

VARIETY

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48 PAGES

EDISON TO JAZZ CLASSICS

SOUTHERN PICTURE CIRCUITS TURNING TO STOCK POLICY

Lynch's Savannah Holding Above \$6,200—Saengers Experimenting With Idea in New Orleans—Five Companies Working—Others to Follow

Atlanta, Oct. 4. The extension of the stock company system throughout the South seems assured. The lack of real good touring attractions and the fact that business in the picture theatres has not been holding up have opened up the field to such an extent for the stock organizations that they are reaping a harvest. Several of the chains of picture theatres are now considering stock, and the Lynch chain, which has five companies already in operation, will further extend the idea.

The five Lynch houses are in Atlanta, Augusta, Savannah, Macon and Jacksonville. The Forsythe theatre here is in its twenty-seventh week of stock, and has never fallen below \$6,200.

In New Orleans the St. Charles is to be turned into a stock house by the Saengers interests as a tryout house on which will depend whether or not it will be extended to other houses of the Saenger circuit. The (Continued on page 46)

PROPAGANDA CLIPPINGS AGAINST UNIT SHOWS

Syracuse, N. Y., Oct. 4. There's a well defined campaign to brand "Shubert Vaudeville" as burlesque, according to disclosures here during the past week.

Dramatic editors on local papers have been bombarded with matter, mostly clippings from the dramatic columns of newspapers, in which reviewers or critics describe the Shubert units as approximately travesty and burlesque.

The clippings come in plain envelopes, with nothing to indicate the sender. All bear New York postmarks.

FROHMAN'S DINNER IDEA

Los Angeles, Oct. 4. The elaborate dinner which the Screen Writers' Guild was to have tendered to Daniel Frohman last night was postponed at the request of the guest of honor. On arrival here, Mr. Frohman stated that he much preferred to have the amount that would be expended on the dinner donated to the Actors' Fund.

YIDDISH FILM DRAMAS OPEN UP NEW FIELD

Yiddish Stage Successes With English Titles—Thomashefsky Interested

The picturization of Yiddish dramas, opening up a new picture field, is the objective of a recently incorporated concern known as the T. & A. Film Co. The plan is for the filming of noted Yiddish stage successes, but with English titles. Although some characters will be used from the ranks of the Yiddish actors, players of the American stage (Continued on page 7)

MARIE TEMPEST IN SKETCH

Marie Tempest, who closed a couple of weeks ago in "The Serpent's Tooth" at the Little, New York, is a vaudeville possibility. Negotiations are now going on between Miss Tempest and the Bentham office for a Keith tour.

Miss Tempest has not been in vaudeville over here for about 10 years. When appearing then she received \$2,500 weekly. The present negotiations call for Miss Tempest in a sketch with a small company.

HINTERLAND BOOKINGS

Duluth, Oct. 4. It looks as if few road show attractions will play Duluth this season. "Three Wise Fools" has been the only play so far. Four other productions are announced by the Lyceum before New Year's. These are: Walker Whiteside in "The Hindu," Nov. 3-4; Elsie O'Hara in "The Land o' Romance," Nov. 23-24; Harry Lauder, Dec. 15, and George M. Cohan's "Mary," Dec. 25-26.

LEW SHANK FOR GOVERNOR

Indianapolis, Oct. 4. It is confidently anticipated by the followers of Mayor Lew Shank that he will be a nominee two years hence for the Governor of Indiana and that he will be elected.

BLOW AT MUSIC PUBLISHERS SEEN

Inventor Arranging Records of Standard Works Into Rag Versions—Menace to Sales of Copyright Popular Dance Music

WILL HELP EXHIBITORS

Thomas A. Edison is at work on a plan at his Orange, N. J., recording laboratories to revolutionize the country's dance music. Proceeding on the theory that the public is tired of artificially popularized music, the wizard has engaged Sam Coslow to turn out fox trot arrangements of all the available non-copyrighted standard and classic tunes.

While the idea has been done at one time or another by Paul Whiteman and others, to vary the straight jazz in dance selections, this is the (Continued on page 3)

"NO EXTRAS"

"There will be no extras of any kind," said I. H. Herk this week, "for any Shubert unit attraction, other than that agreed to by the attraction."

"Extra advertising," continued Mr. Herk, "so far as the only 'extra.' In the division of the extra advertising the company will share as the terms of the theatre. For instance if the sharing terms are 60-40, the division of the extra advertising will be the same."

"By 'no extras' is included or excluded any charge for stage hands."

Mr. Herk stated the report by Variety unit shows had been charged "extras" on their weekly statement had been in error. When informed Variety had been advised by unit producers they had been so charged, Mr. Herk, who is the president of the Shubert vaudeville unit operator, Affiliated Theatres Corporation, said he could not understand how any unit producer could have made that statement.

MECHANICAL AND SECRET EFFECTS FOR "KREISLER"

Succeeding "Partners Again" in Six Weeks—Selwyn's Importation—Two Mechanical Experts Being Brought from Germany

ARBUCKLE PREPARING RETURN TO SCREEN

No Opposition Expected from Hays—Oriental Trip Is Abandoned

Los Angeles, Oct. 4. "Fatty" Arbuckle is back in Los Angeles and planning to return to the screen almost immediately. He suddenly postponed his Oriental (Continued on page 43)

BEBAN UNPOPULAR

Hollywood's Picture Colony Takes Umbrage Over "Dumbbells."

Los Angeles, Oct. 4. George Beban stirred up a hornet's nest in Hollywood by his statement in Chicago that "all screen actresses were dumbbells." While the tempest was boiling a dozen young starlets, including Helen Ferguson, Priscilla Dean, Bebe Daniels, Viola Dana and Mae Murray, came to the fore, insisting Beban didn't know what he was talking about. They were seconded by Frank Keenan, Herbert Rawlinson and James Young and a score of others who leaped to the defense of the mentality of the young ladies of the screen.

If Beban were to return to Hollywood at this moment he would be about as welcome as an income tax collector and the chances are that the girls would Ku-Klux-Klan him.

PROFESSIONALS INVITED

Professionals playing in Cincinnati Oct. 9-11, during which days the National Council of Traveling Salesmen's Association are in convention, are invited by that body to register at the convention desks as hosts of the organization.

They will be given identification badges and thus participate in a number of privileges that are being extended them during those three days.

"Partners Again" will have another six weeks on Broadway, which will give the P. & P. comedy a run of nearly thirty weeks in New York. Had the show been held back for presentation during the fall, it is generally believed it would have remained a solid year at least. The present booking extends up and includes Armistice Day week.

The title of the new show has not been definitely chosen, though the name "Kreislser" will be retained. The show is reported an outstanding novelty, there being forty changes of scene attained by lighting devices which are of secret construction. Two men familiar with the inventions are being brought here from Germany. The "Kreislser" show also calls for a large orchestra. There will be thirty musicians in the Selwyn pit for it.

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SERIES TICKET \$35

Heavy Demand Through Conventions—Specs With "Connections"

The demand for world's series tickets leaped to the extreme Tuesday. All available supplies in the hands of the ticket agencies were sold. Visitors in town for the several conventions helped swell the normal call and the best baseball weather the championships have enjoyed in a decade was Wednesday when the series opened. The price for the first game (single) tickets was generally set at \$20 each; the box office price being \$5-40. In exceptional cases as high as \$35 was secured.

Sets of tickets sold Tuesday at \$25, the normal price for each set of three being \$17.50 (including tax).

Brokers stated they paid \$30 a set in some cases, so that sales of single tickets at \$20 double the investment.

GERMAN FILM INDUSTRY NEAR TOTAL COLLAPSE

Exhibitors Closed Theatres as Protest Against Excessive Tax—Beer Gardens and Wine Terraces Flourishing

Berlin, Oct. 4.
The German picture industry is in almost total collapse as far as native exploitation is concerned. All picture theatres have been closed by the exhibitors because of the 50 per cent. government "head" tax. This puts the admission at a prohibitive scale and the theatres have closed in preference. The German producer is now in business for foreign trade chiefly, and if the tax is not lifted by the first of the year will specialize solely with that view. Meantime the native German film fan must forego flicker entertainment, which means the beer gardens and wine terraces are flourishing unusually. The latter particularly with cabaret entertainment, which consists chiefly of nude dancing (excepting for diaphanous loin covering). This is not missed much, however, since the German picture houses only open at six in the evening ordinarily.

The operas are getting a fair play, but the tourist is the "gyp" victim. Where the native pays 300 marks admission the toll is double for the foreigner. Conditions for the working class are getting harder, although the mark has advanced slightly from 2,600 to 1,800 for an American dollar. An idea of conditions is gleaned from the fact a number of men, dressed in female attire, have been arrested for parading the amusement thoroughfares.

MAGICIANS' FEUD ENDS

Maskeleyne, Insurgent, Elected to Magicians' Club

London, Sept. 22.
The animosity between the Magic Circle, of which Nevill Maskeleyne is president, and the Magicians' club, with Houdini at its head, has ceased to exist. The hatchet was buried at the annual dinner of the club, Sept. 17, when Nevill Maskeleyne's election to membership was announced.

Addressing the 200 diners, Maskeleyne said he hoped the two bodies would combine to bring about improvements in modern magic and a higher standard of intelligence in the entertainment world. Later in the evening Oswald Williams, who is at the moment the "star" turn in the Maskeleyne show, was presented with an illuminated address for his services to magic.

"GARRICK" UNLIKELY

New Version of Old Play Produced in London

London, Oct. 4.
A new version of the old, "David Garrick," now called "Mister Garrick" and written by Louis Parker, was produced Sept. 29 at the Court theatre. It is not regarded as a likely success.

DEATHS ABROAD

Gabriel Seailles, French author and Paris university professor, died at Barbizon, aged 70 years.
Antonio Baldelli, Italian barytone and singing teacher, died, aged 72 years.
Emile Bourgeois, formerly a musical conductor and chorus master at Opera-Comique, Paris, died Sept. 19.

FRENCH PIECE FOR U. S.

Paris, Oct. 4.
Louis Verneuil's comedy "Pour Avoir Adrienne" has been sold for America and will be produced there under the title "A Young Man's Fancy."

RENOVATED MORALS

Wedding Bells Purify French Play Coming to U. S.

Paris, Sept. 25.
The comedy of Edouard Bourdet, produced at the Theatre Antipne early in the year, and which is due for New York when translated, was successfully revived at the Theatre Femina, with the revised denouement. Instead of giving herself to her suitor when her aged father selfishly jibes at their marriage, as first written the play now finishes with their legal union. Marthe Regnier holds the part of the girl, and Lagrenée the forward young man, with L. Maurel as the selfish professor.

ALTHOFF'S COMEBACK

London, Sept. 24.
After his somewhat unhappy experience at the Finsbury Park Empire Charles Althoff reopened in London at the Victoria Palace. He was placed wrongly, having to follow Little Tich, who for very many years has been the big thing in British vaudeville.

Tich worked 45 minutes, with the result that Althoff addressed a tired audience. Toward the end of the week Althoff, in desperation, snatched off his wig.

This action was received with enthusiasm by the audience. The wig snatching business was kept in, with the result that Althoff for the rest of the week took genuine curtain calls.

HOLBORN EMPIRE CINEMA

London, Oct. 4.
It is said the Holborn Empire, generally considered to be one of the most important houses on the Gulliver Circuit, is to go over to pictures if the necessary license is obtained. As the Royal this house was one of the most popular in London and ran on a par with the Tivoli, the Pavillon, and the Oxford as far as the importance of its program went.

ZIEGFELD'S OPTION

London, Oct. 4.
Contrary to many rumors, "The Cabaret Girl," which promises to become a big success at the Winter Garden, is not an Anglicized version of an American production, nor has any part of it been played there. It is an entirely new show and Florenz Ziegfeld has an option on the American rights.

GOOD IDEA MANGLED

London, Oct. 4.
"Mister Budd of Kensington," presented last night at the Royalty, is a romantic comedy with a musical comedy plot. The basic idea is excellent but it has been poorly developed. Tubby Edlin, starred, is excellent.

Harry Pilcer Looking for Partner
London, Oct. 4.
Harry Pilcer is in London looking for a girl dancing partner.

Paris, Oct. 4.
Harry Pilcer, former partner of the late Gaby Deslys, has taken an English girl as partner and frames a new act entitled "The Jazz Red Devils," which is scheduled for the Alhambra late this week.

Marechal Returns

Paris, Oct. 4.
Maurice Marechal is resuming the management of the Theatre Boulevards, formerly called the Eden, and will open the house tonight (Oct. 4) with a revival of "Un Ange Passé" by Jacques Bousquet and Henri Walks. Henry Julien and Fernande Albany will be at the head of the cast.

"Sans Gene" Again

Paris, Oct. 4.
The Fort St. Martin will revive "Mme. Sans Gene" Oct. 13 with Vargas and Armande Cassive, the latter playing the title role.

ABSOLUTELY, MR. —!"

Catch Line Used in London Musical Comedy Hit.

London, Sept. 22.
The value of the comedy conversation and duet based on the idea: "Isn't it right?" "Absolutely, Mr.—," was demonstrated on the opening night of "The Cabaret Girl," when it was utilized in modified form by Messrs. Grossmith and Griffin, scoring one of the hits of the piece. It would be difficult to allege plagiarism owing to the wording of the "bit" here, but it was easily recognizable to those who had heard it on the American stage. Possibly Messrs. Gallagher and Shean could come over and use it without the general public being aware that it was utilized in the Winter Garden show.



And the horrible sun dropped drunkenly into the east. Before the dazed vision of Ahmed the black ground rose swiftly to meet the rushing snows. He drew his silken raiment more closely about him. He was not cold at all, but a wave of nausea swept over him as his eyes took in the billing of

FRANK VAN HOVEN

BRITISH MUSICIANS' UNION WANTS AMERICANS CURBED

Declare Alien Restriction Act Should Protect Them From Invasion of U. S. Bandmen in Restaurants and Cabarets—Move in Actors' War

London, Oct. 4.
The English musicians' union is taking up the question of alien musicians. Their principal complaint is that American bandmen are employed in restaurants and cabaret shows to the exclusion of Englishmen. The native musicians declare they are as good players as the Americans in any style of music including jazz.

Their argument is that the Alien Restriction Act should protect the native artist. The complaints are receiving little sympathy from the Ministry of Labor and the Home Office. These governmental agencies are not disposed to interfere. Meanwhile, the English musicians protest they are being deprived of employment by the foreign invasion.

Touring Actors' Affair

The musicians are also involved indirectly in the actor-manager controversy. The Touring Managers' Association held a conference with a deputation of theatrical employees a few days ago and voted to resume negotiations looking toward the draft of a new contract satisfactory to both parties to the dispute. In the meantime, it was determined, the old standard contract shall continue in force.

The conference was brought about after the recent abortive meeting between the actors' and managers' associations. The players decided to call a conference of delegates from the employees' unions—the V. A. F., the Amalgamated Musicians and the National Association of Theatrical Employees.

Managers Change Front

The meeting took place Sept. 21 and was private. In the end it was decided to send a deputation to the managers, such deputation to consist of J. B. Williams, of the Musicians' Union, the recently elected chairman of the General Council of the Trade Unions Congress; Albert Voyce, of the V. A. F.; Alfred Lugg, of the A. A.; and Terence Cannon, of the N. A. T. E., the object of the deputation being to clear up the differences between the actors and managers which were daily becoming more acute.

