood left much to be desired at times. His action was rather slow in the earlier portion of the story and later he permitted small matters of detail to escape him. One or two of these were quite noticeable. But the photography is good and the locations and sets are all that could be asked. The horse race stuff is particularly well handled.

Fred.

THE TRUTHFUL LIAR

Realart (Famous layers) release with Wanda Hawley in a morality story by Will Payne. The moral is threadbare in pictures. It is, don't lie to your husband, or don't do what he would not want you to do, or don't be a butterfly or any one of the many don'ts picture writers thought of, long after playwrights worked them dry. But fine for the film fan.

Miss Hawley is the wife of an engrossed engineer. That permits her to wear many and handsome gowns in a very well furnished home. While her husband was away on business, she wanted to play and hearing about a gambling room, induced a nice young man to escort her to it, along with others of the whist party. The gambling house was stuck up, the women obliged to leave their jewelry. While the wife and escort escaped during a melee (that never would have happened under the circumstances), the wife had to leave without a couple of rings, one her wedding ring.

The next day her husband suddenly returned. Upon kissing her hand in true picture fashion, also in ditto fashion, he discovered his wife was without her wedding ring. The wife said she had sent it to the cleaner, but then, again, a policeman from headquarters called to say the commissioner had sent him with all of the seized jewelry for Mrs. Haggard to select what belonged to her. And so the husband wanted to know why she had lied to him.

But he was an agreeable husband and got over that. In haste though at the bawling out Mr. Haggard had given her young escort, finishing by calling her a yellow pup, Mrs. Haggard wrote escort a letter, saying hubby was all wrong, that she couldn't see escort at the house but would see him elsewhere. It was all perfectly innocent, for escort during the gambling house scrimmage, had been shot in the arm (pistol).

But this led up to a murder of a low down crooked politician, the same one who brought about the gambling hold up when the mustached young man who ran the joint wouldn't give up. The politician

got hold of the letter through a maid at the escort's boarding house, which had a front that said it was anything but a boarding house, while the interior lived the front, but still the escort lived there in the picture. The maid copied the letter and sold it to the same politician.

When Mrs. Haggard went looking for the letter, she finally landed in the office of the politician with \$7,000 in cash. He wouldn't take that for the letter but offered to take it on account. When the wife refused to give it up, he grabbed it from her but not before she had attempted to stab him with a pair of shears. The escort walking home that way, coincidentally, saw her leave the place, investigated, found the politician was dead, found Mrs. Haggard's pocketbook on the floor and believed she had killed him. He hurried to the Haggards' home, arriving there shortly after the police commissioner had called. The commissioner was there on business. He knew Mrs. Haggard had visited Mark Potts between 5 and 5:30 that afternoon; Potts was the politician and had been killed between 5 and 5:30 that afternoon; why did you kill him, Mrs. Haggard; I did not, said Mrs. Haggard, believe anything you want to about me but don't believe that, and Dave Haggard himself in person standing there all the time. But he was a nice agreeable husband and let that pass too.

Escort arrived, said he did the killing; then Vanetti happened in. Vanetti was a stool for the cops and a handy man for Potts; the commish knew Van, told everyone but Mrs. Haggard to hide and he overheard what Vanetti had to say; that he had a letter and would sell it to Mrs. Haggard.

Back came the commish, grabbed Van, told him to come through and Van confessed; said he should have taken the boat for Italy but wanted to sell the letter after killing Potts and copping the seven.

The commish turned over the expensive letter to Mrs. Haggard, wished them good luck and blew. Husband Dave around this time got out of the haze and asked the escort why he had confessed to murder. Because said the escort without a tremor of the sheet, he had found Tess' pocketbook on the floor of Potts' office. Tess was Dave's wife. You're a nice kid said Dave and come around often. That yellow pup stuff doesn't go any more. Then Dave asked Tess to show him the letter. She did with halting fingers. He looked at it, turned it over in true picture fashion, then burned up the horrid letter that only said anyway Tess' marriage had been a mistake. After looking at Dave Taggart wandering through the film and not knowing what it was all about, it did seem as though Tess had picked a flop for support at home.

There it is. A moral; either don't lie to your husband or don't wear a wedding ring.

Miss Hawley did look good in this picture. Besides looking well, she did some acting, about the only one who did excepting Potts. Tough Guy, Potts.

The feature runs a bit over the usual length. Probably the moral won't stand any more cutting. It's an ordinary weekly release otherwise, interesting enough for the readers of the Sunday magazines. *Time*.

THE MAN THAT MARRIED HIS OWN WIFE

A Universal five-reeler starring Frank Mayo. A society drama that holds interest, but rather peters out at the end. Directed by Stuart Paton.

John Morton.....Frank Mayo
Mrs. Morton.....Sylvia Breamer

Here is a real blood-and-thunder tale of the sort that one finds in the cheaper fiction magazines. The title, "The Man That Married His Own Wife," sounds as though it might mean something to the box office in the smaller towns, but at Loew's New York the picture shared a double feature bill early this week. The story has a lot of pep at the opening, but it slows down toward the finish, at the time where there was opportunity for some real screen suspense.

The wallop at the opening is the crash between a steam yacht on which a number of society folk are cruising and a sailing schooner commanded by John Morton (Mayo). Both boats go down, and out of the wrecks but three people emerge. They are Morton and his mate and Sylvia Breamer, who plays the heroine. Just prior to the crash Morton had been hit across the nose by the main boom and that feature shattered, marring his facial expression to a great extent. The society girl that is rescued by him becomes his wife, and during the war he becomes a factor on the west coast and finally the most powerful single factor in shipping circles.

When he has achieved his fortune he believes that his wife has ceased to care for him and he decides to pass out of her life, first arranging for a suicide plant to be effected. Seemingly at this point, when one takes the title into consideration, but it takes a slight twist which brings added interest. Morton comes east, and while the general impression is that he is a roughneck, he really proves to be a gentleman's son who ran away to sea at an early age. Then plastic surgery restores his features to their natural appearance and he returns to the coast after a

year. He has kept in touch with the executor that he appointed to look after his "widow's" affairs, and has learned that she is being robbed by a society friend who is managing the business and who is trying to marry her. On his return matters are quickly straightened out and the wife and husband are together in a clinch at the end of the picture.

Mayo gives a rather clever performance, but the nasal makeup is quite palpable on the screen. Miss Breamer is all O. K. until she tries to emote when she is informed of her husband's supposed suicide, then she flops. The direction does likewise in the last reel of the picture. *Fred.*

HER MAD BARGAIN

"Mad Bargain" is right. The bargain consists of a girl's accepting a gift of \$50,000 on the spur of the moment from an artist under the supposed condition that she spend it in a year and then commit suicide in order that the artist may collect \$75,000 on her life insurance. Her bargain is mad enough, but what of the artist who would survive and face prosecution for a conspiracy for fraud? The story is absurd because its foundation is false and implausible. Everything of characterization and incident that is built on the framework is ruined because the planting of the whole situation won't bear examination.

The whole thing falls down on this point. If you can accept this wild condition you can swallow anything and the rest of the picture will be interesting, but if you decline to acquiesce (and who wouldn't?) what's the use. All the preparation is crude. The heroine is forced to become an artist's model when the death of her benefactor turns her out into the world from a home of luxury to earn her own living. The artist is a cad and makes dishonorable approaches. She takes flight to another artist on the floor below, and he protects her from her pursuer. In a paroxysm of shame and discouragement she attempts to commit suicide by jumping from the studio window, and the second artist gives her the fifty grand. Of course, the year is up, Alice has a change of heart and agrees to marry Tom, the sensational giver-up, and they are married.

It's a pity the base of the story is so weak, for the picture has been very well done in all other respects. There are some splendid interiors, designed with utmost skill, and the light effects throughout are highly artistic. Also the players act easily and convincingly, and there are incidental touches that are highly effective. For example, there is a capital bit of sentiment in the use of an amusing youngster and several pet animals. All these points of excellence, however, are wasted for the central situation—the element from which the whole tale grows—sets up a resistance in the mind of the spectator that makes him absolutely refuse to accept the people or the incidents seriously. Sentiment gets a reverse twist, because it has its roots in a situation that is essentially farcical, and the drama takes its color of travesty from this absurd angle. *Rush.*

THROUGH A GLASS WINDOW

May McAvoy is the dainty doughnut dipping star of this Realart that is being released by Famous Players. It is a corksling little picture of New York's east side life as the audiences in the hinterland undoubtedly like to believe it is, and therefore the picture should be a pleasing one to that type of movie fan. The story is a cute tale that was evolved by Olga Printzlau, and Maurice Campbell directed the offering.

The production suffers from the common trouble with all Realart pictures. They have to be made within a certain figure, and therefore street scenes and sets that have seen service on other occasions must be called into use.