The managers, however, were not in favor of receiving such a deputation. They indicated they had definitely decided to have nothing further to do with trade unionism in the theatre. They were prepared, however, to give attention to any genuine suggestions for a settlement made by the A. A., such suggestions to be made by letter.

Carl Rosa Opera at Covent Garden
London, Oct. 4.

The Carl Rosa opera season is to open Oct. 9 at Covent Garden.

LONDON'S NIGHT CLUBS ABOUT AT AN END

Palmy Days Over—Just Drinking Dens—Special Law Coming

London, Sept. 26.
The palmy days of the night clubs have come to an end as far as London is concerned. Very few had any great claim to respectability and were mainly disguised drinking dens. Many of these places were frequently raided, the proprietors and managers promptly opening up new dives under different names.

The authorities are now tired of this and it can be stated a special law is about to be passed which will place such of these night haunts as are left under the direct control of the police, and the same is about to happen to the dancing clubs. This law will make them unsafe and unpopular from the standpoint of their old habitués.

The ordinary acknowledged clubs and hotels will be free from this and have no more supervision than they always have had and they will continue to get their twice-weekly extensions. Many hotels and all sorts of unsuspected places are obtaining cabaret licenses. It is even said that the eminently respectable firm of Lyons, which run anything from cheap tea-shops to flash hotels, will run a cabaret on the roof of their new extension of their "Corner House" near Piccadilly Circus.

BELASCO'S "L'AVOCAT"

Takes American Rights to the New Erioux Drama

Paris, Oct. 4.
David Belasco has taken the American rights of Eugene Erioux's new play, "L'Avocat" ("The Lawyer"), current at the Vaudeville. It is described as a melodramatic comedy, is in three acts, and has been favorably received in the French capital.

The plot hinges on the trial of a woman accused of the murder of her husband and the lawyer-friend who undertakes her defense. She is acquitted, but confesses to the lawyer she committed the crime because her husband, suspecting the lawyer as the wife's lover, threatened to kill him.

The couple separate at the end.

GUITRYS IN OPERETTA

Paris, Oct. 4.
Francis Salabert, publisher, will control a number of operettas to be released this season. The musical comedy by Sacha Guitry, music by Reynaldo Hahn, will shortly start at the Theatre VII, with Sacha and Yvonne Printemps. (Mrs. Guitry used to sing very nicely.)

The operetta by F. de Croisset and R. de Fiers, score by Andre Messager, will possibly see the light at the Theatre de Paris under the title of "Ceboulette." "La Haut," script by Yves Mirande, lyrics by Willemetz, music by M. Yvain (the "Ta Bouche" trio), is ready but no home has been decided. Christine is also busy on a score for Salabert, on the lines of his "Dede."

SAILINGS

Oct. 25 (from London), Duncan Sisters (Olympic).
Oct. 18 (from London), Harry Foster (Majestic).
Oct. 14 (from London for New York), York and Adams (Homerick).
Oct. 14 (from Cherbourg), Charles Althoff, wife and two children (Aquitana).
Oct. 4 (from Havre for New York), Tom Barry (Rochembeau).
Oct. 4 (from London), Les Ephraim (Olympic).
Oct. 4 (from London), John McCormack (Olympic).
Oct. 3 (from London), A. H. Woods (Perengaria).
Sept. 23 (from London), Clara Nobello-Davies (Aquitana).
Reported through Paul Tausig & Son, 104 East 14th street:
Sept. 25 (from New York), R. W. Roberts (Olympic); Oct. 3 (from London), Fannie Brice, Mme. Bertha Kalich and daughter Leon Spachner (Majestic).

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ORPHEUM PASSES DIVIDENDS FOR YEAR; NO LOEW PAYMENT

Companies Determined to Establish Safe Reserves of Cash Before Disbursements—Orpheum's 27 Top—Famous Near Par Again

The Orpheum circuit directors in Chicago Wednesday voted to pass the dividend of 50 cents quarterly during the November quarter in order to husband cash, building a reserve from which it could finance new theatres without resorting to bank loans or bond issues.

Loew company interests, in a position to speak authoritatively, let it become known this week that the November dividend will be omitted. The management is anxious to accumulate a surplus sufficient to guarantee against a recurrence of the financial troubles of the past year and a half.

In the case of Loew, no decision has been made as to the dividend action next February. Disbursements will depend upon whether current favorable earnings are maintained up to that time and upon other surrounding conditions within and without the company. The price of Loew remained almost stationary this week. It is understood that the campaign of accumulation by the pool was interfered with soon after it began by the entrance of powerful financial interests, Kuhn Loeb & Co., among them, and despite all the syndicate could do the price got away from the managers.

Pause in Advance

For the present it is desirable for the pool to stand aside and allow the market in the stock to settle before the campaign goes into its next phase. It is probable that there was a lot of outside buying in Loew this week. The tip for an advance was industriously spread in Times square. It was even reported that interests associated with the Famous Players' pool were operating in the Loew issue. The persistence of the tip may have caused the entrance of an outside element sufficiently large to require correction later on and this would involve a reaction. The entrance of Charles M. Schwartz on the board was announced on the ticker Wednesday.

Loew's has done with expansion and seeks only a safe cash surplus, but it is otherwise with Orpheum, if Chicago reports are correct. In the case of Orpheum, the plan is to add to theatre holdings, but the extensions will be more conservatively managed. New properties will be acquired cautiously with company money and not with borrowed cash. Surplus will be turned into real estate equities. The reported objective is a new theatre in the Chicago "loop" and one in Memphis. The Majestic, Chicago; Majestic, Milwaukee, and Palace, Milwaukee, are reported doing more business than at any time in their careers. There is good ground for believing that Orpheum officials are adding to their stock holdings. It was reported this week that Mort Singer, Markie Hyman, Asher Levy, Joe Finn and Sam Kahl had placed orders for 10,000 shares.

Buying Orpheum

Heavy buying both in New York (no transactions came out in Chicago) ran the stock up to a new high Wednesday of 27 1/2 and predictions of "better than 30" were freely offered. Some enthusiastic traders talked of an ultimate price above 45. This happened while the board was passing the dividend. The quotation of the common has to cross 46 to be in line with the level of the preferred for which it is changeable at two for one. One of the reasons for the ease with which Orpheum is moved up is the argument that there is no stock "hanging over the market." Orpheum is pretty closely held among a small coterie, which is identified with the business and not primarily

Interested in market manipulation or profits to be made by in-and-out ticker operations. The insiders get their profits from the prosperity of the business when it is doing well and as long as the box office prospers they are likely to stick.

Overhanging the Market

In the case of Loew there are Wall Street holdings which might become the basis of manipulation and until they are cleared up the possibility of fluctuations are always present. Strong financial powers, however, appear to be engaged in centralizing the supply and when this objective is attained it is likely the price be stabilized. It goes without saying that the steady process will rest considerably above current quotations, perhaps around 30. The rumor connecting Famous Players interests with the movement in Loew gave rise to the view that something was doing in an alliance between the two, involving the transfer to Loew of the Famous Players theatre holdings and the transfer of Metro direction to Famous Players. An entente of this sort, market observers believe, would work to the advantage of both concerns, but unfortunately for the partisans of both securities there is no present likelihood of it going through. At least the Loew faction is emphatic in its declaration that the reports are entirely unfounded.

Famous Players made the round trip from 97 to 92 and back to par during the week. Nothing developed in the way of news. Probably the movement was in obedience to nothing more than the behavior of the rest of the list which underwent a drastic house cleaning, brought about by technical considerations. The recovery hung on the same factor. On Tuesday the tip was out that another break was imminent, but the Wednesday tendency was a sweep forward and it appeared to be pretty clearly demonstrated that the bears had been put to rout, at least for the time being. Wednesday around 1 o'clock the board was spotted with new highs for the year.

Flurry in Goldwyn

There was a flurry in Goldwyn Tuesday, continuing through Wednesday. It began with a series of transactions in lots of 500 shares and the price ran up from 6 1/2 to 7 quickly. Undoing the bull demonstration carried the price back to 6 1/2 before the close, but the operation was renewed on Wednesday, when the level got around 7 1/2. The Goldwyn ticker symbol "GIFE" appeared on the board in the cus-

(Continued on page 35)

AMERICANS IN EUROPE

Paris, Sept. 23.

Charles Hubbard, tenor, of Auburn, N. Y., is the first American to sing from the Eiffel Tower, Paris, for radio concerts.

Cecil Fanning, baritone, who recently sang in London, passed through Paris from Switzerland, en route to New York, to sail on the Homeric, Sept. 20.

In Paris last week: Raymond Orteig, manager, Hotels Lafayette and Brevoort, New York; Carl Laemmle, after a tour in Germany; Irene Hammond and Charles Stuart, dancers, from Deauville, and now appearing at the Daunou salon here; Harry Levine and Dick Sims, from London, now entertaining at the New York bar; Miss Marie Doro returned after an excursion to various French resorts; Joseph Schenck and wife (Norma Talmadge) with Constance Talmadge and mother after a business trip to London.

Dudley Field Malone has left London to return to New York but is expected back in Europe early next year.

Fay Harcourt and Harry Cahill, American dancers from the Deauville Casino, are appearing at the Clover Club, Paris, where Maurice and Leonora Hughes last danced here.

PRINCE SHOW FAILS

Ventriloquist's Venture in Provinces Gives Up

London, Sept. 22.

The production "prior to production in the West End" of "Moon and Son" by a company organized by Arthur Prince, the ventriloquist, and Harry Grattan, does not seem to have been an inspiring success and the "crowd" is back in town.

Appropos of this production, the company gave a fortnight's rehearsals and a dress one for one week's pay. The A. A. standard contract calls for payment for rehearsals.

"MAN IN DRESS CLOTHES"

London, Oct. 4.

C. B. Cochran, who sailed on the Berengaria yesterday, explained that David Belasco has no option to relinquish any rights in "The Man in Dress Clothes," shortly finishing at the Garrick.

Belasco and Cochran are equal partners in the English and American rights of the play, but they are not bound to do the Seymour Hicks version if, in the opinion of Belasco, it is unsuitable for America.

Before leaving London Gilbert Miller was exceedingly anxious to secure the rights to produce the play from the owners and proposed to do the present version with Hicks in his original part, if he could get him.

CHEVALIER'S RETURN

Reappears in "A Fallen Star," Character Impersonations

London, Oct. 4.

Monday at Brixton Albert Chevalier reappeared in a conventional melodrama called "A Fallen Star," merely used as a skeleton to permit Chevalier to exploit the various character impersonations that have made him famous.

Chevalier's popularity should carry him through.

Coming Over to See Play

London, Oct. 4.

York and Adams are shortly sailing for New York to see "Partners Again," which they will play in South Africa.

IN AND OUT

Bessie Barriscale was unable to open at the Palace, New York, Monday afternoon on account of a baggage delay. O'Donnell and Blair substituted at the matinee.

Petroski's Animal Congress and Henry and Adelaide in Shaw's Hounds out at Loew's State, New York, the first half.

IN LONDON

London, Sept. 23.

Godfrey Tearle is about to embark upon actor-management. He has acquired the Apollo, which, however, will not be open for him for some months. Carlton Mann, the general manager of the Adelphi and Gaiety, will look after his interests. Meanwhile, when the run of "The Way of an Eagle" ends, Tearle will go on a provincial tour during which he will try out several new plays.

Gerald Lawrence, who recently produced Louis N. Parker's new play on the subject of David Garrick, will give the piece its London premiere at the Court, Sept. 29. The cast will include Lawrence as Garrick, Roy Byford as Dr. Johnson, Herman de Lange as Boswell, Richard Andene as Goldsmith, Madge Compton as Pamela and Arthur Cullen as the father. This version sticks fairly well to the main story, which has formed the basis of most Garrick plays, but is noteworthy for the introduction of many of the notabilities of the time.

The Little reopens early in October with a Japanese play, "The

LONDON QUOTATIONS

Theatres and Circuit Shares' Values

London, Sept. 26.

The quotations on the value of shares of individual theatres and circuits in England as listed "on the street" yesterday are as follows:

	S. D.
Alhambra	12 6
Coliseum	7 6
Drury Lane	15 7 1/2
Empire	15 0
Empire	10 0
Gaiety	12 6
London Palladium	5 6
London Pavilion	2 0 0
London Theatre of Varieties	10 0
Metropolitan	8 0
Moss Empires	5 0 0
Oxford	3 10 0
Provincial and Cinema Theatres	6 3
Stoll Picture House	10 0
United Variety Syndicate	2 6
Victoria Palace	1 13

EDISON'S JAZZ

(Continued from page 1)

first time it is being done on a wholesale scale directly for disk recording.

The first releases are to be fox trot arrangements of the great inventor's pet tunes: Titi's "Serenade," "Heimweh," "Spring Song," Bellini's "Norma."

With the phonograph disks so marketed currently on pre-arranged schedule whereby a record or roll really helps popularize the song and create a sheet music demand, this has possibilities of a new era in popular songdom. If the jazzed classics idea catches on, Edison will be in the position to publish and market orchestrations of his fox trot arrangements, which the picture exhibitors (about 16,000 in this country) might favor as the sole musical accompaniment to their pictures. Sold at 25 or 50 cents and minus any performance license restrictions, it has the possibilities of availing the popular song business, as now conducted, completely.

Picture exhibitors for long have been bitterly opposed to the tax demands of the American Society of Composers, Authors and Publishers, which exacts a fee from every picture theatre for the privilege of performing its copyrighted compositions for profit. Where a license is not duly obtained and a copyrighted song controlled by a publisher-member of the society is performed, a federal court proceeding on copyright infringement grounds usually follows. The exhibitor has learned, expensively, that each time he is caught it costs him \$250 damages, \$100 counsel fees and about \$10 court costs, a total of \$360.

The Motion Picture Theatre Owners of America has established a music department, but that has had its shortcomings with its unfamiliar "standard" orchestra music. The ragging of the familiar classics, first popularized via the dance floor through the medium of Edison records, is an idea that is far-reaching. With songs no longer "made" via the singing stage, but more through the dancers' feet, it is so much more in Mr. Edison's favor.

BRITISH PANTOMIMES GETTING IN READINESS

Leading Productions and Their Casts Are Listed

London, Oct. 4.

Preparations are well in hand for the important London and provincial pantomimes.

Wyllie & Tate's Hippodrome show will be "Cinderella," with Bert Errol, Stanley Lupino, Clarice Mayne, Daisy Wood, Daisy Burrell, Fred Whittaker, and Nervo and Knox. The same producers' pantomime at Cardiff has Elsie Prince, Nellie Wallace, Wallace Lupino, Albert Darnley, Mark Lupino and Nan Croft.

The Glasgow Alhambra audiences will see "The Queen of Hearts," with A. W. Baskcomb, Lupino Lane, Griffiths Bros., Mona Vivian, Peggy Wynne.

At the Sheffield Empire "Jack and the Beanstalk" will be staged with Bruce Green, Lily Morris, Jay Laurier, Kiddy Kennedy and the Pender Troupe.

At the Palace, Manchester, Shaun Glenville, Dorothy Ward, Wee George Wood, Fred Conquest, Shanks Brothers, Jean Alexander, Beryl Beresford will appear in "Mother Goose."