Miss McAvoy, however, makes a charming little head of the family for screen purposes. She is the doughnut wielder who lives with a widowed mother and younger brother, who sells papers. The kid gets into bad company, shoots craps and finally resorts to robbery, but only to get sister out of a nasty jam. He is pinched and sent to the reformatory, and sis in the meantime opens a doughnut joint of her own and takes all the business away from the man who formerly employed her and accused her of being a crook. The result is that she has a neat little business going by the time her brother gets out of the can and turns it over to him while she goes off and marries a wop vegetable peddler.

Raymond McKee plays the lead opposite the star with comedy effect. Burwell Hamrick, a youthful player, is her brother and manages to get over his points nicely. Carrie Clark Ward and Fannie Midgely both contribute character old women that held interest, especially the comedy work of the former.

In sets the picture does not show any expense; the big street scene, with the elevated road, etc., has been seen time and again and is as familiar almost as one of the real corners in the city. Perhaps in time out-of-town fans will come to New York and get lost trying to find the actual location. *Fred.*

COAST FILM NEWS

Los Angeles, April 26.

Reve E. Houck, Thomas H. Ince's studio manager, entered politics last week by winning a seat on the Culver City Board of Trustees.

During their playing engagement at the Mason opera house here Kolb and Dill were the guests of several house parties tendered by members of the picture colony. Among them were Dr. H. W. Martin, prominent physician; Guy Price, dramatic editor, and Mr. and Mrs. Sessue Hayakawa.

Al Christie will sail for Europe at the completion of his present Dorothy Devore comedy. H. D. Edwards, production manager for Christie, will also make the trip.

Bobby Vernon has filmed "A Hickory Hick.".

Marie Prevost is back from New York and busy with a new picture.

A. C. "Curley" Stecker, animal trainer, has returned to Universal.

Reginald Denny is busy with more installments of "The Leather Pushers." Virginia Valli is another star keeping busy at U.

Neely Edwards' latest comedy is titled "A Royal Flush." Laura La Plante and Julia Leonard support the star.

Another unit production manager has been appointed at Universal City to work with Martin Murphy and M. K. Wilson under the supervision of Irving C. Thalberg. Charles P. Stallings is the man. He has been supervisor of the location department for some time.

Fire caused by spontaneous combustion wrecked the interior of the

Bloom film laboratory, 7520 Sunset boulevard, last week, doing damage estimated at \$20,000. A pile of old films becoming ignited when the sun's rays focussed through a skylight is said to have made the flame.

Cecil B. De Mille, director general for Paramount, received front page publicity in coast dailies last week when a report circulated that his famous \$25,000 diamond ring had been stolen. The ring had been misplaced by the director and was found a few days later by a Japanese butler. The stone has been used in many Paramount pictures, but has never been worn in a ring setting.

Irving Ackerman and Sam Harris, western managers for Loew, visited here last week for the purpose of securing a number of prominent film stars to attend the opening of the Warfield theatre in San Francisco May 1. The showmen are said to have gained the consents of 50 film-celebrities to appear at the opening. Viola Dana, Metro star, will head the party.

Walter Hiers left last week for Kansas City, where he will commence a special personal appearance tour.

Rex Ingram is soon to leave for New York, where he will further plans for "Tollers of the Sea," his next Metro special.

Trial of the \$10,500 damage suit brought by H. A. Morgan, picture actor, against the William Fox Vaudeville company for alleged breach of contract was begun here last week. Morgan alleges that he entered into an agreement, by the terms of which he was to receive \$250 a week.

GOOD NEWS!

Here's "Our Star Dick" again in a new one!

It has the big punch!

It has the heart interest!

It combines a big star with a big story taken from a Broadway success!

We've seen it—and it's got the goods!



INSPIRATION PICTURES, Inc.

CHARLES H. DUELL, President

presents

Richard Barthelmess

in his third big feature for First National

"SONNY"

From the play by George V. Hobart; adapted by Francis Marion and Henry King

Directed by Henry King

A First National Attraction



EASTER WEEK BRINGS BOOST FOLLOWED BY ANOTHER SLUMP

Broadway Exhibitors Cheered by Post Lenten Jump in Business—Gloom in Wake of Current Week's Let-Down—Still Have Hopes

General business in the bigger theatres along Broadway took a decided jump last week. Some of it was undoubtedly due to the bigger picture attractions that were offered in at least two of the houses, and somewhat to the fact that the Lenten season was over. The exhibitors were cheered and preferred to look at it as a return to something like normal conditions rather than due to the strength of the attractions they were offering. This week, however, there came a slump that must prove to them that it was the pictures rather than the condition. The only house that is holding last week's pace is the Capitol, which has "The Great Adventure," which has been billed for four weeks in advance.

The other houses generally are feeling a slump. The Strand, holding over "Smilin' Through," is not getting near the play that it received last week, while the Rialto and Rivoli are both somewhat behind last week's figures. The smaller houses are finding this week a most horrible slaughter.

Lewis J. Selznick has taken over the Criterion for this and next week to present "Reported Missing," after which the house will become a regular again in the Famous Players chain, and instead of playing pictures for a run will change weekly, taking second run after the Rialto and Rivoli. This is to continue until the fall.

The estimated gross for last week was:

Cameo—"Sisters" (Cosmopolitan-American). Seats, 550; scale, matinees, 55c.; evenings, 75c. Last week the third for this feature. Managed to top the previous week, getting \$5,100.

Capitol—"Fascination" (Metro). Seats, 5,300; scale, matinees, 35c., 50c.; evenings, 55c., 85c., \$1. Mae Murray star. Picture got a great break from the start and topped even what the house expected it would do on the week, the gross going to \$40,500.

Central—"Your Best Friend" (Warner Bros.). Remained at the house for second week, but fared rather badly, getting only a little above \$3,500 on the week. The Central is surely proving that it is not a picture house. "My Old Kentucky Home" brought in this week.

Criterion—"Loves of Pharaoh" (Famous Players-Special). Closed a run of eight weeks with a \$7,000 gross. "Reported Missing" current attraction for two weeks.

Rialto—"The Good Provider" (Cosmopolitan-Paramount). Seats, 1,960; scale, 50c., 85c., 99c. Moved down from the Rivoli, where it played previous week to \$22,500; topped this by \$200 on the week at the house further downtown.

Rivoli—"Is Matrimony a Failure?" (Famous Players). Seats, 2,206; scale, 55c., 85c., 99c. All star cast. The business dropped here more than \$5,000 under what the house got the previous week, the gross being \$17,000.

Strand—"Smilin' Through" (First National). Seats, 2,989; scale, matinees, 30c., 50c., 85c.; evenings, 60-85c. Norma Talmadge star. Picture proved a knockout for the first week, the house drawing almost \$33,000. Held over for the second week, but business not touching that of first week.

VIENNA COLONY GROWING

Bert Seibel, formerly associated with Tom Ince sailed Tuesday on the Mauretania to join Tom Walsh in Vienna to become associated with the Sascha Film Co. Walsh is now director-general for the Sascha, at present making a picture starring Albertina Rasch, Bert Cann, formerly Ince's cameraman, and Rena Randolph of the Fox Film stock company, will join Walsh's company on the next boat sailing.

Walsh, formerly of the Walsh-Fielding Productions, says the film colony centered around Vienna is gradually growing with the acquisition periodically of new blood by way of American directors and picture technicians and experts.

The Sascha is intent on marketing high grade, production for continental and American markets.

"THE PANIC" IS ON IN LOS ANGELES

Business Goes Blooey After Easter—"Silent Call's" Drop at Miller's

Los Angeles, April 26. It seems as though "the panic is on" as far as business in the local picture houses is concerned. The expected comeback after Easter did not materialize. Instead, a further slump arrived which sent the majority of exhibitors scurrying for cover.

"The Silent Call," at Miller's, took a terrific drop, although still going along at a clip that means a profit for the house. "Pay Day" at the K. Omar did good business, considering the conditions, and is being held over.

"Orphans of the Storm," at the Mission, managed to hold up nicely in its third week, but will be bumped this week.

All the other houses, with the exception of Grauman's, look to be up against it this week. That house, however, got off to a good start this week with Wallace Reid in "Across the Continent."

Estimates for last week:

Grauman's—"The Lane That Had No Turning" (Paramount). (Seats 2,300; scale, mats. 35, eves. 55). Agnes Ayres and Theodore Kosloff featured. Special prolog, "At the Old School House," staged by Sid Grauman. Mr. Grauman's weekly prolog popular. Got \$13,200.

California—"A Virgin Paradise" (Seats 2,000; scale, mats. 25-35, eves. 37-55). Pearl White star. Elinor's 50-piece orchestra permanent attraction here. Drew \$10,000.

Kinema—"Pay Day" (United Artists). (Seats 1,800; scale, mats. 23, eves. 40). Charles Chaplin star. Business picking up at this house past few weeks, but still off color. "Pay Day" got off to dandy start. Around \$7,800.

Mission—"Orphans of the Storm" (United Artists). (Seats 800; scale, mats. 55, eves 55-80, logs \$1.50). D. W. Griffith's latest picture doing great business and established house record for two weeks. In third week, going strong.