The present Hippodrome revue, "Round in 50," will migrate to Olympia, Liverpool, and the Theatre Royal, Birmingham, will have Billy Merson, Dick Tubbs, Eddie Jaye and Susie Belmore will figure in whatever Philip Rodway eventually does. All the above will be Wyllie & Tate productions.

Other important Christmas engagements are Nora Delany for Queens, Manchester; Barry Lupino for Bristol and Renee Reel and Horace Mills for Leeds.

Florrie Ford will produce the show at the Coliseum, Glasgow, and will be supported by Reg. Bolton, Naughton and Gold and Rosie Lloyd. Nothing is settled as yet for the Lyceum.

"WINTER COMES" RIGHTS

Cyril Maude Obtains American Privilege to English Play

London, Oct. 4.

The American rights to "If Winter Comes," the English play adapted from the novel, have been secured by Cyril Maude.

Quite some competition developed in the bidding.

PARIS CIRCUS

Paris, Oct. 4.

The Cirque d'Hiver, which has been devoted to picture entertainment for several years, will revert to the circus show the coming winter. It will be under the management of Pinder.

RUBY NORTON SCORES

London, Oct. 4.

Ruby Norton scored strongly Monday when opening at the Finsbury. Miss Norton is an American vaudeville "single."

Meller a Draw

Paris, Oct. 4.

Raquel Meller, booked into the Paris Alhambra for a limited engagement, is drawing record business to that house. The star will later go to the Champs Elysees.

Duncan Girls Preparing for Play

London, Oct. 4.

The Duncan Sisters will return to New York by the "Olympic" Oct. 25 to commence rehearsals in the new Sam H. Harris show that will star them.

Couldn't Secure Theatre

London, Oct. 4.

Unable to secure a theatre in London for "Kreutzer Sonata," Bertha Kalisch sailed last week for New York.

Hyson Staging Dance Numbers

London, Oct. 4.

New dance numbers in "The Smith Family," at the Empire, are being staged by Carl Hyson.

RHINESTONES

We want the Diamond Girl scene in the "Passing Show" now at Winter Garden. Also the Star Curtain in "Orange Blossoms" now at Fulton Theatre.

THE LITTLEJOHNS

226 West 46th St., New York

Phone BRYAN 4337

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road

LONDON

Director, JOHN TILLER

"PERSONAL REGISTRATION" MAY BAR MANY ABSENTEE VOTES

Travelers Must Appear in Person Week of October 9 in New York to Observe Formalities as Prescribed Under Section 588

For the benefit of citizens who will be absent from New York at election time, the Board of Elections of the city of New York, Municipal building, New York, has prepared the following information relative to manner of obtaining absentee voters' ballots as prescribed under section 588 of the laws of 1922 of the State of New York:

"The election law of this State allowing absentee voting requires personal registration for the city of New York at the polling place of the election district in which the elector resides and the mailing or delivering of an affidavit setting forth that the affiant is a commercial traveler, actor, federal employee whose duties are outside the county, or an employee in the operation of railroad trains which cross the boundary of the county; which affidavit shall state his name and residence address, that he is a qualified voter and expects to be unavoidably absent from the State or county on the day of the next general election because his duties, occupation or business will require him to be elsewhere within the United States on such a day, and in the case of persons other than any of the four classes above enumerated, such affidavit must also specifically state the special circumstances by which such absence is required. The affidavit is to be taken before a notary with seal, if taken out of the State, and must be received at the general office of the board of elections, Municipal building, Borough of Manhattan, New York city, not later than the 17th day before the general election (October 21).

"It will therefore be necessary for you to personally register in this city during the week commencing October 9 and ending October 14, and having done so and submitted your application and affidavit within the time specified, if it then appears to the board of elections that your application is made in good faith, and the facts as therein stated appear to be within the requirements of the law, you will be entitled to receive a set of absentee voter's ballots as prescribed by the election law, which will be delivered at the general office of the board to the applicant in person, or if so requested to a member of his family, or will be mailed, if desired, to any part of the United States designated by the applicant. The ballots so received with the voting records thereon must be enclosed in the envelope furnished with same and must be received by the board of elections at the said general office not later than twelve (12) o'clock noon on Friday, Nov. 3, proximo.

"Blank affidavits may be had by registered applicants on and after October 9 next upon request at the several borough offices of the board of elections."

The five borough offices are located as follows: Manhattan, room 1835, Municipal building; Bronx, 442 East 149th street; Brooklyn, 26 Court street; Queens, 10 Anable avenue, Long Island City; Richmond, Borough Hall, New Brighton, Staten Island.

It will be noticed that absentee voters' ballots will be mailed only to any part within the United States. Traveling professionals fulfilling dates in Canada or Mexico may find themselves devoid of the voting privilege unless they take the precaution of leaving their home or club forwarding address and thus keep in touch indirectly. Even a route is liable to some unlooked for change and the board advises a permanent city address to which to forward the ballots. The professional, of course, is to advise his home or club of his week-to-week stands.

The "personal registration" requirement will probably prove a stumbling block to the professional who is too far from New York to jump in for that purpose, but that is the law as it now stands. The National Council of Traveling Salesmen's Association, which takes credit for having the absentee voter accorded even this much consideration, states, through counsel, it is their intention to further amend the

LONDON BUSINESS GOOD

"Decameron Nights" Crowds Out Drury Lane Christmas Panto

London, Sept. 22.

Business is increasingly good at the majority of houses in the West End. Following R. H. Gillespie's statement to the effect that vaudeville had bucked up wonderfully during the past few weeks, Sir Alfred Butt reports success at his important West End houses.

"Decameron Nights" at Drury Lane continues to attract huge audiences and is already booked throughout the Christmas holidays, which means no pantomime at the Lane this year. "Bluebeard's Eighth Wife" has broken the "Potash and Perlmutter" record at the Queen's, while "The Smith Family" at the Empire is now doing well. This piece has been overhauled by Fred Thompson and is now settling down for a run.

PIRATE IN WRONG

London, Sept. 22.

Pirates are plentiful in British vaudeville, despite the never-ceasing activity of the V. A. F. One well known turn is doing Frank Tinney's act as a "mimic." Probably, however, the palm will go to an actor who appeared some time ago as a "trial turn" at the Kensington, which is being run by Sylvia Rosen with the philanthropic idea of giving artists unknown to London a chance of being seen.

He applied to Sylvia for a week for a new act, which he guaranteed to be the goods. His request was granted, but the lady's interest deepened when, in order to prove how good the new act was, the aspiring artist informed her he was certain to go well with his "new finale," as he'd pinched Jack Rose's act, which he'd seen at the Victoria.

What he did not know was that Sylvia Rosen is Rose's sister.

TYLER BROOKE RETURNING

According to a cable received this week in New York by a friend of Tyler Brooke, Brooke is returning from London without opening over there in "Angel Face," for which he was engaged.

Brooke left for London Aug. 25, was detained for a day at Liverpool, pending the production of a labor permit to enter the country, and thereafter started to rehearse with the English production of the piece.

bill and do away with the personal registration formality. But as it stands, a professional, if he cannot register personally, will have to forego the privilege of casting his or her vote.

At the next legislative session the N. C. T. S. A. will appeal by petition and lobbying to amend the absentee voting law so as to elide the personal registration requirement. This salesmen's organization, which secured the passage of the bill without the assistance of the theatrical profession, to whom it applies equally as much, finds that practically 90 per cent. of the Empire State members-voters are deprived of their right of suffrage. They will proceed in securing their amendment on the simple query, "Is a traveling man whose business takes him away from his district at election time entitled to his full citizenship rights, which carries with it the right to vote?" The question being theoretical, they will petition for a means to facilitate this right of suffrage in its most practical manner.

A number of theatrical attorneys who were queried on the chances of securing the immediate passage of such an amendment disclosed themselves surprisingly ignorant of the absentee voters' bill, one or two confessing not even having read it. Jerome Wilzin, as counsel for the salesmen's organization, is optimistic for pushing the amendment through, if it is properly supported and backed.

FRAUD ORDER ISSUED AGAINST PUBLISHER

P. O. Charges Needham Fleeced Amateur Poets of \$20,000 a Year

Chicago, Oct. 4.

A firm of song "publishers" is alleged to have been getting away with fleecing amateur authors and lyric writers for \$75 a song. Business with the impostors was clipping along to the tune of \$20,000 annually, and the government came along and set the words to the hit song by charging W. L. Needham and his nephew, Emerson C. Needham, with using the mails to defraud.

The Needham firm was known as Song Writers' Exchange, with the only exchange the authors and suckers received being a receipt for their money. The firm operated at 1714 North Wells street.

KEITH'S LEAVING H. O. H.

The Harlem opera house, New York, will begin playing Shubert vaudeville units Nov. 6, following the withdrawal of the Keith pop shows October 31.

It will be a full week stand on the Shubert circuit, taking the units after the Central, New York.

The opera house has been playing Keith vaudeville for seasons. The Keith people declined to renew their lease, which expires November 1. The Alhambra, around the corner, a Keith full-week stand, will continue that policy.

A probability that Loew's Victoria on the same street may take the Keith big time bills and the Alhambra switch to small time has been consistently rumored.

GEO. MCDIRMITT RESIGNS

Baltimore, Oct. 4.

George McDirmitt has resigned as general manager of the Whitehurst interests here. He was in Baltimore for five years as the local representative for Marcus Loew and managed the Hip. A year ago he resigned to go with Whitehurst and has operated the three theatres and two roof gardens which Whitehurst owns here.

McDirmitt left for New York this week after having cleaned up his personal as well as business affairs here.

DEMAND FROM HAVANA

American vaudeville acts are in demand for the Payret, Havana, which opens October 13 with a vaudeville bill, topped by Slinger's Midgets and including General Pisano, the sharpshooter.

The house is operated by Santos & Artigas, the Cuban theatrical promoters. Acts receive transportation and berths both ways and remain four weeks at the Payret.

HOUSES REOPENING

The Cort, Summerville, N. J., opened Monday, with a split week policy. This is a new house and is being booked by Fally Markus.

DEMOCRATIC CONDITION UPSTATE VERY ENCOURAGING THIS YEAR

Republicans Rent by Factional Struggles—Al Smith Wrote In Wet Plank—May Become Paramount Issue of Campaign

PROFIT IN SUB-LEASE

Premium for Savoy, Vacant by Close of "Lawful Larceny"

London, Sept. 22.

Harry Burns is keenly disappointed over the failure of "Lawful Larceny" at the Savoy. So confident was he that it would "click" that he rented the house for thirteen weeks at £350 a week in advance. He takes it off at the end of five weeks, and sublets the Savoy to the Hawtreys management for a resumption of "Ambrose Applejohn's Adventure" (known in America as "Captain Applejack") at a subrental of £400 a week.

Burns had no difficulty in disposing of the remaining eight weeks of his lease of the Savoy. There is the usual scramble for West End houses at the opening of the legitimate season. There were many contenders for the house, including Andre Charlot and Paul Murray, who were anxious to secure it to continue the run of "A to Z," which must close after one year's run at the Prince of Wales to make way for "The Co-Optimists," who have rented the house from Charlot. Curiously enough, "A to Z" is doing bigger business at the present time than at any time during its entire run.

Paul Murray's share of the profits of "A to Z" are several hundred "quid" a week, and if you want to see a fine exhibition of mustache pulling, ask Paul where the show goes to.

RUNNING FOR SHERIFF

Columbus, O., Oct. 4.

Bob Benjamin is running for sheriff of Franklin county, which takes in this city. He was formerly of Benjamin and Laypo, comedy acrobats, in vaudeville. Benjamin retired from the stage and opened a gent's furnishing store here.

His former partner, Laypo, is also in commercial business here, conducting a ladies' shop.

LOEW'S OPPOSITION IN B'KLYN

The Loew Circuit has declared the Republic, Brooklyn, opposition. The Republic is opposition to Loew's Delancey St., just across the Williamsburg bridge.

The Republic is a split week vaudeville house booked by Fally Markus, the independent agent. The Loew declaration parallels the Keith ban on the Astoria, L. I., which is considered opposition to Proctor's 58th St.

Albany, Oct. 4.

The platform of the democratic party in New York state in convention at Syracuse for the nomination of state officers recognizes as an important issue the modification of the Volstead act. The platform states: "Recognizing that the interpretation of the eighteenth amendment to the federal constitution and the Volstead act has resulted in widespread contempt and violation of the law, in illegal traffic in liquors and official corruption, we insist upon such modification of the Volstead act as shall legalize, subject to the approval of the state of New York, the use of beer and light wines under such careful restrictions as were imposed by the law passed in New York in 1920." (Mullan-Gage act.)

The platform also calls for a constitutional amendment permitting the payment of a soldiers' bonus and for the submission to the people of all proposed amendments to the United States constitution.

The republican state platform makes no mention of any modification of the Volstead act. The platform of neither party makes allusion to the blue law legislation which has been a tendency of the legislature of the past few years to consider nor to the enactment of the motion picture censorship law. While campaign managers expect the election contest in New York state to center around water power and regulation of public utilities, and show a tendency to dodge as a major issue the prohibition question, if the hotel and restaurant owners and the National Liberal Alliance make a concerted drive the question of the enforcement of the eighteenth amendment and blue law legislation may become the paramount topic of discussion during the campaign.

The political situation up state is particularly encouraging to the democratic party this year. The republican organizations in the home counties of the former four big bosses of the republican organization have been rent by factional struggles at the primaries. In Westchester county "Boss Ward" sustained a victory, but a serious loss of votes will occur on election day to the G. O. P. In Albany county, the home of William Barnes, the independents polled over one-third of the primary vote and show no disposition to return to the regular fold for election. In Monroe county a bitter contest is being waged to acquire the leadership made vacant by the death of George W. Aldrich, while in Jefferson county, the home of the late Senator Elton R. Brown, who died the Sunday before the republican state convention, so incriminating a primary battle developed as to result in the suicide of the leading republican organization candidate for senator on the eve of the primaries.

The light wine and beer plank was written into the democratic platform on the insistence of former Gov. Alfred E. Smith, who was nominated as the democratic standard bearer to run against Nathan L. Miller, republican nominee. There is no doubt how he stands on this question as well as on the matter of further blue laws.

DECLINED ALIMONY

Blake-Hampton Divorce—Wife Secured Decree

Chicago, Oct. 4.

Dorothy Blake states she secured a divorce in New York state from Earl Hampton, on statutory grounds, and that she declined to accept the alimony allowed her.

SILENCE TOWER IN HOSPITAL

Chicago, Oct. 4.

Silence Tower is critically ill at the American Hospital here, with the hospital staff having but little information concerning her.

Communications, addressed to the hospital, are requested from anyone who may know Miss Tower.



TRIXIE FRIGANZA

in MARY ROBERTS RHINEHART'S story of TISH in "MIND OVER MOTOR," a WARD LASCELLE production.

ORPHEUM CIRCUIT WILL BUILD CHICAGO BIG TIME HOUSE

**Directors' Meeting Decides It—3,000 Capacity—
Directors Approve Work of Executive Board—
No Orpheum Dividends for Another Year**

Chicago, Oct. 4.

At a meeting of the board of directors of the Orpheum circuit, held here today, it was decided to erect another big time vaudeville theatre in Chicago. It will have a seating capacity of 3,000 and be located in the loop. The Orpheum circuit is now operating the only big time theatre in this city of 2,500,000 people. It is the Palace.

Another decision of the board was not to restore the passed dividends for Orpheum's common stock for another year.