Grauman's Rialto—"Find the Woman" (Paramount). (Seats 800; scale, mats. 35, eves. 55). Alma Rubens star. Gross \$7,700.

Miller's—"The Silent Call" (First National). (Seats 800; scale, mats. 30, eves. 40). Picture in 11th week, going along at neat pace, holding up to preceding weeks, with outlook great for final splash. Pulled \$5,000.

INJUNCTION AFFIRMED

The Appellate Division late last week affirmed an injunctive order in favor of the Essanay Film Mfg. Co. and the Warner Brothers restraining the Parrot Films, Inc., from releasing in the United States and Canada 10 Charles Chaplin comedies including "Shanghaied," "His Night Out," "The Tramp," "In the Park," et al. Essanay accuses Parrot of having derived large profits from their exhibition in North America contending the defendant has only been ceded the foreign rights.

Essanay asks for an accounting of the profits and a replevin order for the 10 comedies. The Warner Brothers are the sole authorized United States and Canada distributors, according to the complaint.

The Appellate Division has affirmed the injunction with leave to the defendant to serve an amended answer upon payment of court costs.

Murray Going Back to Work Charlie Murray, Mack Bennett comedian, is going back to the coast to resume film work. He has been appearing in vaudeville for several months, and also making a number of personal appearances.

Murray is to leave for the coast within the next two weeks.

BOSTON FILM TAKINGS REVIVE AFTER LENT

Good Indoor Show Weather Keeps People Away from Summer Parks

Boston, April 26. The depression at first run houses during the last week of Lent was wiped out last week, and in every instance there was a gain. In one case, the Park, the business was doubled, with "Orphans of the Storm" that played so long at the Tremont earlier in the season at higher prices.

The State did not continue the "Four Horsemen," for this week, despite the fact that a whale of a business was recorded for it last week. It swung back again into the conventional first run showing. The house also discarded the policy of playing a special act in support of the film.

One of the elements that made for good business last week was the weather. Although many of the summer parks opened for the season on April 19, the weather was distinctly against the outdoor amusements and the picture houses got the break.

Loew's State—"The Green Temptation" with Betty Compson for the feature picture, with "The Man Under Cover" with Herbert Rawlinson as underliner. House did in the neighborhood of \$11,000 last week with "The Four Horsemen." Plays 25-50 top with a seating capacity of 4,000.

Park (40-60 top). Showing for the second week "Orphans of the Storm." Holdover of this film at popular prices justified because of the showing of the film during the first week in there, it doing about \$10,000 gross, double the business recorded for the revival policy that was featured at the house the last week of Lent.

Tremont Temple (2,400 capacity; 28-40). "Monte Cristo." Seventh week. Plays booked into this house are generally for long runs and the house gets patronage from out of town patrons. It is credited with doing a gross of \$5,000 last week, which is about \$1,000 better than previous week.

Modern (capacity 800; 33-40). "Pay Day." Simultaneous release with the same film in Gordon houses that play vaudeville. Did a whale of a business at the first of the week with the latest Chaplin release, the showing of this picture being much more restricted than has been the case with Chaplin films in this city lately. "Yellow Men and Gold" is the supporting film. Did \$5,000 last week with "The Face Between" and "Bobbed Hair."

Beacon. Capacity and scale identical with Modern. Gross for last week same as Modern.

KNICKERBOCKER PLEAS

Indicted Men Appear to Plead Not Guilty in Theatre Catastrophe Case

Washington, April 26. The five men recently indicted by the Grand Jury on a charge of manslaughter because of the collapse of the roof of the Knickerbocker theatre all entered a plea of "not guilty."

John Howard Ford, contractor for the steel work; Richard G. Fletcher, foreman of the contracting firm in charge of the cement work; Donald M. Wallace, foreman for the building contractor, and John R. Downman, assistant building inspector at the time the theatre was constructed, appeared before Justice McCoy.

Reginald W. Geare, architect of the building, did not appear in person, but was represented by his attorney, Daniel Thew Wright, who filed a motion to quash the indictment as to Geare on technical grounds. Attorneys for the other defendants were granted 20 days to file demurrers or to take other legal steps.

District Attorney Peyton Gordon appeared for the government, while Attorneys George P. Hoover and Barnard and Johnson represented Mr. Ford; Attorney W. C. Sullivan, Mr. Wallace; Attorneys Wade H. Ellis and Abner H. Ferguson, Mr. Fletcher, and Attorney C. D. Garnett, Mr. Downman.

Considerable interest is being manifested in the trial, there being a large crowd gathered in Justice McCoy's courtroom.

LIVE WORK DRAWS

Good Bills, Heavy Advertising and Extra Attractions Do Business

Kansas City, April 26. It looked like old times around several of the picture palaces last week, business being better than for many weeks. As in previous weeks the Newman and Harding interests used unusually large newspaper space in boosting their respective attractions and each was rewarded with increased business.

The greatest draw was at the Newman with "A Connecticut Yankee." This was the first time for the Fox comedy film and long lines waited for admission. At Harding's No. 1 house, the Liberty, but a few doors away, "School Days" proved almost as popular. This film was strongly circused. A little red schoolhouse with a loudly ringing bell was built over the entrance of the theatre and another school house on a huge auto truck was a street ballyhoo. The film was held over for the second week. The other Harding house, Doric, had Eugene Dennis, the "Wonder Girl," for her third week, together with "Love's Boomerang," to remarkable business, while the Newman second house, the Royal, with "Bought and Paid For" and Chaplin's "Pay Day" for the second week, was among the Big Four when the money was counted.

Newman—"A Connecticut Yankee" (Seats 2,000; scale, mats. 35; nights, 50-75). Well received. Capacity business; best for several weeks.

Royal—"Bought and Paid For" (DeMille production). (Seats 900; scale, 35-50). Agnes Ayers and Jack Holt, co-stars, with Walter Hires in the comedy role. Picture of exceptional dramatic strength. Chaplin's "Pay Day" extra attraction, having been sent from the Newman for second week, and was instrumental in heavy business all week.

Liberty—"School Days" (Warner Brothers' production). (Seats 2,000; scale, 35-50c.) Wesley Barry, heavily featured, and as he was at an opposition house week previous in person, personal advertising helped. Business was big and film held over for second week.

Doric—"Love's Boomerang" (Paramount special). (Seats 1,000; scale 50.) Ann Forest and David Powell featured in this Paramount offering. But little attention given picture, as all efforts were centered on Eugene Dennis, the "Wonder Girl," third consecutive week. The girl continued to draw and business held up to a top level. For current week house will try and duplicate its first sensational run of about year ago with "Micky."

Other films of the week at downtown houses were "Lady Godiva," Empress; "Island Wives," Pantages; "Trailin'," I-cws; "Prophets Paradise," Mainstreet.

NEW UTICA HOUSE

Utica, N. Y., April 29. W. H. Linton, lessee of the Hippodrome, announces he has secured title to the theatre property in Lafayette street, and that the Hippodrome will be razed to make way for a new motion picture house. It is rumored that the Nova Operating Company of Watertown is seeking to make affiliation with Mr. Linton, but no deal has been closed.

Plans for the new house call for a seating capacity on the first floor of 1,300. There will be no stage, all available room being taken up by the auditorium. Mr. Linton is treasurer of the Motion Picture Theatre Owners' Association of New York State and controls the theatres in Little Falls and Herkimer.

MAE BUSCH'S DIVORCE

Los Angeles, April 26. Mae Busch, film player, known in private life as Mrs. Mae Busch McDonald, last week filed suit for divorce against Francis J. McDonald, charging desertion and wilful neglect. Miss Busch charges that her husband left her December 1, 1919, and has since lived apart. She alleges he has failed to provide for her since their marriage. Miss Busch is at present working on a Goldwyn feature. Her husband is also a member of the picture colony.

THOS. H. INCE ILL

Thomas H. Ince is confined to his apartment in the Hotel Ambassador through illness. Ince arrived here recently to negotiate for the release of his product through First National, since his withdrawal from Associated Exhibitors.

GROSS RECEIPTS ARE UP DESPITE AVERAGE FILMS

Philly Houses Experiencing Rebound—Screen Material Has Dwindled

Philadelphia, April 26. Business in the bigger film houses reflected the natural rebound following Holy Week, but the upward boost was not so much as it might have been because there were few big pictures brought in.

After a period of big features around the Christmas holidays and lasting up to the end of January, film material has dwindled down to the commonplace here, with one week as the limit for most pictures.

Both the Karilton and Stanton, the Stanley company houses which have been limping badly, showed improvement with pictures that had no big names to offer. The Aldine, with a similar picture, in its second week, also picked up a bit, but not enough to cause encouragement.

The Stanley with Mae Murray in "Fascination" did its best business of the past six weeks and showed a definite improvement over the last Murray picture, although that was accompanied by a personal appearance. The dailies were kinder to the new one.

This week the Stanley resumes its policy of featured novelties, this time with the Clavilux color organ. At present writing this is the only house in town which makes a practice of making any kind of a play on the subordinate features.

Estimates for last week:
Stanley—"Fascination" (Metro). Mae Murray feature more kindly received by dailies here than any of recent features of stars, and with the natural jump of business did nicely after slow start Monday and Tuesday. This house has removed most of its loges and substituted seats to get bigger capacity, with evident expectation that business will boom this spring. "Fascination" did about \$27,000. (Scale, 35c.-50c., matinees; 50c.-75c., evenings; capacity, 4,000.)

Aldine—"Hail the Woman" (First National). (2d week). Ince feature given good boost with presence of producer himself at opening, and advertising, but never did big business, though showing improvement last week over first. Theodore Roberts well liked here. "Sheik's Wife" in this week with "Fair Lady" to follow, with Betty Blythe appearing in person. \$7,500. Capacity, 1,500; scale, 50c.-75c.)

Stanton—"Where Is My Wandering Boy Tonight?" (Ziedman). (2d week). Big play made on this independent feature by Stanley company to boost sagging house. This type usually put in lower Market street house, but experiment was tried in this case. With general improvement all along line, film showed gain over "The Golem" and "Footfalls," two recent flops at this house. \$9,500. (Capacity, 1,700; scale, 50c.-75c.)

Karilton—"Is Matrimony a Failure?" (Paramount). Some papers panned, others praised feature. Lack of big names hurt, though word-of-mouth advertising boosted business after Wednesday. House advertised Lois Wilson, though hers was small part. This house, having about the best location of any in city, is in a strange predicament. Business has been way off there all winter; house never did get properly started. Aimed to pattern after the tiny Arcadia a block above, it has not caught class shopping patronage except in the case of "Peter Ibbetson" and "Fool's Paradise." About \$6,500 last week. (Capacity, 1,100; scale, 50c.-75c.)

Palace did nice business with "Bought and Paid For," which formerly played two weeks at Karilton; Victoria, with Tom Mix, a good star for this drop-in house on lower Market street, tilted business up decidedly. The Arcadia with Pauline Frederick in "Two Kinds of Women," a film that was called by the critics below her merits, did fair business.

Seena Owen Replies

Los Angeles, April 26. That Seena Owen, in private life Mrs. Signe Auen Walsh (wife of George Walsh), is to fight the two defamation of character charges filed against her by Estelle Taylor is made a certainty with the filing of a demurrer to Miss Taylor's complaint. Miss Taylor was named as co-respondent in the divorce suit filed recently by Miss Owen against her husband.

SHARING TERMS AND DRAWING ACCOUNT FOR NEW R-C STARS

Ethel Clayton, the De Havens, and Carey Will Have Financial Interest in Productions by Deal with P. A. Powers

Los Angeles, April 26. The acquisition of Ethel Clayton, Helen Jerome Eddy and Mr. and Mrs. Carter was announced by P. A. Powers, managing director of the re-organized R-C Pictures corporation, prior to his departure for New York and a conference with Eastern producers and exhibitors. Besides these new stars R-C will have Harry Carey, whom it has already been reported deserted Universal for the Powers organization, and Doris May. Robert Thornby, Val Paul and Malcolm St. Clair are the initial directors to sign up. Chester Bennett productions and Ray Carroll pictures will also be under the R-C banner in the future. The entire plant, including the independent producers and the stars, will work under the R-C co-operative plan as recently made public by Mr. Powers. The company, it is understood, will finance the projects while the stars will furnish their time or in some cases have a financial interest, and in return be on a drawing account until the picture brings results at the exhibitor's box office.

These deals made here by Mr. Powers during the past two weeks are the first of a string of vital changes and new moves to be made by R-C. With Pauline Frederick gone and Sessue Hayakawa on the outs, R-C has but Doris May remaining from the old regime. Harry Carey came over, as was expected for some time, because of his connections with Mr. Powers, who has been doing Carey's business since the old Universal days when Powers was treasurer of that organization.

Jane Novak goes to R-C under Chester Bennett, with whom she is now busily engaged on a new production. Bennett has been signed to produce six features a year. The initial picture is "The Snowshoe Trail," now under construction at the United studios, which studios have a working agreement with R-C. Mr. and Mrs. Carter De Haven have already started on their initial production under the new officials. Harry Carey is making the first of a series of six annual Western features. "The Combat" is his picture. Miss Clayton is also to make six features yearly. She will continue with her program at once. Doris May, who has elevated to stardom through her work with Douglas MacLean, is about to start her sixth R-C production, tentatively titled "In Search of a Thrill." Helen Jerome Eddy returns to the screen as the star for Ray Carroll, who has been associated with Thomas H. Ince and Cecil De Mille in an advisory capacity.

Val Paul is directing Harry Carey. Robert Thornby as yet has not been assigned his picture. As predicted exclusively in Variety two weeks ago, Sessue Hayakawa is temporarily through with R-C. However, there is much talk that the Jap star will soon be at work again. He filed suit last week against R-C for \$92,000, alleging that on July 15, 1921, he signed a contract calling for two or more pictures and that this was to hold until August 1, 1922. He further alleges that the contract was broken by the defendants April 1 of this year, when the company failed to go through with their agreement without cause.

The \$92,000 asked represents some back salary and the money Hayakawa states is coming him for the remaining months of the contract.

GORDON OFF EXEC. COMMITTEE

The return of the executives of First National to New York from the West Baden convention was somewhat delayed. They were expected back Tuesday, but until late that afternoon had not arrived.

In general there was much speculation regarding what was accomplished at the Indiana resort. The election eliminated Nathan Gordon of New England from the executive committee, with E. V. Richards succeeding him. Gordon was reported back of a movement to bring about a change in the executives of the organization.

GOLDEN GATE'S SUCCESS WORRY FRISCO HOUSES

Orpheum, Jr.'s. New Theatre with Vaudeville and Feature at 50c.—Cutting Granada

San Francisco, April 26. There has been no apparent improvement in the box office receipts at the various pictures houses since the Lenten season.

D. W. Griffith's "Orphans of the Storm" at the Strand is the film leader. The other houses are at a low ebb, but indicating a gradual return to normal.

The phenomenal success of the new Orpheum Junior, the "Golden Gate," which is playing vaudeville in conjunction with a first-run feature film, at 50 cents top, has cut into the business of all the first-run Market street houses. The Golden Gate's business continues at a steady pace. Other managers are beginning to worry. The house to feel the Golden Gate's "cut in" the most is the i.e.w. Granada, where 90 cents top prevails.

Estimates for last week: California—"Bought and Paid For" (Paramount). Seats 2,780; scale 50c., 75c. and 90c. Agnes Ayers and Jack Holt starred. Added attraction, Boris Petroff and company of 25 in Russian ballet. Around \$15,000.

Granada—"The Green Temptation" (Paramount). Seats 3,100; scale 50c., 75c. and 90c. Betty Compson, star. Also spectacle, entitled "1906 and '22," with 30 people in four scenes. Business showed marked improvement, over \$15,000.

Imperial—"Turn to the Right" (Metro). Seats 1,425; scale 35c., 50c. and 75c. Feature was to have been held for two weeks, but ran called off because first week proved highly disappointing. Only \$6,000.

Strand—"Orphans of the Storm" (United Artists-Griffith). Seats 1,700; scale \$1 and \$1.50. Special prices for this engagement. Getting biggest business in town, but even that below expectations, with \$16,000 registered.

Tivoli—"The Seventh Day" (First National). Seats 2,200; scale 40c., 75c. Richard Barthelmess, star. Last week \$8,500.

JERSEY THEATRES SUNDAY

Newark, N. J., April 26.

The new Tivoli and Central theatres were allowed to open yesterday (Sunday). This is the first time that theatres in the Roseville section have been permitted to open on Sunday and the action will undoubtedly cause trouble. The New Jersey law prohibits such performance but it has been the custom to allow the downtown theatres (except legitimate) to open Sunday provided a small percentage of the receipts are given to charities. When Fox built the American in the Clinton Hill section he attempted to show Sundays but was kept closed by the police. As the Tivoli and Central are not located in districts any more given over to business than the American there will probably be a howl from Fox. This may bring on a general attack from all the residential theatres, the proprietors of which have long been bitter over what they feel is an unfair action on the part of the police.

In explaining his surprising reversal in the case of the Roseville theatres Director Brennan, the head of the police, said that the Federation of Churches had withdrawn their objection to the Sunday opening of the Central and so he allowed both houses to open.

GRIFFITH HASTENS BACK

London, April 26. D. W. Griffith and Albert Grey, his general manager, have engaged passage on the "Homeric," sailing today.

BUFFALO PICKS UP; LAYAFETTE'S BEST WEEK

Did \$13,000 with "Wandering Boy"—Hip Slopes Off—Loew's Gets \$11,500

Buffalo, April 26. Buffalo business, which hit rock bottom Holy Week, rocketed to the skies last week. Fair and warm Easter Sunday started ball rolling to overflows. Lafayette reported Monday biggest day in its history, due to Polish holiday, with house getting heavy draw from that section. Cool weather giving everything big play, even neighborhood theatres running on high. Loew's and Lafayette close to capacity all week with latter half turn-away. Latter house out in the lead to corking week's business.