The board members discussed financing of new theatres and the expansion of the circuit. It approved the work done by the specially appointed executive board of the Orpheum.

The understanding locally is that business so far this season with the Orpheum has been extremely satisfactory, with the condition of business having nothing to do with the determination not to immediately pay a dividend. The dividend passing is believed to be merely a conservative movement. An indication of confidence is the reported purchase by the insiders of 11, late of large blocks of Orpheum's common stock.

BETTER SHARING TERMS GIVEN UNIT PRODUCERS

**60-40 in Big Houses—65-35
In Medium Rated Stands—
Cleveland 50-50**

The meeting of the Affiliated Theatres Corporation, presided over last week by I. H. Herk, resulted in the director of the operator of the Shubert vaudeville unit attractions voting increased sharing percentages for the producers in the unit group.

In the big houses the terms were increased to 60-40 straight. Heretofore the terms in those houses were 55-45 up to \$10,000 and 60-40 over that amount. The cities included in the 60-40 are the Central, New York, Garrick, Chicago, Majestic, Boston and Crescent, Brooklyn.

The Englewood, Chicago, Hartford and Indianapolis were increased to 65-35 straight for all grosses.

Two towns, Detroit and Washington, where the terms are 55-45, could not be immediately altered, owing to the theatres playing under contract that forbade it. It is said the Shuberts are negotiating with the Belasco, Washington, to increase the percentage.

Loew's State, Cleveland, will play on a 50-50 sharing agreement. That house has a total capacity at the Shubert unit scale of over \$40,000. Last week, after opening Sunday, September 24, to \$4,100 with "The Echoes of Broadway," the house did \$18,000 on the week. The Garrick, Chicago, has a money capacity at the scale of over \$20,000. The Cleveland State is under a \$200,000 annual guarantee to the Loew Circuit. The Shuberts are paying \$95,000 yearly rent for the Garrick, Chicago. It is claimed these houses are expensive to operate, also the Central, New York, which can do a trifle under \$14,000 gross on fourteen performances, but costs \$4,500 weekly to operate.

Shubert producers have been complaining the percentages were graded to give them a large sharing percentage in towns that could not return extraordinary business. The Herk crowd says the towns not looked for for big business at the outset of the inauguration of Shubert unit vaudeville have been doing surprisingly well so far.

DIVORCES BOBBY HEATH

Philadelphia, Oct. 4.
Lillian Crane-Freer secured a divorce here last week from her husband, professionally known as Bobby Heath.
The couple were married June 8, 1917, two weeks after Heath's first wife had divorced him.

NEW UNIT FOUNDATION LEAVES ARTISTS OUT

**Reformed "Hollywood Follies"
With Marx Brothers—
Chinaman "Angel"**

Chicago, Oct. 4.

"Hollywood Follies," the only Shubert unit produced out here, has had a rough and eventful voyage. After playing break-in time of several weeks, the show laid off here with a deficit of over \$6,000 cash besides the original investment. A Chinaman, Chow Toy, who conducts a theatre in Milwaukee, was the angel picked to pay the deficit and continue with the unit.

With the advent of the Four Marx Brothers, who brought their own attorney from New York to overlook their contract, more trouble started to accumulate. It was discovered contracts made previously were null and void and the acts that had gambled in getting a full season's work found themselves out of a job.

The Four Marx Brothers demanded and received the signature of Finkelstein & Rubin on their contracts, besides a guarantee of 30 weeks to be played in 35. The revue will be renamed the Four Marx Brothers Revue.

The artists with the original unit are still trying to collect their last week's pay, which they received in check form, the checks failing to clear. It is said that a music publisher also went for \$1,200 in this unit.

The stars were given a 30-week contract at \$2,000 a week. Few of the original principals were re-engaged, with Julia Edwards and Olga and Mischka being the only two held over for the new show. Kranz and White, Allen and Canfield and Joe Whitehead are now not with the show.

KING DECLINES 75 WEEKS

**Pantage Offer of 5 Weeks in Each
of 15 Houses—To Try Stock**

San Francisco, Oct. 4.
Will King, who with his musical comedy organization has just closed an engagement of several weeks at the Pantages theatre in Los Angeles, where a new show was presented each week in conjunction with Pantages regular vaudeville bills, has been offered a 75-week route by Alexander Pantages whereby the King show was to appear for five weeks at each stand, offering a different show weekly in 15 Pan houses.

King declined the offer and will open a stock engagement at the Hippodrome here next week under the direction of Ackerman & Harris. Three acts of vaudeville and a feature picture will be included on the Hip program with a top admission scale of 50 cents.

LOEW'S STATE, CLEVELAND, GAVE UNIT \$15,500 LAST WEEK

**Lead Shubert Vaudeville for Gross—Jersey Split
Next—Baltimore and Kansas City Weak—Bad
Weather for Show Business**

WHEELER'S TROUBLES

Globe Trotter Suffered Imprisonment Abroad

Richard Wheeler, who, with Gertrude Dolan, headed the All-American Vaudeville Co. on its tour through the Far East, has returned to New York after a five years' jaunt around the globe. Wheeler is looking for new talent and intends to resume his globe-trotting shortly, going to China via San Francisco. Miss Dolan is no longer of the All-American Vaudeville Co., having married a British officer in Constantinople last year. Appearing with his show were Edwina Barry, Sabel and Sterndale, Jack and Silveria.

Wheeler tells of a complication with a British officer in India who called him an "American coward" as a result of an altercation involving Miss Dolan, reported some months ago. Challenged to a fight within the confines of the British barracks, Wheeler states he suffered arrest as a result, and four months' confinement awaiting trial in a civil court, and five months' formal sentence, without the intervention of an American consul.

TWO COMEDY LINES

Los Angeles, Oct. 4.

Neely Edwards, film comedian, formerly of Edwards and Flanagan (vaudeville), has two lines of comedy. Number one nets him \$206 a week on the screen and brings him fans by the hundreds. Number two is a line of comedy, in his own home and brings him nothing but discord.

His wife testified in Judge Sumnerfield's divorce court that she "could get a knick out of Neely's home life comedy."

Edwards is known as Cornelius M. Limbach. He is charged by his wife, Bella M. Limbach, with mental cruelty. The matter of her divorce has been taken under advisement by the court.

Mrs. Limbach testified that her husband repeatedly told her he no longer loved her, and she added: "He always told our friends that I had apparently lost my pride, because I insisted in holding him when he no longer loved me."

Attorney John M. Bowen, counsel for the wife, stated that a property settlement had been affected whereby the wife received \$100 per week.

"Echoes of Broadway," the Butler Estate show, topped the Shubert unit list for gross business last week, with \$15,500 approximately at Loew's State, Cleveland, after opening Sunday to \$4,100.

The Weber and Fields unit playing the Central, Jersey City, and Lincoln, Union Hill, New Jersey, was second with \$13,800.

Jack Singer's "Hello New York" was third with about \$11,000 at Keeney's Newark. Herman Timberg's show, "Follies of 1922," did \$9,600 at the Central, New York.

Two weak spots were Kansas City, which had the "Midnight Rounders" and did \$2,100 and Baltimore with "Oh, What a Girl." Both of these shows are controlled by the Shuberts themselves.

Like the previous week, the grosses above and following are estimated, the Affiliated Theatres Corporation declining to give out figures.

The correct gross of the "Hello Everybody" at the Garrick of Sept. 25 was \$12,600, instead of \$10,000 as reported.

Other unit show grosses last week were "Gimme a Thrill," Majestic, Boston, \$7,700; "Facts and Figures," Academy, Buffalo, \$8,200; "Stolen Sweets," Detroit opera house, \$10,500; "Plenty of Papp," Crescent, Brooklyn, \$8,500.

"The Rose Girl" did \$10,000 at the Garrick, Chicago; "Main St. Follies" got \$9,000 at the Belasco, Washington, and "Hello Everybody," \$9,000 at Indianapolis. The Englewood, Chicago, did \$6,500 with Dixon's Midnite Revels.

"Mulligan's Follies" did \$3,200 at Cincinnati, "Success" got \$5,500 at Pittsburgh, and "Laughs and Ladies" did \$7,000 at St. Louis. "Troubles of 1922," \$7,200 at St. Paul. "Zig Zag," \$7,500 at Toronto. "As You Were" at Hartford last week did \$5,500.

Hot weather all over the country generally walloped all show business with indications pointing to business gradually building in most stands, except Baltimore and possibly Kansas City.

FULL SALARY PAID. FOR CHANGED SPOT

**Collins and Hart Placed to
Close Alhambra Show, De-
mand Regular Salary**

A contractual point arose Monday at the Alhambra, New York, when the management decided it could use Collins and Hart to better advantage closing the show than appearing No. 3 on the program. The suggestion was made to the turn. Slim Collins replied they held the No. 3 position as a part of their contract for the management at a cut ("show") salary; that if they were relegated to another spot they would demand that their full salary be paid.

The mooted matter became a general discussion, with the act winning out when producing a wire from the Keith booking office assuring them their position at the Alhambra would be No. 3 for the week.

MISS DAVIS OUT

Bessie McCoy Davis left the Arthur Pearson Shubert vaudeville unit, "Zig Zag," this week. The show opened at the Criterion, Buffalo, Monday, but Miss Davis did not appear.

It is understood Miss Davis' retirement followed a wordy discussion between her and Pearson in Buffalo Sunday night.

DIVORCES PAUL ALLEN

Frieda E. Held, vaudeville, was granted a final decree of divorce September 24 at Cincinnati, O., from Paul Allen, New York booking agent.



**LOLA and SENIA
(GIRLIE) (SOLOMONOFF)
in "TERPSICHOREAN TID-BITS"**

Direction: MARTY FORKINS
COME AND SEE US — Next Week (Oct. 8) PALACE, CHICAGO

MANY ACTS "BOOKED DIRECT" FOR KEITH'S OFFICE ROUTES

Big Time Vaudeville Agents Can't Foresee Their Future—Deadlock Over Salaries Still On—No Present Prospect of Break

Bookings in the Keith office, both in the big and small time departments, continue lighter day by day than in any season in the past within the recollection of the older established booking agents doing business on the two floors.

Aside from the deadlock over salaries, with the acts refusing to accept routes and playing from week to week on salary cut, a factor that has figured largely in the agents doing a much smaller volume of business in general than in past seasons, is that the Keith people are booking more acts direct this season than ever before.

These acts booked direct are not acts that have hitherto had an agent, as a rule, but acts that walk into the Keith office and make it a point to take their propositions direct to headquarters. In past seasons most of these acts would have sought out agents and arranged to have them represent them.

The word has evidently gone out, one act telling the other, that the Keith office had both a better organization to handle direct bookings and is more inclined to do business direct with acts this season than in the past, for Keith agents who have been accustomed to receiving a certain number of applications weekly from acts out through the country to represent them have been receiving far less than their usual quota of late.

Agents, in discussing the booking direct condition, have been wondering whether the creation of several new departments, with the actor being granted so many more concessions in the past and encouraged to place himself generally in closer touch with the Keith organization, might not eventually lead to an abandonment of the agents altogether, with the Keith office devising some sort of different method of doing business than the current one. The rapidly growing custom of doing business direct is worrying the agents, large and small.

Another matter noted by agents is that in past seasons when acts did business direct with the Keith office they were generally turned over to some agent shortly after, it being believed it was necessary for the act by the act itself to have a representative.

There are more than sufficient acts to supply present demands, according to several of the leading Keith agents, and there appears little likelihood of the deadlock between the acts and Keith office over the salary question being broken for the present.

ORPHEUM-W. V. M. A. POOL

Press and Club Departments Under Joint Supervision

Chicago, Oct. 4. The order to transform the W. V. M. A. department of the Orpheum circuit is still in operation with a few changes developing this week which are just the beginning toward this end. The fair department, which is under the direction of Edward Marsh, will move off of the fifth floor of the State Lake building and occupy private rooms on the seventh floor.

The club department, now known as the W. V. M. A. club department, is to be renamed the club department of the Orpheum circuit and W. V. M. A. It is operated by George Van. The W. V. M. A. string of houses will place their publicity work in the hands of Jack Stratton, who is from the coast, while Floyd Scott, who was brought in from New York, will oversee the work of Stratton and direct the publicity for the local Orpheum houses, besides doing the press work for all of the Orpheum houses to the coast.

Nat Kalsheim Engaged

Chicago, Oct. 3. Nat Kalsheim, one of the booking managers with the W. V. M. A., is engaged to Esther Rosenberg, a non-professional. He works under the wing of Sam Kahl.

BROWN WITH KEITH'S

Resigns as Booking Manager of Canadian Vaudeville Houses

Clark Brown, booking supervisor of the Canadian United Theatres, booked through the Keith Exchange, has resigned. James Aloz will in future book the Princess, Montreal, and the Hamilton house when it is ready.

Mr. Brown will retain his desk in the Keith office and will remain with the Keith organization, probably in an executive capacity. He has represented the Canadian United for the past 15 years and will remain on its board of directors, also retaining his stock in the circuit.

NO COMMONWEALTH

Vera Michelena and Fred Hillebrand's Reason for Leaving

Vera Michelena and Fred Hillebrand left the Eddie Dowling Shubert unit, "Hello Miss Radio" last week, declining to accede to Dowling's request that they work on the commonwealth plan while the unit was being reorganized.

"Hello, Miss Radio" opened at the Crescent, Brooklyn, Sept. 25. The Master and Kraft Revue, Billy McDermott and Callahan and Bliss went into the cast last Monday at Astoria.

DIVORCES

Mrs. Adeline Kelsey, professionally known as La Rose, of La Rose and La Rose, a trapeze act, was granted a divorce last week in California from her husband and partner. Mrs. Kelsey testified that La Rose tried to drop her from a lofty trapeze.

"OLD HOMESTEAD" ON KEITH

The Keith office has secured the film "The Old Homestead," to be played in the Keith, Proctor and Moss houses.

Daisy Martin, a colored phonograph record artist, is heading a road show that goes on tour next week. Her Royal Jazz Tigers (band) and two other acts will be in support.

PLENTY OF SMALL TIME TURNS; LIGHT DEMAND

Average Price Acts More Regularly Engaged—Pop Audiences Demanding More

There is no shortage of material for small time vaudeville houses. The Loew Circuit reports an unusual supply of acts for every available spot.

The same is true of the other independent circuits, according to reports. The cheaper grade of acts are plentiful with very little demand. The average turn with a salary of \$250 weekly is in a better strategic position to find bookings than the cheaper acts.

This is due to the education of the vaudeville public who demand better acts at pop prices than heretofore. The neighborhood houses which usually include one or more acts that have played the big time circuits, are responsible for the demand for a higher grade show.

The bookers report that after discounting the weather they have had to steadily increase the quality of their shows to satisfy patrons. This applies to houses that formerly got by with the cheapest sort of vaudeville and a picture a few seasons back.

The advent of the modern large capacity house with pop prices and six acts of vaudeville with pictures has made it hard for the smaller vaudeville houses to compete unless giving an equally strong vaudeville bill.

One independent agent is authority for the statement that 75 per cent. of the acts on his lists laying off were turns receiving less than \$200 weekly. These acts have been going along season after season without progressing.

ACTS OUT FOR FILM

The Loew circuit will drop one or more vaudeville acts from its programs in the houses played the Metro feature, "Prisoner of Zenda."

The number of acts eliminated will depend upon the length of the picture after it has been cut. The original print runs about two hours.

PANTAGES' L. A. 7 P. C. OFF

San Francisco, Oct. 4. Pantages is advertising 7 per cent. bonds issued on his Los Angeles house and ground.

PLENTY OF MATERIAL

Keith Office Bookers Point to Bills in Much "Doubling"

The Keith bookers report plenty of material available for the week to week bookings and point to the caliber of the vaudeville bills this season as against last season at this time in proof of the deadlock between the Keith office and the artists, as to salaries, has not as yet mitigated against the merit of the shows.

Comedy acts are always in demand, also feature acts and turns that can hold spots on the bills, but this is the only type causing booking men any worry.

The week-to-week method of booking continued since the season opened is still in vogue with routes plentiful at "cuts," the bookers say. Several acts "doubling" this week in metropolitan houses (playing two or more houses), all of the "feature" classification, seemed to bear out the contention a scarcity of this type of turn continued to exist.

Meanwhile, many acts are taking the week to week bookings in preference to accepting routes at a "cut."

ORPHEUM TO BUILD ITS OWN PRODUCING PLANT

Plan Wholesale Operations—Michigan Boulevard Building for This Use

Chicago, Oct. 4.

The Orpheum circuit will soon make an official announcement of plans already under way for the construction of a five-story building in the Latin quarter of Chicago. The new building will be close to the new Wrigley building on Michigan boulevard. The purpose of the new building is to have some exclusive place to house the production department of the Orpheum circuit. The five stories of the building will be divided as follows:

On the first floor will be a 300-seat theatre, with a stage, in which all production acts turned out in this building will be offered to the bookers for approval. The second floor will be devoted to the employment department and registration and lounging rooms. The third floor is the work shop and rehearsal halls, and on this floor the actual producing will be done. The fourth floor will be entirely taken over by the costume department and the top or fifth floor is given over to the scenic studios.

This is really the first steps that have been taken by the Orpheum circuit to put into force their plans which were vaguely outlined heretofore. From these indications it looks as though the Orpheum circuit is going into the producing end on a bigger scale than was anticipated, for the new building will be the only one of its kind in Chicago. Ground will be broken for the new structure within the next 30 days.

FINED FOR TAX FRAUD

Fred Linick and Raymond Jacoby Guilty in Juggled Returns

Chicago, Oct. 4.

The government was lenient in dealing with the embezzlement charges of war tax against Fred Linick and Raymond Jacoby, when the case came up last week.

The total amount of embezzlement was \$36,000, and after various pleas were heard, the offenders were fined \$500 each. The offense is punishable with a year in Leavenworth, but this phase of the penalty was not imposed upon the defendants. The moneys were used to finance further theatrical ventures by Linick and Jacoby.

HARRIS UNDER ARREST

Cincinnati, Oct. 4.

Harry Harris, age 24, of New York, alleged vaudeville booking agent who came here several months ago, was arrested, charged with obtaining money under false pretenses.

Lygia Well of Cincinnati and George Hall of Norwood, O., say they each gave Harris \$25 to get them on the stage, but he failed to do so.

A contract exhibited by Hall specified that for the quarter century and 10 per cent. of the salary, the applicant would be given work.

Jack Middleton, who was in vaudeville 14 years, is the only licensed booking agent here.

The case of Harris continued until Thursday.

TWO HOUSES TAKEN OFF UNIT CIRCUIT

Des Moines and Syracuse—Each Split Week, Doing About \$2,500

Des Moines and Syracuse have been taken off of the Shubert vaudeville circuit. The unit shows started playing in each city with the opening of the season. Neither town yielded at any time over \$2,600 for its half week.

The split with Des Moines was Omaha for the first half. Omaha remains on the unit time. It has been doing about \$4,000 for the first half (four days, opening Sunday). The three open days taken up by Des Moines may be filled in by the Affiliated Theatres Corporation with one nighters or a three days' stand.

Syracuse formerly split with Utica, but Utica was removed a couple of weeks ago. For the present, the absence of Syracuse leaves an open week on the time.

Weak houses on the Affiliated Circuit playing the Shubert vaudeville units will be dropped by the Affiliated where the house falls below the average set by the circuit for a period of two consecutive weeks. Bridgeport and Worcester recently added to the circuit must show an immediate spurt in business to remain on the circuit.

J. H. Herk issued a statement this week that this policy will be in effect from now on. Several of the houses that have been regarded as fair stands have been alibied on account of the unusual hot weather and other conditions. From now on they will be judged strictly on their merits.

The publicity department of the Affiliated has been working overtime to bolster up the towns not considered as having received enough exploitation with the result that several of the houses bettered their previous week's totals.

Syracuse, N. Y., Oct. 4.

The Shuberts are reported after the Empire here, to play their unit shows. A representative is in the city today and is said to have offered \$10,000 yearly for the house, now playing stock. The offer was refused. The intention is to play a split week as at the Welting, now closed to the units, with road shows filling in the open time.

ALOZ BOOKING MOORE HOUSES

The Temples, Rochester and Detroit, the Moore houses, formerly booked out of the Keith office by the late Carl Lothrop, are now being booked by J. H. Aloz, who also has the bookings for the Canadian circuit theatres, supplied by the same office.

UNIT NOTES

Matthews and Ayres have been engaged by J. H. Herk for Weber and Fields' "Reunited." They joined at the Crescent, Brooklyn, Monday. Ada Ayres will succeed Lynn Cantor as the prima donna. Miss Cantor replaced Frances Demarest after the Central, New York, engagement.

Keno and Green will replace McCormick and Regay in the "Whirl of New York" unit, at St. Paul October 7.

Homier Mason and Marguerite Keeler were added to the Gerard "Town Talk" Shubert unit show at the Majestic, Boston, this week. The team will offer their comedy playlet, "Oh!" in the vaudeville section, and will work in the revue also after a week or so.

The Chestnut street opera house, Philadelphia, will reopen Oct. 16 with Weber and Fields in "Reunited." The house has been delayed, owing to a violation of the building laws placed against it just prior to opening.

George Gallagher's "Mulligan's Follies" has been retitled "Broadway Follies." New paper has been ordered and will be distributed when the show reaches Omaha next week.

The George Jessel unit, making the jump from St. Paul to Chicago to appear at the Shubert, Englewood, failed to arrive in time Sunday noon to give a matinee.



MAD?? SHURA RULOWA and Her "BALLET Russe"

Played nineteen steady weeks and came to Chicago expecting to rest and be with their families. But Alexander Pantages said, "On with the dance." So they are now Eastward bound, completing additional weeks. THEREFORE THE MEAN RUSSIAN LOOK.

CHICAGO SHUTS OUT CARNIVAL GAMES IN POLITICAL FIGHT

Police Order Stops Wheels to Bring Showdown with Scheming Politicians—Booker Unloads Licenses Which Are Necessary

Chicago, Oct. 4.

A blow was struck to carnivals around here, when the chief of police sent out an order to all police captains instructing them not to allow paddle wheels or any kind of games of chance in bazaars, carnivals or anywhere else. This was likely promoted through methods employed by local politicians to buck the police department and this order seems to be a showdown of police authority against grafting politicians.

A number of traveling carnivals have contracted their outfits and services to a local booker of carnivals, who usually has taken the carnival and split it up into many sections and distributed them in various sections of the city. Things became so acute and hot for this carnival booker that he transferred the licenses to another party's name in order to avoid a flat turnout.

It is necessary to buy a city carnival license here for ten weeks, and usually this booker picks up the unexpired time of these carnivals which get into jams and blow the town.

INDIANA CIRCUS TAX \$8,196

Hoosier State Collects More Fees Than Last Year

Indianapolis, Oct. 4.

Tent shows and circuses were more numerous in Indiana towns this summer than last, figures made public by the state auditor's office show.

With thirty-two counties delinquent in making reports, \$8,196.96 has been turned into the state treasury to date, as compared with \$7,396 last year.

FAIR HAPPENINGS

Rochester, N. Y., Oct. 4.

Mishaps of a serious nature occurred at three country fairs in this section during the week. At Palmyra, Wayne county, there was almost a panic when the gasoline engine of the Ferris wheel was destroyed and the big wheel enveloped in flames. No injuries and village firemen soon had the blaze under control.

At the "World's Fair," at Hemlock, a section of the floor of the open-air stage in front of the grandstand pulled up just after the flying trapeze performers landed on the floor. At the Niagara county fair, at Lockport, a horse dropped dead after crossing the finishing line.

CODY'S DOUBLE NEEDED

Chicago, Oct. 4.

Col. William LaVelle, who doubled for Buffalo Bill, is in great distress, according to information which reached the Showmen's League of America at one of their meetings. The friends of the colonel are arranging plans for his immediate relief.

CIRCUS ROUTES

Ringling Bros.-B. B.

Oct. 6, Alexandria, La.; 7, Lake Charles; 9, San Antonio, Tex.; 10, Victoria; 11, Houston; 12, Beaumont; 13, Lafayette, La.; 14, Baton Rouge; 15, 16, New Orleans.

Sells-Floto

Oct. 6, Huntsville, Ala.; 7, Chattanooga, Tenn.

Hagenbeck-Wallace

Oct. 6, Kingston, N. C.; 7, Goldsboro.

Johnny Jones Expo.

Oct. 9 to 21, Atlanta, Ga.

Gollmar Bros.

Oct. 6, Sallisaw, Okla.; 7, Ozark, Ark.

Al G. Barnes

Oct. 6, Stuttgart, Ark.; 7, Fordyce.

Walter L. Main

Oct. 6, Salisbury, Md.; 7, Crisfield (close of season).

UNUSUAL CARNIVAL

Jersey City Has Street Fair, With Everything

An unusual street carnival was held last week in Jersey City for the benefit of a local church. The block was roped off and everyone passing the lines was taxed 10 cents, with an additional charge made for dancing. A special feature was the music supplied by a band of eight priests and claimed to be a wonder.

The presence of gambling devices, mostly wheels which have been under cover for years, was one of the real draws of the carnival. Cash prizes attained. One wheel numbered 1 to 50 called for a 10-cent play and returned 30 cents if the peg stopped within a winning block of figures. Another wheel rarely seen in the east but common in Mexican border towns was in operation. It held the name of the American presidents and the flags of various countries. The wheel paid 5 to 1 for the president and 15 to 1 on the flags. Bets up to any amount were supposed to have been acceptable, though the usual bet was 50 cents.

OUTDOOR ITEMS

Ben Williams of the Williams Standard Shows is to put a 20-car show next season.

The De Kreko Bros. Shows made a long move last week, jumping from Cap Girardeau, Mo., to Ville Platte, La. This was a three-road movement of 600 miles, probably the longest jump of the season.

While in Los Angeles the Ringling Bros. bought a den of lions from the Universal studios. The cats have been put in the menagerie with the show.

Curtis Ireland of candy racetrack fame and for the past few years head of the Ireland Candy Co. of St. Louis has bought a home at Venice, Cal. He is said to have retired from the show business for all time.

The Honest Bill and Lucky Bill will have their winter quarters at Lancaster, Mo. The old quarters were at Ada, Okla. where Honest Bill makes his home.

The Ringling Bros.-Barnum & Bailey shows claim that their coast trip was a complete success and state that what opposition they encountered failed to make the slightest dent in the receipts of the big show. Doug and Mary Fairbanks visited the show at Los Angeles.

Sam McCracken, with the publicity department of the Barnum-Bailey shows for a number of years, has joined the Mannheim press staff in Cleveland. The Mannheims operate several Mutual wheel shows and theatres.

The State Fair Board for the Indiana State Fair announces a clear profit of \$10,000 at this season's fair. The Indianapolis event, although one of the biggest in the country, has never brought in any big financial returns to its promoters.

Oscar Babcock, with his "death trap" loop the loop and fly the plane act, has been creating a sensation in the Hawaiian Islands. Babcock is en route to Australia and the Far East.

The John T. Brunen murder trial has been set for Oct. 23 at Mount Holly, N. J. Charles M. Powell, who confessed to having shot Brunen; Mrs. Doris Brunen, the victim's wife, and Harry C. Mohr, brother of Mrs. Brunen, are all accused of implication. Brunen was the owner of the Mighty Doris Shows.

The Greater Sheesley Shows will close shortly and go into winter quarters near Chicago. Billie Owens has been doing the booking since W. "Bill" Rice resigned from the show.

George C. Moyer, of the Muggivan-Bower-Ballard forces, is still confined to his room at the Palmer House, Chicago.

AUSKINGS IS AGENT

After closing the season as contracting agent with Gollmar Brothers' Circus, Clarence Auskings became general agent for the George C. Robertson two-car tent rep show. It carries twenty-five people, headed by Claudia White, and will travel south. This week the show is at Atwood, Ill.

Charlie Williams, of the Gus Hill managerial staff is around after a six weeks tussle with pneumonia.

The Strand, Portchester, N. Y., has dropped vaudeville. Showing pictures only.

SPORTS

A knock-out went to the credit of Harry Willis last Friday night against one Clem Johnson at Madison Square Garden. But it was like a fighter winning a contest with a punching bag. The affair reminded a fair crowd of just that sort of thing, with Willis trying to split the bag and just about doing it. Clemie was unable to defend himself and in the 12th round the referee who was bothered almost to exhaustion in separating the colored maulers, waved Harry away and rubbed the back of Johnson's head and neck to revive him. Clem was dozing over the ropes. He came to quickly enough, sat down and guzzled water that was poured over his damaged pan. Willis had socked him so frequently with the "rabbit punch" that even the cast iron Johnson knew about it.

The boxing commission saw fit to lock Clem over before giving an o.k. for the match. The Commish knew something about those colored bouts that never get anywhere. The Johnson youth is a black panther to gaze upon. He looks to have terrific power. He has a back that is an envy. But he can't box. Often at the opening of a round he left-jabbed Willis to the mouth, with no power. Once anyhow he socked over a right to the face. Johnson either knows nothing about in fighting or was afraid to hit Willis, perhaps figuring that if he hurt him, Harry might get mad and knock him into Fourth avenue. Clem kept coming in, principally to hold on. Some of the hopeful sports thought Johnson was permitting Willis to wear himself out. Others had it doped that Willis was saving his man for another match—in some other burg. Never will the two come together in New York and expect to get real money—not until the Johnson person learns to fight. Clem has guts which he proved by taking a bad beating. He could have quit but didn't.

Willis hit the new boy whenever he wanted and that seemed all the time. Whether he put all he had into his punches he can best tell. Clem's left eye went bad in the fifth. In the seventh it was shut tight and a bit later it looked as if Harry had hit it so hard, the lamp opened a bit. Also Johnson's nose leaked. It was in the seventh that Willis acted up. He simulated pain and held his right hand as though he had broken it. The crowd advised Clem to start something. In the next round Willis led as if his starboard lunch-hook was really on the Fritz. But he forgot about it during the round and let go a couple that were too lusty for a damaged wing. In the ninth he was slamming away with his right socker as if nothing happened. Willis probably pulled the injured stud to draw Clem into a position that would permit a hay-maker. Clem was shy and the crowd was skeptical. When Willis made motions as if in pain they gave him the raz. Thereafter he didn't recollect anything about it. Johnson was really through in the 11th. Willis measured him and the new lad was groggy. Either Willis didn't want to or was too tired to put over the finishing wallop. If Willis was trying he looked quite ordinary except his ability to deliver punches. How he can take 'em is another thing. Present was a big smoke named Thompson (Jim or Jack) the same who is credited with having floored Willis in Jersey City several times.