Estimates for last week: Lafayette—"Where Is My Wandering Boy Tonight?" (Capacity 3,400; scale, matinees, 25-35; nights, 30-50c.). One of the biggest weeks house has had. Picture tawdry, with little to recommend it save name. High-priced vaudeville bill, but badly arranged and presented. Downstairs business continuing strong with balcony off. Minor, organist, talk of town and growing in popularity, acknowledged biggest draw on local trial to around \$13,000.

Loew's—"Sky High" and vaudeville. (Capacity 3,400; scale, matinees 20c; nights, 30-40c.) Rounded out excellent week. Mix picture winner, chock-full of thrills. Always good draw here, this latest Mix elicited more than usual comment. Vaudeville ordinary. House still tacking cards in downtown section with good results. Also using newspaper space liberally. Around \$11,500.

Hipp—"Her Husband's Trade- Mark," first half; "The Law and the Woman," last half. (Capacity 2,400; scale, matinees 15-25; nights, 30-50c.) Running at about anticipated pace. Both pictures well spoken of, but did not get any sensational play. House at present appears to need some permanent outstanding feature to keep it in running during off spells. "Smilin' Through," chalked up for present week, got some of best publicity seen here in many a day. Around \$9,000 last week.

CHECKERS WITH FILMS IN CHI'S BIGGEST HOUSES

Holding Releases Rather Than Features—"Wild Honey" Stops

Chicago, April 26.

The bookers seem to be playing checkers with the film houses. In some cases films have been changed twice weekly where the full week policy is in force; other times, films very frequently leave before their booked time expires. There are no feature films in Chicago this week, as "Orphans of the Storm" left, leaving the "Four Horsemen" to finish its third week of the run with no competition. After this week the important picture houses will shelter releases rather than features, according to present bookings. Freak weather made its appearance in the way of hurricanes, dampness and snow combined.

Estimates for the last week: "Four Horsemen" (Metro) Roosevelt, 3d week. Unusual run, and clipped up goodly sized gross at popular prices. Leaves behind pot of money, after tacking up biggest week's gross this house has experienced. Exited with gross of \$12,000. "Wild Honey" (Celebrated) Randolph. Priscilla Dean featured, just finished week. First run, but did not induce heavy gross. Marked time to tune of \$7,000.

"Sisters" (Cosmopolitan) American. Chicago. With this film generally released throughout the country, it had strong competition to meet in way of a record. In this mammoth house backed up by pages of publicity and advertising "Sisters" went over, regardless of weather handicaps. Completed one week; length of stay any film has had at this house. Climbed up around \$39,000.

The Children's Matinee Assn., a handler of films, has moved to 221 West 14th street, New York.

PITTSBURGH HOUSES HELD OVER SAME BILL

Grand and Liberty Lead with "Smilin' Through"—Old Mellers at Duquesne

Pittsburgh, April 26. The same program that filled both the Grand and Liberty last week for some of the best returns in several months was held over. "Smilin' Through" aroused more favorable comment here among the laymen than has been noted for some time. The Grand brought "Pa; Day" back as an added feature, and with both films is maintaining a comparative advantage over competitors. Estimates for last week:

Grand—"Smilin' Through" (1st Nat.). (Seats 2,500; scale, 25-40-55.) Norma Talmadge. Week started off at steady pace and by Wednesday daily receipts were mounting around \$4,000 mark, with result smaller houses in vicinity suffered slight depression. About \$21,750.

Olympic—"Green Temptation" (Paramount). (Seats 1,100; scale, 25-40.) Betty Compson. This house perhaps does more advertising than any other, with huge signboards all over town flashing features. Picture drew comparatively strong in face of tiff opposition. About \$8,900. Liberty—"Smilin' Through" (1st Nat.). (Seats 1,200; scale 25-40-55.) Norma Talmadge. With more neighborhood element to draw from, results were as heavy as looked for. About \$11,000.

The bizarre announcements attending the "blood and thunder" productions of old are being used by the Duquesne management, which held "Ten Nights in a Barroom" over for second week, with John Lowell featured, and desired element responding in healthy numbers. The Olympic announces an extra feature next week in the shape of saxophone sextet.

HOLY DEACONS

See Congregation Walk Out as Star Feature Fails to Appear

Nashua, N. H., April 26.

Owing to objections of the deacons of the First Baptist Church of this city to the proposed appearance of Virginia Pearson, the film actress, at this church Sunday night, the pastor, Rev. Archibald, was forced to withdraw his invitation to Miss Pearson, who was to have addressed the congregation on "Efforts to Raise the Moral Standards of the Stage."

In anticipation of Miss Pearson's appearance the church auditorium was filled by a record crowd. For the first time in years it was necessary to turn people away. When it was announced that the actress would not be permitted to speak many of the congregation left. The deacons gave no reason for their objection other than that they believed they had "acted for the good of the church."

Miss Pearson, at her hotel here, seemed to take the snub in good part. "I don't believe you can blame them," she said, discussing the deacons, "they really think that the stage people are damned forever, and that all actresses when they die are led howling away to their punishment by a devil with horns and a forked tail. It seems narrow and bigoted to me, but after all it's their church. I wouldn't have thought of going there, anyway, unless Pastor Archibald had asked me."

NEILLAN SERVED ON SAILING

Marshall Neillan was served Saturday as he was boarding the "Homeric," en route for England, with a summons in a \$100,000 damage suit by the Associated Producers, Inc. Nathan Vidaver, acting for the A. P., states the action is for damages arising from Neillan's failure to deliver his productions for release through Associated Producers.

Neillan last week signed a contract with Goldwyn.

Simultaneously Neillan was served with notice to satisfy two \$10,000 subscriptions to the capital stock of Associated Producers, Inc., which had fallen due.

Agnes Egan Cobb returned to her duties as general sales manager of the Concord Film Co., last Monday, after an illness of six weeks.

WASHINGTON HOUSES DON'T COME BACK

Fail to Recover After Holy Week—"Over the Hill" Disappointing

Washington, D. C., April 26. Things in the pictures didn't "come back" as anticipated following Holy Week, although possibly hopes were held too high. This was particularly true of Fox's film, "Over the Hill," at the Rialto. It didn't catch on, and was only continued for one week.

Estimates for last week: Moore's Rialto—(Capacity 1,900). "Over the Hill," with Mrs. Carr appearing in person. Scale, Sunday, 55c. Other days: Morning, 30c.; afternoon, 40c.; evening, 55c. About \$12,000.

Loew's Palace—(Capacity 2,500). Bert Lytell, "The Right That Failed"; second half, Bebe Daniels in "The Game Chicken." From observation it looked that the Bebe Daniels pictures did the better business. Scale, 20-35c. mat., 30-40-50c. night. Approximately \$12,500 on week.

Loew's Columbia—(Capacity 1,200). Mae Murray in "Fascination." Held for second week. Scale, 35c. mat., 35-50c. night. About \$9,000.

Crandall's Metropolitan—(Capacity 1,750). Double bill, Richard Barthelmess in "The Seventh Day," and Charlie Chaplin in "Pay Day." Business as expected materialized, this house exception. Scale, 20-35c. mat., 35-50c. night. Approximately \$10,500.

CONVENTION SWITCHED BECAUSE OF FIRE

Hotel Washington to Be New Headquarters—Delegates Named

Washington, April 26.

Plans for the Motion Picture Theatre Owners' convention to be held here May 8 to 12, due to the fire early Sunday morning at the Willard, have had to be considerably changed. It was the original intention to hold the various meetings in the famous ball room of the Willard, but this was utterly ruined by the fire which was one of the most spectacular Washington has seen in years. It being necessary to have practically the entire fighting equipment of the fire department of the District called out before it was gotten under control.

The Convention Committee has switched all activities to the Washington Hotel ballroom and are installing amplifiers to make the various addresses distinguishable throughout the room there.

Plans to entertain the visiting convention delegates and their wives and families was discussed at a meeting of the local committee held in the office of Harry M. Crandall on Monday. Lawrence Beatus, chairman of the entertainment committee, is making elaborate plans for the entertainment of the wives of the delegates, and the program as now laid out includes a motor trip to historic Mount Vernon, as well as a theatre party.

Delegates from this city to the convention are Julian Brylawski, chairman; Harry M. Crandall and William C. Murphy, with Sidney B. Lust, Lawrence Beatus and Morris Davis named as alternates.

FILMS BOOST NOVELS

Librarians Declare Screen Stimulates Reading by Public

Watertown, N. Y., April 26.

Demand for books from which motion pictures were made is exceeding the supply of the Flower Memorial library here.

The books most in demand are "The Four Horsemen of the Apocalypse" and "The Three Musketeers." Librarians say that the movies are doing more to stimulate reading these days than anything else.

Pat Campbell, who has been press representative for the George Tyler enterprises, has been appointed exploitation manager for the United Artists. Campbell will have charge of the operation of all road companies and the exhibition of the concern's super feature films.