The world series opened Wednesday with the Giants the short-enders at 8 to 5. The wise dough will be on the Giants. The superiority of the Yankee pitching staff will be offset by John McGraw's unrivaled jockeying of his pitchers. As a ball club the Giants figure to offset the Yanks' edge in the box. History has proven that a seven-game series doesn't require more than two, or possibly three, good pitchers to cop. McGraw has an ace in the hole in Jonnard, a youngster touted by ball players as a marvel when he acquires the necessary big league polish. McGraw, one of baseball's greatest gamblers, is liable to start this kid. Neft is ready and in good shape. Ryan is a curve ball pitcher who might beat the Yanks any time he starts. Scott has pitched brilliantly in spots, but is reported as having trouble with his arm. If so, he will hardly start. Barnes has had a bad year, but is liable to flash one of his good games and repeat

his success of last year, when he made the Yanks look foolish with his curve ball. Shawkey, Hoyt, Jones and Mays will carry the Yanks' burden. McGraw, with the raggedest pitching staff he has ever had in a series, is very apt to turn the trick.

George K. Morris of Amsterdam, member of the New York State Boxing Commission, is expected to resign this week to devote all his time to his new position as chairman of the Republican State Committee, to which he was named at the close of the G. O. P. convention at Albany, N. Y., last week. It was reported that Mr. Morris, who is extremely popular throughout the state, being put down as a "regular fellow," was the personal choice of Governor Miller, who, the rumor said, did not agree with the way George A. Glynn, the former chairman, was handling matters. Chairman Morris virtually will be Governor Miller's manager for the campaign as the job of arranging the speaking dates of the Chief Executive and various other details in connection with the pre-election campaign will fall on his shoulders. Chairman Morris also probably will resign the presidency of the New York State Basketball League, to which he was elected at the organization meeting of the court men at Albany last week.

Fifteen thousand dollars in cash and many valuable trophies have been hung up for the winners in the National Futurity and Waterloo cup events, at Nevada, Mo., October 1-15. Greyhound racing is rapidly becoming one of the most popular sports, and some of the fleetest dogs in the world will compete at Nevada. Among the canine stars to be featured at these races are "Blue Rock," the winner of the 1921 Futurity, and "Buck," winner of the Waterloo cup in 1916 and 1917, the Waterloo plate in 1918 and purse in 1919. "Martinsyde," an imported dog, winner of the 1922 Waterloo, in Nevada, and the property of a San Francisco fancier, was entered to defend his championship, but was killed a couple of weeks ago, when he fell from an auto truck. Thousands of devotees of the ancient sport with the greyhounds will come from all parts of the country for the event.

Wally Simpson, Springfield centerfielder, recently broke the home run record in the Eastern League by clouting a pair of four-base smashes in a double-header with Worcester and hitting two others in a game with Pittsfield, running his total up to 20. The previous high mark was 16, made by Jack Flynn in 1916. Flynn, now manager of Worcester, sat on the bench and saw his swatting performance surpassed.

Bill Werner, who closed the Chateau Laurier, City Island, for the season, almost connected with a bale of bookie's money last Saturday. Some one tipped him off to a winner named "Wild Heather," entered at Aqueduct. The horse was entered in both the fifth and sixth events, but Bill didn't pay attention to that. He put his bankroll on the fifth race, later to find out that "Wild Heather" had been scratched and started in the sixth. That spot looked better to the trainer and the horse ran in with the purse in his teeth. Bill was slightly put out about the switch, but in getting his bet back had no squawk coming.

Edward Wachter, Jr., next to Johnny Evers Troy's chief claim to a place in the athletic sun, left the city this week for Harvard, where he will again act as basketball and sculling coach. Wachter will devote his time to sculling until the opening of the basketball season and at the close of the latter will resume his work at the former. This is Ed's third year at Cambridge. The basketball team he developed last year trimmed Yale two straight games in the first meeting on the floor between the ancient rivals in 15 years, and also won the larger share of its games elsewhere. One of Wachter's pre-season worries is the discovery of a man to take the place of Roscoe Pitts, star center of last year's five. Pitts, halfback on the Crimson eleven, is ineligible for basketball, having played it one year at Tufts before going to Harvard.

ACTION IN BUFFALO

Civic Organizations Opposed to Street Shows

Buffalo, Oct. 4.

Business men and officers of various civic associations of Buffalo have taken decisive action to curb the activities of street fake gambling shows conducted as "carnivals" in and about Buffalo, as a result of the loss of hundreds of thousands of dollars during the past spring and summer by reason of the showing of such outfits in this vicinity. Buffalo, during the past season, has been infected by an unusually large number of these shows, most operating under the consent or co-operation of some local organization. Almost without exception the organizations have reported that compared with the sums taken by the promoters, the revenue to the societies has been almost nothing. Protests from reputable business men to the authorities during the past summer have been disregarded and it is now planned to bring the matter to the attention of the City Council.

It is stated that most of the shows playing about Buffalo have been operating gambling concessions with almost every element of chance eliminated. "Fixed" gambling devices have been in order and open violations of gambling laws have been in vogue. Citizens having homes in the vicinities of grounds where the shows were conducted have made violent complaint that peace of the neighborhood has been disturbed by the noise and by disorderly show attaches and patrons. In a number of instances beautiful lawns have been trampled upon and appeals to the police have not brought proper redress. Among the other evils which are mentioned are special shows and vulgar and tawdry exhibitions in which women were "featured."

JIM MCKOWEN DIVORCED

Chicago, Oct. 4.

A divorce was secured here Monday by Claire McKowen against James B. McKowen, the New York vaudeville agent.

Mrs. McKowen was given the custody of their young daughter, with reasonable support for the child from its father, but without alimony for herself. Tom Johnson was the wife's attorney.

The McKowens have been married for several years. James B. McKowen served as a captain in the army during the war. He declined a commission with the same rank in the regular army to return to New York and his family, after having lived in Chicago.

Mrs. McKowen is a sister of Marilyn Miller and has been with "Sally" for some time. It is said Mrs. McKowen may marry a wealthy Bostonian whom she met while "Sally" was playing in that city, on its first run there.

YIDDISH FILM DRAMA

(Continued from page 1)

and picture field will be sought for most of the principal roles.

A New York theatre for the special exhibition of the pictures is being considered. Boris Thomashefsky, one of the incorporators, will direct and play some of the leads. Others interested in the new picture firm are William Alexander, Harry Levey, Mike Thomashefsky and Charles Thomashefsky.

Few Yiddish plays are known to have been used for pictures, and none has ever been attempted with the idea of making a general appeal such as is expected by the use of English titles.

Thursday, Sept. 28, marked 25th anniversary of "The Bulls of New York," now playing in condensed form as a Shubert unit under the name of "The Whirl of New York."

The Rivoli, New Brunswick, N. J., formerly booked by John Robbins is now being booked by Jack Linder.

LOUISVILLE OFF COLUMBIA; SIX ONE-NIGHTERS IN PENN.

Revision of Wheel Route—Columbia Shows and Shubert Units at Mishler, Altoona, Pennsylvania, Weekly

A general revision of the Columbia burlesque wheel route decided on last week calls for a number of changes—among them the dropping out of the wheel of the Gayety, Louisville, which stops as a Columbia stand, Oct. 7, with "Step Lively Girls" the final show; the addition to the wheel of six one-night stands in Pennsylvania; and the playing in Altoona, in the same house (Mishler) of Columbia shows and Shubert vaudeville unit shows, Columbia shows playing there Fridays, and Shubert shows Tuesdays and Wednesdays.

The Gayety, Louisville, was an American wheel stand last season and several previously. The house has consistently been a failure with the Columbia shows since the beginning of the current season when it went on the Columbia wheel. Gerard's "Follies of the Day" rated as one of the best drawing cards on the Columbia wheel this and last season, did but \$3,400 at the Gayety, Louisville. "Broadway Brevities," the Ed Daly show, played to about the same figure the following week, and no show since the opening of the house with Columbia attractions in September has done any better, with several doing much worse.

One thing that helped considerably to make Louisville a bloomer for the Columbia shows was that Saturday night had to be eliminated in order for the shows to make the jump to St. Louis. Even with the Saturday night out in Louisville, the Columbia shows have been regularly arriving late in St. Louis since the season started, some not getting into St. Louis so that the Sunday matinee could ring up before 4 p. m.

Hereafter the shows will travel from Cincinnati to St. Louis with ample time to make the Sunday matinee in St. Louis, after the show closing in Cincinnati Saturday night.

"The Mimic World" which was to have played Louisville Oct. 9, jumps from Cincinnati direct to Omaha opening there Oct. 14, with a six-day lay off, the week starting in Omaha hereafter on a Saturday matinee, instead of Sunday matinee. Regularly the Columbia shows will jump from Kansas City to Omaha with a week lay off in between. Omaha was another point the shows were arriving late. The shows will close Friday night in Omaha hereafter, with Minneapolis scheduled as the following stand with Sunday matinee opening. Minneapolis had been getting the shows considerably later than curtain time Sunday afternoons, through the shows closing on Saturday in Omaha with insufficient time to make the jump.

The changes leave two lay off weeks in the Columbia circuit, that caused by Louisville dropping out, and one between Kansas City and Omaha.

The changes place the "Mimic World" two weeks ahead of its route and drops all of the other Columbia shows, following the "Mimic World," back a week in wheel rotation.

The one night stands added to the Columbia wheel are Allentown, Reading, Lancaster, Harrisburg, Altoona and Williamsport, all in Pennsylvania. One or two of these were on what was called the Penn Circuit of the American wheel for several seasons, up to last year. The Penn towns were rated as very good for the American shows, most doing business even after the slump started last season.

The shows will go on the Penn route of one-nighters after playing Washington. After Williamsport they will play Pittsburgh for a week. The former route had the shows jumping from Washington to Pittsburgh.

Kansas City, Oct. 4.
The new routing arrangement, making an open week, between Kansas City and Omaha, for the Columbia shows, is going to spoil the railroad arrangements, which had been framed up to the mutual advantage of both the Columbia burlesque attractions and the Shubert unit shows. Commencing at St. Louis

and routing to Kansas City, then to Omaha and next to Minneapolis, all long and difficult jumps to make the two organizations are routed the same.

Without the open week, the shows could join in securing special train service and thus insure getting in to each city in time for the matinee showing, both outfits having Sunday afternoon openings. The break between here and Omaha will spoil this and may work a hardship on the Shubert units.

The Columbia shows will have five days to get to Omaha, and will, no doubt, use some of the time playing St. Joseph, Mo., and probably will fill a day or so at Lincoln, Neb., and still get into Omaha with time to spare. The Shubert shows, however, will have to depend upon the regular service, or hire a special train alone for the jump. While the distance from here to Omaha is but 200 miles, the night trains are scheduled to leave at 10:40, but have been held for an hour for the shows. But even this makes it almost impossible for some of the heavy ones to get down, loaded and to the train on time without cutting the Saturday night performance.

MAY WIRTH AT \$1,500 EXTRA ATTRACTION

Equestrienne Is Engaged to Strengthen Bedini Show for Rest of Season

In line with the reported plan of Columbia wheel producers to strengthen their shows this season with extra attractions of the headline type, Jean Bedini's "Chuckles of 1922" will have the May Wirth equestrian act as an added feature when the show plays the Casino, Brooklyn, Oct. 9, and thereafter for the season.

The Wirth act will receive about \$1,000 for the week's engagement. The riding turn will be set in the show in the circus scene. Several years ago the Columbia shows used headline turns as features to strengthen their shows when playing around New York, but the added features have not been used to any extent since the flush years of the war period, 1917-18-19.

Bedini will have two shows in Brooklyn week of Oct. 9, an unusual thing in the routing of Columbia shows, although several producers control more than one attraction.

"Rockets," in which Bedini and Rube Bernstein are jointly interested, and a new show on the Columbia wheel, will play the Empire, Brooklyn the same week.

BONITA FINED AFTER ROW

Broker Causes Actress' Arrest After Jam in His Home

Bonita Hearn (vaudeville) was fined \$25 by Magistrate Edgar V. Frothingham in the Essex Market Court, New York, Tuesday on complaint of Harry C. Rice, broker, on a disorderly conduct charge. An escort of Miss Hearn's paid the fine.

Rice had the dancer arrested last week when she visited his Washington Mews apartment and refused to leave. Rice met Miss Hearn three years ago in Cleveland where he was introduced to her husband, Lou Hearn.

Miss Hearn did not take the stand but Rice admitted to her attorney he is defendant in a suit for assault begun by Miss Hearn.

SINGER, JR., IN DEBUT

Adolph Singer, son of Jack Singer, producer, is making his debut hereabouts as an actor in a comedy turn, teamed with Dan Maloy.

Young Singer, who has heretofore confined his stage activities to authoring his father's and others' shows, is doing a Swiss character, assisted by a trick mustache grown for the role. The act is titled "Hokum De Luxe."

BIG MONDAY

Columbia, New York, Opens Current Week Big

The Hurlitz & Seamon show, "Social Maids," at the Columbia, New York, last week did about \$7,200. This was a drop of approximately \$100 under the preceding week's business grossed by Irons & Clamage's "Town Scandals," which did \$7,300.

Columbia's business was generally better at night performances last week, but dropped off at matinees. Unusually warm weather for late September is ascribed as the reason for the falling off.

Monday of this week (Tom Kippur) the Columbia did its largest matinee business for a Monday since 1918, or during the boom times of the war period. "Chuckles" sold out at the Monday matinee this week, with so many standees the glassed section back of the orchestra rail was thrown open to permit the three-deep standers to catch a glimpse of the show.

MUSICAL STOCKS IN CINCINNATI

Cincinnati, Oct. 4.
The Empress, which has been playing very small time vaudeville, has been taken over by Jules Frankel, of this city, who will inaugurate a policy of musical comedy beginning next Sunday. A company of 20 will be brought here from Castle Garden, Chicago, where it has just completed a long run. First-run movies also will be shown. Performances will be given at 2 and 7 p. m., except on Saturday and Sunday, when the shows will be continuous.

DATE AT PARK OFF

George Stone and Etta Pillard called off their intended four weeks' engagement with Minsky's Park Music Hall burlesque stock organization last week. The team were to have opened Monday with the Minskys.

A reported conflict between Tom Howard and Stone and Pillard over what the team would be given in the way of parts and business in the Minsky company is understood to have caused the withdrawal. Stone and Pillard were to have received about \$450 a week for the four week's engagement.

Nina Dignum Was in Burlesque

Syracuse, Oct. 4.
Nina Dignum, dancer and actress, shot by her rejected suitor, Murray Levinson, who then committed suicide, in New York last week, is a former Syracuse girl, and two years ago was reported engaged to a young theatrical man here. Miss Dignum was quite a favorite here during the World War period, when she appeared in stock burlesque at the Bastable. Later, she was in Mollie Williams Own Show on the Columbia wheel.

She is a sister-in-law of Emil "Jazz" Casper, blackface comedian, of this city and St. Louis. Casper, formerly of burlesque, is now with a Shubert unit.

"Hippity Hop" Opening Next Week

Peck & Kolb's "Hippity Hop" will open on the Columbia burlesque circuit Oct. 9, playing the week of one-nighters in Pennsylvania. This will necessitate a switch in the bookings whereby the "Mimic World" will follow "Follies of the Day" instead of "Step Lively Girls." "Hippity Hop" is a new attraction for the Columbia circuit.