N. A. M. P. I. PASSING IN A FORTNIGHT; ASSOCIATION QUILTS IN FAVOR OF HAYS

Brady Silent Regarding Future—Elliott Doesn't Admit Deal with Hays—New Organization's Books Opened

Within a fortnight the National Association of the Motion Picture Industry will in all likelihood be a thing of the past. The general indications this week were that the affairs of the N. A. M. P. I. would be practically cleaned up and done away with within ten days or so, and that the first real big association of the picture industry would cease to function.

During the week repeated attempts to obtain direct word from William A. Brady as regards the future of the N. A. M. P. I. were without avail, although at the offices of the association, Frederick Elliott, executive secretary, admitted that affairs were pointing to such an end. Regarding his personal activities in the future Mr. Elliott refused to say anything, even when it was intimated he might become one of the factors to assist Mr. Hays in the newly formed Pro-

ducers and Distributors' Association.

The cleaning up of the affairs of the N. A. M. P. I. will mean the association will have to pay off a number of obligations to the extent of some \$70,000 which amount is represented by outstanding indebtedness due them from various producers and distributors of the association. As soon as this is accomplished the organization will cease to exist.

With this information in hand Will H. Hays was asked Tuesday whether an arrangement had been perfected, whereby his organization would take over any part of the old association, its effects, personal or membership other than those already members of the Hays' association. He stated that no such plans had been gone into. He did state the books of the new association were now open to membership to any producers or distrib-

utors who cared to join under the by-laws of that body.

What members of the old association will avail themselves of this is a question. Many of the so-called independents, members of the old association, will cast their lot with the new body. That First National, United Artists, and D. W. Griffith are to join is almost taken for granted. Griffith is said to have stated to Mr. Hays personally he would become a member of the association on his return from Europe, but he was not decided whether as a producer or a distributor. In the event Hiram Abrams and United Artists take membership. Mr. Griffith will step in as a producer.

The possibility of Fred Elliott becoming a member of the Hays' executive staff also seems quite likely. That he would be invaluable is conceded, as he has at his finger tips a mass of detail regarding the industry, those composing it, and its general requirements. Lloyd Willis, aide to Elliott in the old association, is also mentioned as a possibility in the new association, but no definite measures with this in view have been taken as yet.

The N. A. M. P. I. was organized in June, 1916. Its membership embraced the important producers, distributors, exporters, supply and equipment dealers, trade publications, laboratories, theatres and individuals engaged in the industry. For six years it has functioned not only as a clearing house for all matters of importance concerning the industry, but also as an active instrument in fighting its battles, opposing censorship, the closing of theatres Sunday, blue laws, and defending oppressive Federal, State and municipal legislation.

The executive officers for 1921 and 1922 were: President, William A. Brady; vice-presidents, Adolph Zukor, Samuel Goldwyn, Edward Earle, R. H. Cochrane, E. M. Porter, Paul H. Cromelin; treasurer, J. E. Brulaker; assistants, P. L. Waters and R. A. Rowland; executive secretary, Frederick H. Elliott.

There were, according to the annual report of 1920-21, in three classes, 35 producer members of the association, 70 exhibitors, 11 supply and equipment firms, 11 distributors, 53 individuals, 8 publications and 9 exporters.

"BIG 4" EXTENDS DISTRIBUTING PLANS

Will Handle Outside Productions, but Producing Plan Abandoned

With the return of Hiram Abrams and his party from the Coast Monday, announcement was made that an allied corporation had been formed to handle the output of independent makers as forecast in these columns last week.

The statement said nothing of a producing organization within the United Artists, although this proposition had been discussed and for a time it appeared that the project would be undertaken.

The distributing statement says: "United Artists have formed a new company for the release of independent productions other than their own, in order that the theatres, with the return of normal business, may be assured of the continuance of 'open market' conditions and independent producers of the same freedom in distribution that the 'Big Four' themselves have obtained."

The new releasing organization is to be known as 'Allied Corporation.' Its stockholders and organizers are Miss Pickford, Chaplin, Fairbanks and Griffith. The board of directors is identical with the Board of the United: Abrams, Mrs. Charlotte Pickford, Dennis F. O'Brien, Albert H. T. Banzhaf and Nathan Burkan.

The Allied branch will begin operations immediately and it is promised the new concern will begin releasing within a few weeks,

U EUROPEAN SITUATION

London, April 26.

Edwin Smith, European representative for Universal, who has been here for two months endeavoring to purchase exchanges that have been handling U films, the contracts for which terminate shortly, has been unable to reach an agreement to date.

In all probability Universal will be forced to open its own exchanges in England if a satisfactory purchase price cannot be reached.

Terms For Censors

Richmond, Va., April 26.

Governor Trinkle has just announced the terms for which the three motion picture censors are appointed. Evan R. Chesterman, newspaper man, is given three years; Richard L. C. Moncure, late U. S. Collector of Internal Revenue for the Eastern District of Virginia, draws the two-year term, and Mrs. Emma Speed Sampson gets the short term one year. The Virginia Board of Censorship will begin its official duties August 1.

PORTLAND'S MAYOR OVERRULES CENSORS

Council Approves "Wild Oats," Picture Man on Censoring Board Against Film

Portland, Ore., April 26.

A fight that threatened to disrupt the Portland Board of Picture Censors and which gave the board the first real big test of its authority, ensued before the city council which created the board Friday morning, when members appeared to protest at the council's action in overruling the board's decision against "Some Wild Oats," a hygienic education picture sponsored by Samuel Cummings.

Resignations of board members were hurled at the council and were ignored; hot words were exchanged and the board as a whole and individually was told "where to head in" by Mayor George L. Baker, himself a veteran showman and for years owner of the Baker Stock.

Mrs. Alexander Thompson, former State legislator and the only woman on the board, was spokesman for the censors. She took the council to task for passing the picture over the board's disapproval, and charged the mayor with an attempt to railroad the picture against the wishes of the board and the social hygiene society.

PROFITS OF "PASSION FLOWER" FILM BELONG TO UNDERHILL

Appellate Court Sustains Play Producer's Claim Against Jos. M. Schenck and R. G. Herndon—Screen Rights Clarified by High Court's Opinion

John G. Underhill's suit against Joseph M. Schenck, Richard G. Herndon and Jacinto Benavente over "The Passion Flower" film and play came up before the Appellate Division last week, the Second Judicial Department affirming the injunction granted to Underhill but modifying that portion of the order which provided for the restraining of "any motion picture reproduction of said play with lines, titles or captions in the English language." The injunction now only applies to a picture production of "La Malquerida" under the title "The Passion Flower."

The history of the case is involved and of general interest as a novel case of theatrical law. John G. Underhill claims an exclusive right and property in the title "The Passion Flower" as applied to a dramatic production. He sought to restrain Schenck and Herndon from producing a film version of the play under that title and to recover damages. The defendant, Jacinto Benavente, a noted Spanish dramatist, in 1914 wrote a play "La Malquerida" and granted the English adaptation rights in 1916 to Underhill. A literal translation of the Spanish title is "The Ill-Beloved," but because of its awkwardness Underhill coined the title "The Passion Flower." Richard G. Herndon in 1920 producing the play with Nance O'Neil starred.

When Underhill sought to acquire the film rights from the Spanish author he learned they had been disposed of to George Gonzalez through a Paris agency for \$800. Herndon bought these rights from Gonzalez for \$2,000 and sold them to Schenck for \$25,000 under a written agreement in which he granted not only such rights in the Spanish play but also the English translation made by Underhill titled "The Passion Flower" and agreed within 60 days to procure from Underhill his written consent to the use of that title. Underhill refused to grant such consent, but Schenck continued producing "The Passion Flower," starring Norma Talmadge.

The Supreme Court at trial ruled in Underhill's favor to the effect the grant by Benavente to Gonzalez and by the latter to Herndon of the picture rights was void as was Herndon's agreement with

Schenck; that Schenck and Herndon had attempted by unfair means to take away plaintiff's rights in the play; that the receipts from the spoken drama have been largely reduced by the picture version and the plaintiff's royalties lessened and that Underhill suffered irreparable loss and damage. The decision also provided for the appointment of a referee to take an accounting of the profits and of the plaintiff's damages.

The Appellate Division's opinion, written by Justice Young, bears strongly on the question, "Was the making and production of the motion picture of Benavente's play 'La Malquerida' under the title 'The Passion Flower' unfair competition with the production of the spoken drama of the same name in which plaintiff had an interest?" Justice Young says:

"Although not the author or inventor of the title, plaintiff did adopt and use it in connection with the play produced upon the stage as his translation, and any attempt by the defendants to use this title either in a motion picture of the play or in any other manner which competed with or injuriously affected the production of the spoken drama was in my opinion a clear violation of the plaintiff's right and did constitute unfair competition. . . . Herndon never procured or delivered to Schenck, as agreed, plaintiff's consent to the use of the title 'The Passion Flower,' but Schenck nevertheless prepared and produced the film under that title. It is apparent therefore that either Herndon nor Schenck acted in good faith. . . ."