GOLDIN'S CRIMINAL ACTION

Murray Cohen of 729 Seventh avenue, New York, was served with a magistrate's warrant in criminal proceedings instituted by Horace Goldin, who alleges Cohen infringed on his "Sawing a Woman in Half" trick and also lifted his routine and talk. The defendant was served at the Rockaway theatre late last week. The matter has been adjourned to Tuesday.

Goldin's legal differences with the Weiss Bros. Clagion Photoplays, Inc., has developed into a temporary truce. Louis Weiss and Avel B. Silverman (House, Grossman & Vorhaus), Goldin's attorney, have been appointed receivers of the "sawing" film expose.

An arrangement has been made pending the final determination of the suit whereby booking contracts may be continued and new contracts made under the receiver's direction.

Johnny J. Klein, the carnival owner and manager, has returned to the vaudeville field again. He is located in the Putnam building, New York, where he is producing shows and acts in co-operation with Nat Jerome and Dave Greene.

PARK, STOCK BURLESQUE HOUSE, FIGURES IN THREE COURT ACTIONS

Tom Howard, Leading Comic, Enjoined—Sallie Fields Attached for \$300 Portrait Bill—Bimberg's Sunday Picture Victory

The Park, on Columbus Circle, New York, now playing stock burlesque under the Minskys' direction, figured in three court actions in one guise or another during the past week. Harry Hastings won an injunction against Tom Howard, the leading comic at the Park; B. K. Bimberg was sustained in his suit to retain occupancy of the Park for Sunday picture presentations, and Sallie Fields, one of the company, was served in a body attachment on an artist's bill.

Justice Callaghan in the Brooklyn Supreme Court Monday held for the Harry Hastings Attractions in its injunction suit to restrain Tom Howard from appearing for the Minsky brothers at the Park Music Hall, New York. Hastings' contention that the plaintiff had a prior claim on the comedian's services for a period expiring 1924 was sustained by the court, which agreed with Hastings' prayer that the deprivation of Howard's services would work irreparable loss on the plaintiff. Hastings claimed Howard was his principal comic in his burlesque show, but the production is now suffering through the substitution of inferior talent for Howard, who is termed "unique and extraordinary."

Justice Callaghan doubts the defendant's allegation their contract was mutually abrogated. His lengthy opinion is interesting as regards theatrical interpretation of "unique and extraordinary" services. This is an excerpt from the judge's decision:

"I am not impressed by the defendant's contention that the contract was terminated by mutual consent. Such is the assertion of the defendant, and it is denied by the plaintiff. The truth can best be determined from the probabilities. There seems to be no reason whatever why plaintiff should terminate the contract. The defendant had proved to be a success in the attraction staged by this plaintiff. He had received favorable comment in the press in the various cities in which he had played, and gave promise of rise to great heights as an actor on the burlesque stage from the commencement of this contract. It is contrary to the usual actions of men under such circumstances to assume that plaintiff would desire to cancel a contract which gave to it the assurance of satisfactory returns. . . . The contract contained a negative covenant whereby the defendant, no doubt grudgingly, admitted that his services were unique, special and extraordinary, and that he would not, in the event that the plaintiff should apply to a court of competent jurisdiction for an injunction to restrain the violation of this contract, set up or interpose in such an action the defense that his services are not unique, special or extraordinary or that an artist could be or can be obtained to render similar services. The estimation which he has of his ability as an artist is, however, not controlling, as the question whether his services are unique, special and extraordinary must be determined by the court as one of law, and if a consideration of the facts leads to the belief that such is the character of the services of this defendant, an injunction could issue to restrain him from breaching his contract. Men should be compelled to perform their contracts in proper cases. Unjustifiable breaches of contracts should never be countenanced. The difficulty in all cases of this character is to determine whether or not the services of an artist come within the category of those mentioned in the various decisions upon this subject. It is not always an easy question to determine. This defendant is on the burlesque stage. That, however, in itself does not mean that his services are not unique, special and extraordinary. Men may show such service in any walk of life. A horse-shoer may be so proficient in his work as to fall within this class. The same is true of a carpenter or of a mechanic. It cannot be determined by the particular calling, but by the personality exhibited in the conduct of one's work. It has been held that a baseball player may be enjoined from entering into the

service of another during the period covered by his contract. I know of no better way to determine whether this defendant falls within the class mentioned than by a perusal of the critiques of persons in his calling. The defendant was on the circuit in the employment of this plaintiff during the season of 1921-22, and plaintiff has gathered and submitted upon this motion clippings from the newspapers in the various cities where the defendant appeared. It may be well to quote what the critics have said concerning him."

A number of newspaper and trade press theatrical criticisms are then quoted to bear out the judge's contention.

James A. Timony acted for Hastings. Judge Leonard A. Snitkin (Snitkin & Goodman) represented the defeated actor.

Park's Sundays

Bernard K. Bimberg was granted his injunction against John Cort, Earth Realty Corp., William Minsky, Louis Minsky and John Cort, Inc., to restrain them from interfering with his occupation of the Park music hall premises for Sunday picture performances. Bimberg claims a contract to continue his Sunday shows until 1924, alleging his rent for the weeks of Sept. 3 and 10 was returned by Cort, who notified him that their lease had expired.

Bimberg's contention was that he had built up a profitable Sunday picture patronage, but that the Minskys, who are conducting a stock burlesque policy during the week days, were desirous of depriving him of his efforts and instigating Sunday pictures themselves.

Bimberg's contract for the Sundays called for \$10,000 annually, with a renewal at \$13,000 if his net profit for the first year exceeded \$4,000. If under that amount Bimberg was to continue at \$10,000 a year. The plaintiff alleges the latter through Nathan Burkan. He originally sued for an injunction and \$100,000 damages, but Justice Isidor Wasservogel in the New York Supreme Court ruled that Bimberg post a bond, the amount to be determined later, with the privilege to the defendant of an immediate trial before a referee.

Incidentally it is disclosed in the papers on file in the County Clerk's office that the Minskys are obligated to pay \$20,000 annually for five years for their rental of the Park from Cort, plus a 50 per cent. interest in the net profits, which, if falling shy of \$20,000 a year, calls for the Minskys paying the deficit up to that amount out of their own pockets.

Sallie Fields Attached

Sallie Fields, appearing at the Park Music Hall, was in the midst of her "Who Cares" number when Deputy Sheriff Morris Eisenstein burst in on her and served a body attachment on the dancer. It was signed by City Court Justice Callaghan, who issued the order on complaint of H. Edwin Keller, an artist, who claims \$300 plus interest for services rendered in painting Miss Fields' portrait.

The songstress was released in \$100 bail and must show cause later this week why she should not be punished for contempt of court.

DALEY'S GROSS

Oct \$7,500 in Kansas City—Laughing Show

Kansas City, Oct. 4.

Ed Daley's "Broadway Brevities," the attraction at the Gayety here last week, is the surprise of the western amusement managers. The week here it drew close to \$7,500, and the week before at St. Louis the business was almost \$10,000, with terrible heat and a sensational baseball series against it.

Both weeks were above the takings of the big Marion show just ahead of the Brevities.

Daley is another of the old American wheel managers making his first trip over the Columbia circuit. He has the greatest laughing show seen here this season.

BURLESQUE REVIEWS

DO POP SUNDAYS HURT?

So Oliver Bailly Says—Court Rules for Saxe in Republic Case

OBITUARY

CHUCKLES OF 1923

Produced by Jean Pedini, sponsored by Chas. E. (Bedini) and Interests and Miner Estate, Cast: Cliff Bragdon, Coo-Coo Morrisey, George Snyder, Irving Reever, Joseph Nelson, Harry Barry, Coccia, Emmett Baker, C. Valerio, Billy Wells, Elaine Beasley, Jane May, Norma Barry, Betty Burnett, Elclair Twins. Music by Harry Archer, lyrics by P. D. Cook, book by Billy Hagan and Paul McCullough. Dances by Seymour Felix and A. Coccia.

No tougher assignment for a burlesque comic, on any other kind of comedian for that matter, can be thought of than that of following others here, and does very well; but there's quite a difference. Not that Bragdon isn't capable. He's all of that and clever, too, not to say versatile. He plays the cornet—plays it, not at it—dances well and works easily, with plenty of unctious. Besides, he can sing. Topping all of that he's also a real comic.

Had Bragdon gone into the new show this season without the handicaps his performance would be rated as excellent. As it is, it is very good. Coo-Coo Morrisey was formerly a drummer in the Lopez band. He works in an almost clown-white facial make-up, looks funny and gets as many laughs as the part calls for.

All of the sure-fire bits of the original "Chuckles" are retained in the current version. There's the lion bit, with a new lion and a better one apparently than the first king of the jungle, for this one roars at the right time and generally seems to interest an interest in burlesque, as against the bored attitude of his predecessor. The prizefight bit and the bedroom scene, with the manicuring business coming in that scene, were productive of lots of laughs at the Columbia Tuesday night before as hard-boiled an audience as the Columbia has held in many a week.

A minstrel bit in one, with George Snyder doing a dope character that stood out like a sore thumb, landed heavily in the second part of the show. This chap Snyder is a find for burlesque. His dope copies nobody and he's a first-rate all-around comedian with ideas.

An acrobatic travesty with the male members of the cast as comedy risley workers, but all doing far more shouting and handkerchief wielding than tumbling, was a keen bit of satire that would do credit to any of the Broadway revues; that is to say, if it hasn't ever been done in a Broadway revue.

A specialty by Bragdon, Morrisey and Emmett Baker, one of the Sterling Saxo Four, clicked merrily in the first part. This could easily have stopped the show with a bit of manipulation and jockeying. The Sterling Four, playing saxophones, were on twice—once in the first part finale (the bridge number) and again near the close of the show. They're good musicians, getting real harmony and jazz out of their instruments.

The weakness of the show is in the fact it has no woman with a voice. Norma Barry sings a couple of songs in a scene in one as a single that should be eliminated. Later Miss Barry does a specialty with Jos. Nelson, both singing. In this Miss Barry discloses her forte. It's a character song. She does a Yiddish number with a dialect that is flawless and mannerisms that are correct. Straight vocal numbers are not for Miss Barry. She should secure a routine of character songs at once and seek assistance in direction. As a character artist she holds real promise. As a straight warbler she just holds back the show.

But if the girls in the show can't sing they can dance, and dance immensely. Betty Burnett, for instance, who would probably class as the soubrette, is a clever kicker and legamania artist, scoring in one of the numbers as leader. Ellane Beasley also dances acceptably. The Elclair Twins are also dancers. They shouldn't sing at all. Billy Wells (not the burlesque librettist, but another Billy Wells) and the Elclair Twins do a specialty in the second part that is filled with great stepping, but it's too long. The material retained would make it a corking act for any type of house. One of the Elclair Twins is a contortionist, using that in her dancing to great advantage.

"Chuckles" is an entertaining show this year, much better than most of the rank and file of the Columbia shows. *Bill.*

NELSON'S ALIMONY ARREST

Joseph Nelson of "Chuckles" at the Columbia, New York, this week, was arrested Tuesday night on complaint of his wife in alimony litigation.

Wednesday afternoon Jean Pedini went into the show, taking Nelson's role. Joseph Griffin substituted, doing a specialty to replace Nelson's specialty.

EMERSON'S MUTUAL SHOW

Harry Emerson has been granted a franchise on the Mutual burlesque wheel, and will produce a show called "The Limit Girls."

It will open Oct. 23, at the Olympic, New York, following a week of break in stands in New England.

BROADWAY BELLES

(MUTUAL BURLESQUE)

Al Coo... Al Barlow
Myrtle... Myrtle Andrews
Dot... Dot Leighton
Art... Art Mayfield
Anna... Anna Toebe
Herman... Herman Schultz
Ludwig... Ludwig Klutz
Billy... Billy Hagan

For discriminating burlesque audiences "The Broadway Belles" at the Olympic this week is a lot of boloney. For the patrons of the Mutual Circuit it's a fair show.

The two comedians went after the "blue" stuff on every possible occasion, which was good showmanship on account of their own limitations and the non-presence of anything resembling a book.

The show averaged 100 per cent. for released gags and old bits, which were never any too well done. The comics, Billy Hagan and Lew Lederer, both doing dirty putty-nosed "Dutch," ran neck and neck for the end book honors, with the female contingent not much stronger.

Of that portion Anna Toebe, the soubrette, walked away with the honors. This chubby henna-haired, bare-legged baby had knees to match. Her dimpled lower appendages were made up as carefully as her face and attracted almost as much attention, but when Anna turned loose, she was a stand off between the upper and lower portions of her anatomy so far as the male attention went. Miss Toebe led several numbers, which pulled encores solely on account of her dancing and quivery technique.

Dot Leighton, the prima donna, aimed gallantly at top notes but was off the target due to low visibility and uncertain tonality. It may have been a cold, for it is hardly possible that the most courageous of producers would allot six or more numbers to Miss Leighton on her vocal showing at the Olympic.

The other woman, Myrtle Andrews, had the voice of the production, getting good distance though slicing considerably. She is a stout girl, who reminded of Rose Sydney in one number wearing tights. She led another, in which the sixteen girls wore one-piece union suits enveloped in capes, which they opened, giving the boys a flash as they each contributed a line to the lyric. This is an old piece of burlesque hokum but always effective. When the last girl unfolds the comics swoon, which is sure fire.

One of the bluest portions was a trio song by Hagan, Lederer and Al Barlow, heavily encoored. The chorus each had a punch which built up into a crescendo of daring. The comics ad libbed heavily anent the chances they were taking, which is going some for 14th street.

The show carried three full stage sets and a couple of drops. The girls made about eight changes, all short skirted and bare legged. They are an average looking bunch, but all apparently youthful. The "candle" dance, which has supplanted the former marking of time by the burlesque choruses, was on tap in every dance from ballads to jazz.

The book, which is programed as a conglomerated mixture of comedy and music, consists of bits and business that have been seen around for the past ten years. A messy white-wash touch by the two comics got most. A quiet tip would be to let the comics cut loose with more low comedy rough stuff and can some of the dialog passages. Hagan and Miss Toebe held the stage for 16 minutes in one crossfire specialty turn when six would have sufficed. Art Mayfield appeared to advantage in several minor and character bits, and Al Barlow was a neat appearing hard working straight.

It's a Joe Oppenheimer. *Con.*

Mutual in Park, Utica

The Mutual wheel will start playing its attractions at the Park, Utica, beginning Oct. 16. The house played the Shubert unit shows for a couple of weeks this season.

BIRTHS

Mr. and Mrs. Hugo Morris, at their home in New York, Sept. 26, daughter. The father is of Morris & Fell, the vaudeville agents.

Mr. and Mrs. Vincent Sherwood, Sept. 26, at the Lying-In hospital, New York, a daughter. Mr. Sherwood is general manager of the eastern division of the McKinley Music Co.

Mr. and Mrs. Lew Wilson, Sept. 22, son.

MARRIAGES

Jack (Smoke) Gray to Alma Arliss, Sept. 25 at Peoria, Ill. Mr. Gray is with the Nell O'Brien Minstrels; his wife is of the Misses Bell and Arliss, in vaudeville.