On the question of profits, the opinion rules that Underhill is entitled not only to those derived from the film itself but "would include any profits which Herndon made in selling the motion picture rights to Schenck. The appellants should not be permitted to retain the profits arising from their wrong, and plaintiff, the party wronged, be limited solely to his damages measured by his loss of royalties. It is an elementary policy of the law that the wrongdoer shall not profit by his wrong. Appellants had no greater right to use plaintiff's exclusive title 'The Passion Flower' than they would have to invest money in their possession belonging to him. Any profit resulting in either case belongs to him."

GUNNING, INC., IN BANKRUPTCY; TRADE PAPERS START ACTION

Producers Who Do Not Pay Advertising Bills Get Inside on Credit System to Their Opposition—Will Move to Stop Practice—Gunning to Fight Action

An involuntary petition in bankruptcy was filed Monday against Wild Gunning, Inc., picture distributors, of 1540 Broadway, alleging \$100,000 liabilities and assets of \$5,000. The petitioners are the Chaimers Pub. Co. (Moving Picture World), to the extent of \$9,327; Exhibitors Herald Co., \$7,647; and the Exhibitors Trade Review Co., \$1,097. All three claims are for trade paper advertising.

All has not been serene within the ranks of Wild's organization, according to recent reports, Ricord Gradwell last week severing his connection with the organization. Nathan Vidaver, its counsel, also resigned the day following Gradwell.

Following the filing of the petition the Gunning Corp. issued a story denying the allegations on which the request for the receiver was made. In it they state: "The petitioning creditors, the Moving Picture World, the Exhibitors' Herald, the Trade Review, on Feb. 8 took notes in the amounts mentioned payable half on Aug. 8, 1922, and Feb. 8, 1923. They signed receipts showing settlement in full of account."

Another line was added to the statement that no advertising of Wild Gunning, Inc., has appeared in any of the three publications since Feb. 4.

Atop of the above statement there was another issued which stated that the contract for exclusive advertising in the Motion Picture News of the corporation to the exclusion of the other three publications was signed by Ricord Gradwell during the absence of Gunning on the Pacific Coast.

There were meetings of creditors and producers releasing through the Gunning organization Saturday, at which time Gunning is reported to have received his choice of having the petition filed against the corporation or withdrawing active participation in the affairs of the company. His refusal brought the request for a receiver Monday. On that day there was another meeting at which the creditors other than the trade papers mentioned were present and, together with the producers, they tried to decide on a releasing outlet for the productions so that they might realize on the assets of the company. Both the American Releasing Corp. and the W. W. Hodkinson Corp. were mentioned as possible channels for this. F. B. Warren, now at the head of distribution in the American, was originally with the now Gunning

Corp. when it bore his name. No decision was reached regarding release, although Wednesday it appeared that the American might be favored.

In the meantime Gunning, personally is said to have retained Judge Coleman to prevent the appointment of a receiver for his corporation.

The inside stuff on the Gunning controversy is that a number of the trade papers carrying his advertising got together in February and decided that they would no longer give him credit, and at the same time shut down on all free publicity and reviews of Gunning productions unless certain payments were made on outstanding bills and cash accompanied all future copy. Those in charge of the corporation's affairs were advised of this decision. The trade papers were called in and settlement by notes was tendered. They accepted and then stated the "cash with copy" in the future stood.

According to one of those on the inner rail a short time later four pages of advertising were given to the News with cash. This brought the other publications after, the business. They were informed the News was running the copy without cash and that the others could have it on the same basis. They, however, refused, and later when they met in their own association discovered the situation.

The entire affair has given a number of producers and distributors in the habit of paying their bills promptly a line on the fact they are really supporting the film trade press, which in turn is building up an opposition against them through extending credit to new organizations coming into the field. A number are said to have informed the trade press that they are against a further continuance of this practice, and unless the publications discontinue it they may withdraw their patronage.

The trade publications have for the last year since the advent of the general slump in the picture business been carrying accounts of any number of producers and distributors, each publication vying with the other in an effort to keep up an appearance of prosperity while they were piling up a host of bad accounts.

Gunning, it is understood, claims the entire bankruptcy action is the result of an inner corporation fight for control of the organization between him and Gradwell. The latter, it is said, had been retained to look after certain interests in the corporation at \$450 weekly.

Friday, April 28, 1922

SENATOR WALKER FLAYS SIDNEY COHEN'S STATEMENTS AS LIES BEFORE T. O. C. C.

Denies He Announced Candidacy—Cohen Fails to Appear—Walker Wants to Leave Organization, but Exhibitors Want Him to Lead

Senator James Walker, before 200 cheering exhibitor members of the Theatre Owners' Chamber of Commerce at the Astor on Wednesday afternoon, in a terrific speech tore into Sidney Cohen and practically nailed his hide to the wall with an overwhelming series of facts that refuted all the statements anent Walker which have been issued from the national headquarters of the Theatre Owners of America within the last few days.

In conclusion he reiterated that he was not a candidate for the presidency of the M. P. T. O. A., and that he would not be; that he was going away from the organization after the Washington convention was over, after which there followed a scene that is practically without precedent in the history of exhibitor organizations, when those in the hall sprang to their feet and demanded of the senator that he recall that statement and lead them over the Cohen faction.

The meeting lasted from 1 o'clock until almost 6.30, with Sidney Cohen failing to put in an appearance. The latter, who was playing handball earlier in the afternoon, stated that he and Walker had both come to an agreement not to be present before the T. O. C. C., which statement was designated as untrue by Walker and several members of the committee that had waited on Cohen prior to the meeting.

The meeting started, but as stormy one. At the last minute before the gathering, the T. O. C. C., through its secretary, withdrew the invitation that had been issued to the trade press representatives to be present. When the hour for the meeting arrived, and with the arrival of Senator Walker, the reporters placed their plight before him and he stated that if they were not to attend the meeting then he would also remain away. At the opening of the meeting Bernard Edelbertz, chairman of the Board of Directors of the T. O. C. C. addressed the chair and stated that if the press was not invited to the meeting that he would present his resignation forthwith. A vote by the members was for the admission of the reporters.

Cohen Sidesteps

President William Landau opened the meeting formally with a statement as to the purpose of the gathering, briefly outlining the battle that had been waging for the past few days, and the offer of the T. O. C. C. to use their meeting as an open forum for the discussion. Landau stated that the meeting had been postponed for one day to permit Sidney Cohen to attend at his convenience, and that they had been informed Wednesday morning that he would not attend. Incidentally the fact that Cohen had offered a retraction to Walker on Wednesday morning and that it had been refused was brought out.

In his talk Senator Walker outlined the history of the attacks that had been made on him during the last few days by the Cohen coterie in the national body, and with telegrams proved at some of the signatures to the statements made and the discharge of himself as the national counsel were without authorization and that a number of men have since repudiated the authority which those of the national headquarters utilized.

The senator pointed out the fact that the national organization was without constitution or by-laws, and operated only with the powers of the confederation of the various state locals; that there were eight officers, 31 executives and nine members of the Board of Directors, and of these 48 men there were but eight signed to the letter dismissing him.

He nailed as a lie the wires that were sent out from the national headquarters, in which it was stated that he had announced his candidacy for the presidency and de-

manded \$75,000 as an annual salary, by proving the story in the daily papers did not quote him, declaring he had not been spoken to by the reporters.

He asked where Cohen was and why he wasn't present, and then went on to say that he would prove every point of the statement issued in the name of the National Executive Committee was without foundation, and he proceeded to do it forcibly. He added heatedly that he did not want a job that could only be held "by some people through hypocrisy, deception and by being a lying rat."

Senator Walker Brought Up

A Cohen statement that the exhibitors did not want a professional politician at their head, pointed out what a foolish move that was on the part of Cohen in the face of the fact that those were the very people that exhibitors had to go to from time to time for favors. That it was an insult to every one in public office, from the President of the United States down, and that it would not be forgotten. Walker drew a vivid picture of the men who were responsible for placing him in office in Cleveland, and spoke of the fact that True of Connecticut and Fay of Rhode Island only came into the organization when they thought that there was a melon to be cut.

An incident that occurred in Milwaukee was also brought to light by the speaker, when two exhibitors came to him and insisted that he let up on First National and resume the fight against Adolph Zukor and Famous Players. When the senator queried "Why?" they informed him they did not think that the deal was on the level, to which his reply was that they wanted him to do something crooked to prove that he was on the level. After that, on the return trip to New York, he informed Cohen that he would want a contract to continue with the organization, and when Cohen wanted to know why, he told him that in the light of the Milwaukee incident he could not go on with the organization under the circumstances that then prevailed.

"Don't pay any attention to those cooties, I'm the organization." After that Walker stated he was sure that he wanted a contract.

It was only a few weeks ago when Walker had made up his mind to leave the exhibitor organization that Cohen came to him and pleaded that he remain, stating that if Walker left the organization he (Cohen) would also quit as the organization could not get along without Walker. Moeller, the general manager of the M. P. T. O. A., was scared by Walker, who stated that he was only an "incentive bearer at the salary of \$600 a month," and that he hoped that Moeller was to receive a raise in salary after the work he had accomplished for Cohen during the last few days.

Ready to Quit

In closing he stated that he was going out of the organization as he could not live with it under the existing conditions and at that point there was general confusion in the hall as Walker seated himself. Bernard Edelbertz arose and stated that he felt that all those present should adopt a resolution condemning the treatment of Walker at the hands of the Cohen coterie and giving him a vote of confidence. William Brandt took the floor at this point and proposed that Walker be asked to be the candidate of the New York delegation in the Washington convention, but Walker refused and then O'Reilly again amended the resolution, his point being lost in the general confusion due to the exhibitors demanding that Walker stick with them and become their leader.

The battle really started Saturday afternoon, when there was sent out of the national headquarters of the M. P. T. O. A. a lengthy statement to the daily papers. The statement was an aftermath to

stories which appeared in the "World" in which it was stated Walker would possibly be asked to head the exhibitors of the country. The daily papers evidently secured their leads from the editorial matter anent the advisability of the exhibitors calling Walker to lead them.

Late Saturday evening Senator Walker received a letter at his home in Brooklyn, delivered by messenger to the effect that he was dismissed as general counsel for the exhibitor association. The national headquarters is also reported to have sent telegrams to various directors and the presidents of the state locals throughout the country.

A copy of the telegram, which was signed by W. A. True, president of Connecticut; E. M. Fay, president, Rhode Island; J. P. Collins, of New Jersey; A. R. Pramer, president, of Nebraska; M. G. Smith, president, of Ohio; Harry Stevenson, president, of Eastern Pennsylvania; C. A. Lick, one of the vice-presidents, and A. Julian Brylawsky, a member of the executive committee, is as follows:

"Senator Walker announced in newspapers his candidacy for president of Motion Picture Theatre Owners of America. Demands salary of \$75,000 a year. Move of producer element to break up our organization. Walker's action doing organization great injury and has been dismissed as national counsel. Will you give us power of attorney to use your name in this matter and other moves defending interests of our organization."

The statement which was sent to the daily papers from the national headquarters carried a denial that any offer had been made to Walker to head the exhibitors, denied the fact that the producers had appointed Hays as the head of their association at \$150,000 a year and then resolved into a general trade against Walker. Those who sought out the Senator for a statement got from him a denial he was a candidate to head the exhibitors or that he had made a demand for \$75,000 or any sum as a salary.

With the publication of the statement and Walker's denial Charles O'Reilly, president of the New York State local, and Sam Berman, executive secretary, also sent wires to the various officers of the organization, who in all number about 100. Their wire was:

"Untruthful Charges"

"Information just reached us of certain slanderous telegrams sent throughout the country making untruthful and damaging charges against Senator Walker. Walker has been urged to lead exhibitors of the country to healthier and more profitable conditions which some of us believe only he can do. He has consistently refused up to date. Most of us believe it is not only a disgrace but a sad commentary on our manhood and gratitude to repay his loyal, unselfish and wonderful work with abuse and lies. Exhibitors knowing Walker's entire history are indignant and keenly resent this unjustified attack and we believe it would be a calamity to us to lose Walker, which seems certain if the men of integrity and decency in our business do not reassure him of their confidence and appreciation."

This brought a flock of replies into the New York State headquarters Monday and these wires were largely responsible for Walker deciding that he would take the stand that he did at the T. O. C. C. Wednesday, when he went on the floor and made an open statement of his position.

Sydney Cohen under date of April 21 sent out a letter to the effect he had decided to become a candidate for re-election, reproducing at the same time the vote of confidence given him at the Michigan State convention.

Monday inquiry at the national headquarters brought a denial from Cohen he had authorized the statements sent out to the daily press anent Walker and stated that A. J. Moeller, general manager of the M. P. T. O. A., was responsible. Senator Walker said Monday after he had seen a complete copy of the statement sent out from the na-

tional headquarters and received the information Mr. Moeller was responsible for it, that he would immediately start an action for criminal libel against Moeller.

The T. O. C. C. sent out telegrams late Monday stating that the regular meeting for Tuesday, called off by a letter sent out earlier, was to be held Wednesday.

The Walker faction held a conference in their quarters Tuesday and outlined the plan of campaign

MERRIMAC CLOSED

Two Days' Penalty for Overcrowding

Lowell, Mass., April 26.

The Merrimac Square theatre (pictures) was closed for two days by Commissioner of Public Safety Albert F. Foote as a penalty for overcrowding. The commissioner stated that the house was closed because it allowed patrons to stand after the seats had been taken and in that manner violated the rules governing such conditions in this State. He also stated that other houses would be dealt with in a similar manner if violation of the ruling was discovered.

WILL H. HAYS IS "A GREAT LITTLE GUY"—BUT!

Will H. Hays is trying to do something for the betterment of the picture industry. That is the first impression that he tries to drive home when talking. How he is going to do it is just as much of a question with him as it is with those on the outside that are looking on and wondering what his procedure is to be. But he is sincere in the belief he is going to accomplish something worth while eventually, for, as he states, he "has a Cause with a capital C."

If one could feel the same amount of confidence in the sincerity of purpose of the men who are to a great extent his partners in the new association, all would be well, but there are too many recollections of double-crossing within the brief history of motion pictures that make this a feat wellnigh impossible.

Witnessing the evident sincerity of purpose that Mr. Hays has in his newly chosen capacity, one cannot help but feel for him. The stoppage of distribution of the Arbuckle pictures within the week by Mr. Hays, with the co-operation of Adolph Zukor and Joseph Schenck, immediately points at least one tally in the score of accomplishment. More or less, though, it may have been the "locking of the stable door after the horse was stolen."

What the picture industry cannot stand is any further scandals of any description. The total of four that have cropped up within the last year have been far and away too many. The Waltham affair, followed by "that suicide," and then the Arbuckle case and the Taylor mystery, all have served to deal the heart of the business, which is in the box office, a body blow which it will take a long, long while to recover from. It is going to be a mighty hard task for anyone to take the necessary steps to enforce a semblance of jurisdiction over private lives of those of the motion picture screen.

But if such steps are not taken it is inevitable that not only one but any number of scandals stare the industry in the face in the future. There is sufficient inside stuff that filters through from the coast from day to day to make it safe to state that it would not be surprising to wake up any morning and again find Hollywood, Los Angeles and the picture industry blazoned across the front page in type streamers, because of some untoward act of a single individual or small group in the industry.

Mr. Hays recently stated that he hoped that the exhibitor organization of the country would grow bigger and better; that it would co-operate with the Producers and Exhibitors, and that each would have confidence in the other. That at least shows that within six weeks Mr. Hays has gained an insight into the business to a certain extent, namely, that the exhibitor is a factor that must at all times be reckoned with by everyone in every end of the trade. Whether or not Mr. Hays realizes he would be conserving the assets of the producers and distributors that he represents through protecting the investments of the exhibitor and his box office is a question, but he must be brought to the realization that the box offices must at all hazards be protected from the weaning away of patronage through the cropping up of further scandals.

The men associated with Mr. Hays in this new association are the men he must impress with the absolute necessity of this. Will they take heed?

As a test of the sincerity of the men with him, Mr. Hays might try to ascertain if they are in readiness to make a clean-up in the producing ranks. Weed out the known degenerates and drug addicts, regardless of status; work with the exhibitors in the guaranteeing them a box office insurance against further scandals by the elimination of those who might possibly cause scandal. That would be a test, and the chances are that while the exhibitors might be far-seeing enough to grasp this protection, it is doubtful if those in producing would be willing to eliminate any star who might be of the undesirable ilk. At any rate it would give Mr. Hays something of a real line as to those who are really on the level with him and those who are not.

The crux of the situation in this particular regard is in the hands of the exhibitors. If they will come out flat-footed, after investigation of conditions, against those who might in the future be the cause of further wrecking the sheet, then the producer will be compelled to meet their demands for a clean screen.

A clean screen for the 90,000,000 people of this country securing relaxation and amusement from pictures is what Mr. Hays seems to be most sincere in regards to. That means stories as well as people.

Will H. Hays seemingly is just what "Jimmie" Walker says he is, "a great little guy." There is with this the hope he may remain "a great little guy," but to do it he'll have to keep his eye peeled at all times while he is in pictures. He can't afford to be blinded by "yes men." Only by watching his step every minute can he ever expect to achieve those really worth-while high ideals he has in all sincerity set for himself and the screen.

Washington, D. C., April 26.

Will H. Hays was in Washington Saturday for the Gridiron dinner at the Willard hotel, and spent Sunday going to church with President and Mrs. Harding.

It was the first trip back here since his retirement from the cabinet. When asked how things were in the movies, Mr. Hays stated, "Well, I can say one thing, at least, in answer to your query. I have been looking into the 'movies' for about six weeks now, and I can say that the 'movies' are just about as big as all the future."

(length)

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