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

The S. R. F. Amusement Co., Inc., was successful in its motion for a temporary injunction to restrain Oliver D. Bailly, lessee of the Republic, New York, from interfering with their continuance of Sunday vaudeville performances. Bailly sought to cancel an agreement for the Sunday concert privilege for a term, Sept. 1, 1922, to April 30, 1924, which involves a \$10,000 consideration, on the theory "pop vaudeville," as he terms it, does not constitute high-class entertainment as was covenanted. He also contends a proposed picture policy does not mean "high-class entertainment."

Justice Wasservogel's decision provides for the furnishing of a bond by the plaintiff in a sum to be fixed. The defendant, too, has the privilege of electing an immediate trial before a referee.

Max H. Saxe, who made the original contract, assigned it to the plaintiff corporation, of which Jerome Rosenberg is president. Bailly objected to the assignment. He also alleged that the receipts of "Abie's Irish Rose," the regular attraction at the Republic, have fallen off because of the Sunday vaudeville.

The S. R. F. Co. has filed a \$5,000 bond. Bailly, through O'Brien, Malevinsky & Driscoll, his attorneys, has elected to a speedy trial before a referee in compliance with the court's alternative.

"JAZZ REVUE" OFF

Manheim Show Leaving Mutual Wheel

"The Jazz Time Revue" sponsored by the Manheim interests will drop off the Mutual wheel route the week of Oct. 9.

The Manheims controlling several middle western houses have three other shows on the Mutual wheel, which will remain.

It was stated at Mutual headquarters the reason for taking off the "Jazz Time Revue" was because of the circuit having lost a couple of weeks recently, which necessitated changes in the route. The show was not taken off because of not being up to standard, it was stated.

ILL AND INJURED

J. A. Lucy who is ahead of "Take It From Me" now in California, is suffering from an infected hand. He remains on duty.

DuTill and Covey, with the "As You Were" unit, were in an auto accident in Hartford, Conn., where the show was playing, last Thursday, but continued in the performance through the week. Mr. DuTill suffered a bruised hand and Miss Covey a sprained back. Riding in a car with friends, their auto was hit by another, in which later two bottles of "hooch" were found. The other driver was convicted of reckless driving.

Mart Fuller Golden was slightly injured Tuesday, when a Loft delivery wagon backed into the curb in front of the Central theatre, New York, and dislodged part of the electric sign, which fell on the actor's head. He was taken into the theatre and his injury dressed by Dr. William Frieder.

Tom Duray, formerly of the act, "For Pity Sake," underwent an operation for appendicitis at the Illinois General Hospital, Chicago. The operation was of such a serious nature that his life hung in balance for several days. He is gradually recovering. At the time of his illness, Duray was rehearsing an act for the Orpheum Circuit, written by J. Brandon Walsh.

Eddie Shubert is in the Private Hospital, Scranton, Pa., recovering from an illness that attacked him while his show, "Flashlights of 1922" was playing in the city.

NEW ACTS

Marie Walsh (Walsh and Edwards), with two boys.

Harry Von Tilzer is framing an act for vaudeville. He opens next week. A piano player will assist the veteran songsmith, who will handle the vocal work.

"Happy Days," 10 people, 2 men, 8 girls.

Frank Stillwell and Jack Frazer, piano and singing (Charlie Morrison).

A comedy playlet "The Natural Born Lion," with Banks Winters and Lizzie B. Raymond & Co.

ENGAGEMENTS

Snow, Columbus and Hector, Harris' Duncan Sisters show.

WILLIAM H. McELFATRICK.

William H. McElfattrick died at his home in Brooklyn, Sept. 28. Death was due to complications following a bronchial attack. He was ill but a short time. The deceased was born in Fort Wayne, Ind., and was 68 years old. He was widely known as a theatre architect, having designed countless houses during a long career in architecture, all of which was devoted to specialization in theatre construction.

Among the New York theatres which Mr. McElfattrick drew the plans for were the Manhattan and Lexington opera houses for Oscar Hammerstein. He also superin-

IN MEMORY OF
"LITTLE" NORA MCGINNIS
Aged 10
Died September 2d, 1922
London, England
Gone to join her mama and papa in their heavenly home.
Mrs. PHOEBE MCGINNIS

tended the reconstruction of the Metropolitan opera house following the fire which destroyed it in 1893.

Other theatres designed by the deceased were all the Percy Williams houses in Greater New York, now controlled by the Keith people. He also designed Keith's Fordham, the Philadelphia opera house for Oscar Hammerstein, and Columbia theatre building and theatre, New York.

He was the son of the late John B. McElfattrick, a noted theatre architect in his day.

A wife, Margaret McElfattrick, survives.

The father of Mrs. Jack M. Welch died of heart disease Oct. 3 in New York city. Several of the five daughters surviving were known

IN LOVING MEMORY
of my husband
ALBERT MCGINNIS
Died May 15th, 1922
Gone but not forgotten
PHOEBE MCGINNIS

professionally including Dorothy Whitford, at present on the stage. The others are Mrs. Jack Klendon, Mrs. James Malcom and Countess de Boutillier.

Frank M. McDermit, 61 years, a well known Newark attorney and brother of George McDermit, the house manager, dropped dead of heart trouble Oct. 4 at his summer home at Rockledge Lake, Denville, N. J.

ANNULMENT SUIT

Mary A. Goss Serves Convicted Husband in Jail

Mt. Vernon, N. Y., Oct. 4. Benjamin Myers, convicted of stealing two diamond rings from the home of S. S. Santmyer, in this city, and whose wife is Mary A. Goss in vaudeville, was given a suspension of a year's penitentiary sentence Monday by County Judge Bleakely, as he had informed the warden of the county jail at White Plains of a plan for a jail delivery.

His information led to the discovery of two guns and an ammonia gun in the possession of Roy Sullivan and Harvey Nash. The former was sentenced to 17 years for highway robbery and the latter for 10 years for assaulting a New Rochelle policeman.

According to Attorney J. Edward Quinn, counsel for Myers, his wife served him with papers in an annulment action while he was in jail. Myers claimed he stole to obtain money to purchase a vaudeville playlet for his wife. He was formerly employed at the White House as a chauffeur.

Richard R. Fisher, formerly with Thurston, is now managing George, a magician, playing the smaller stands in the middle west. The George show carries 15 people and a carload of props, with a lion, alive.

On the list of personal assessments as published in the dailies, for New Yorkers assessed at \$50,000 or more: A. L. Erlanger was listed for \$200,000, William Fox for \$100,000 and Charles Dillingham \$50,000.

Jimmy Hanlon is leaving San Francisco this month for New York on a business trip.

SIR CHARLES SANTLEY.

Sir Charles Santley, one of the world's foremost baritones, died Sept. 21 in London, aged 88. He was born in Liverpool in humble circumstances and at the age of 15 entered an office, being indentured for five years at a salary of £10 a year but at the age of 25 he had already come to the front as a singer. He made his first London appearance in 1857 and his first great success came with the production of the opera, "Dinorah," Covent Garden, 1859. Later he toured all over the world with Patti and Albani. He married a granddaughter of the great tragedian Charles Kemble and was a close personal friend of Charles Dickens. King Edward conferred the honour of knighthood on him in 1907. Recently he received the blessing of the Pope and was able to receive his personal friends and enjoyed a smoke up to the last.

EMMA S. NORTON

Emma S. Norton, 64 years old, widow of John Norton, died at the Broad Street Hospital, New York, on Sept. 30 after a long illness. She was prominent 30 years ago in the profession.

Walter M. Johnson, member of the stage hands' union at Duluth, who won out at the primaries re-

JOSEPHINE KELLY

Sacred to the memory of our beloved aunt and sister, who passed away Sept. 12th, 1922.

FREDDY KELLY & MOTHER

cently in his race for sheriff, died suddenly last week after a short attack of pneumonia. Mr. Johnson had been active in politics for 15 years and came within a few votes of winning the sheriff's position at the last general election. His funeral was conducted by the Masonic lodge.

Nora McGinnis, died Sept. 2 at the age of 10 of scarlet fever and diphtheria in a London (England) hospital. She was the daughter of the late Albert Innis (Innis Brothers) who was killed May 15 last in St. Louis. The little girl had been taken care of in a financial way following her father's death, by her step-mother, Mrs. Phoebe McGinnis.

The father of Ted Lewis, aged 73, died at a hotel in Pittsburgh Oct. 2.

UNIT'S PAMPHLET

Shubert Vaudeville Getting Out 16-Page Booklet of Information

The Shubert vaudeville circuit is getting out a belated 16-page pamphlet, describing the circuit, the nature of the combination entertainment, with pictures of the featured players on the chain, and also mentioning each unit by title with its acts and principals.

It is intended to print 300,000 and distribute 3,000 in each city on the circuit.

The Affiliated Theatres Corporation, which operates the unit circuit, has ordered a weekly appropriation of \$1,000 for several cities on the unit list, to more fully advertise the units, with the extra advertising to be divided between the theatre and attraction. The advertising is being done with the consent of the unit producers playing those cities.

JUDGMENTS

(First name is judgment debtor; creditor and amount follow):

Edyth Totten Film Co., Inc.; City of N. Y.; \$163.85.

Law Fields, Inc.; same; same. Paul Armstrong Co.; same; same. Hickson, Inc.; W. H. H. Hule & Co., Inc.; \$400.83.

Louis T. Rogers and Rialto Prods., Inc.; Erigraph Co.; \$1,030.90. Rialto Prods., Inc.; same; \$515.67. Evan Burrows Fontaine; A. Saul; \$60.60.

George V. Hobart; M. L. Task; \$347.70.

Walter Donaldson; A. H. Mandel; \$264.65.

Ned Wayburn Prods., Inc.; City of N. Y.; \$311.75.

Photo Play Coupon Corp.; same; same.

Syndco Photoplay Corp.; same; same.

Photo Play Productions, Inc.; same; same.

VARIETY

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STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CON-
GRESS, OF AUGUST 24, 1912.
Of Variety, published weekly at New York,
N. Y., for October, 1922.
State of New York, County of New York.

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 following 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 412, 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 as bona fide owners; and that 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 21st day of September, 1922.
Elizabeth A. Reilly, Notary Public.
(My commission expires March 20, 1923.)

James Terrence Duffy and Frederick Chase Sweeny (Mr. Duffy and Mr. Sweeny, vaudeville) need not be examined before trial in their \$25,000 damage and injunction suit against Ed Gallagher and Al Shean over the "mister" song which the plaintiffs allege is a trade-mark infringement. New York Supreme Court Justice Wasservogel ruled that "the examination sought by defendants is with reference to matters that the plaintiffs must prove as part of their case" and granted Duffy and Sweeny's motion to vacate a previous order for their examination. The suit now comes to trial in regular order. It is the second in which Gallagher and Shean have become involved over their familiar "mister" song. Bryan Foy was the first to sue, claiming partial authorship of the number. Kendler & Goldstein are acting for Duffy and Sweeny.

Major George Featherstone of New York has been appointed secretary to Governor Miller to succeed W. Ward Smith, who resigned several months ago. Major Featherstone was sworn in at the Executive Chamber in the State Capitol Monday. He was closely associated with the late John Purroy Mitchell in the latter's administration as mayor of New York city and represented the metropolis at the Panama Exposition at San Francisco in 1915.

Ensign Henry A. Tybure has returned to theatricals after five years in the U. S. Navy, where he reached the rank of Ensign after having enlisted as a seaman. Besides entertaining in ports and on shipboard during the war, he was a member of the crew of the U. S. S. "Oosterdijk" when that vessel was sunk July 10, 1918. Mr. Tybure is now associated with the Ira D. Schwarz studios.

G. Horace Mortimer, who was with Ben Atwell last season, has an office of his own in the Century Theatre. He is handling the publicity for the "Midnight Rounders," "Whirl of New York," "Rose Girl," "Oh, What a Girl!" units, and the "Passing Show of 1921."

AL SMITH AND LIBERALISM

Again Al Smith heads the Democratic ticket for governor of New York State. The Republicans also last week placed the present governor, Judge Miller, in renomination as his opponent.

Two years ago Smith should have been re-elected. Unfortunately for the show business, the Republican landslide overwhelmed him, but Al Smith in defeat made the best rug of any nominee on any ticket of that election. As against the enormous Republican majority the State gave President Harding, Mr. Smith reversed that vote for himself. Although Harding received over 400,000 majority on the Republican ticket, Smith was defeated by less than 60,000 votes by Governor Miller.

Al Smith is no less popular now. If anything he is more so, and made so by Governor Miller. It was not long after Judge Miller assumed office at Albany that the people of the State discovered they had put in office a governor who did just exactly what it was predicted he would do. Smith's popularity, especially up State, where Miller has steadily waned since governor, was decidedly advanced by his attitude during the Syracuse convention last week. The up-Staters like a man like Smith. Syracuse made him a lot of votes.

While it looks just now as though Smith's election is assured, that need not and should not deter show people from standing for, supporting and voting for Al Smith. All show people should vote for Smith. He's a liberal, and the Lord knows in these days the show business needs some liberal-minded people at the heads of the governments.

Miller is not, never has been and never will be for the theatre. He's a blue stocking, more so now than when inducted into office two years ago, and then he was bad enough. Nothing more need be said as far as theatricals are concerned about Miller's handling of the State's reins than the picture censorship bill he passed. Not alone passed, but placed a man from Watertown as chairman of the censoring board. Watertown to tell New York City and State what pictures may be seen! That's even less than having Albany run Manhattan. Politics with Mr. Miller! Muzzle the theatre for the ruralites, but play politics with an investment of billions, is his idea.

The show people need not work openly for Smith. Not through any fear of the Republicans or Miller and what they may do if re-elected, but because it is not politic for the theatre to openly declare itself in a political struggle. On the stages and the screens the theatres may remain neutral, but under cover every man and woman in New York State connected with a theatre in any capacity should put all the under cover work they possibly can right for Al Smith and the Democratic State ticket. If they can work in propaganda otherwise and get away with it, that will be all right, too.

The theatre, from the biggest to the smallest, in every branch, should go out for Smith. Let no covert threat of "Sundays" by the Republican party stop any theatre man or professional from working for and voting for Al Smith. The Republicans have done their worst; it's unlikely they will have another chance for some time. If there is a gamble to this forthcoming election, it's far better to trail with the Democrats, for Smith is worth the gamble. Miller means nothing to the show business. He's against it, all it represents and the people in it.

It's not too early to start. All of the staff of a theatre should be encouraged in their under cover campaigning for Smith, if the theatre does not wish to be openly connected. The unions of the stage, crews and musicians, should fully aid.

The wet plank in the Democratic platform is indicative of the liberalism of the Smith mind. He is willing to stand on that plank; he knows the pulse of the people is for personal freedom, not the Mullan-Gage enforcement law forced down the throat of New York State, which permits a police officer to feel around the ankles of a woman under a restaurant table on the plea the officer is looking for bottled liquor.

Work for Al Smith.

VOTE FOR SURROGATE JOHN P. COHALAN

While the show business is, contrary to its own good, aloof on local politics, it does like a good nighter. That is one of the reasons for recommending Surrogate John P. Cohalan to the theatrical voters in New York at the November elections.

Surrogate Cohalan, by establishing his campaign headquarters in Times square (Putnam building) got himself under the theatrical eye. When the theatre man asks who is Cohalan, he finds the Judge has been on the Surrogate bench for 14 years; that he has distributed millions in patronage in the settlement and adjustment of estates coming under his jurisdiction; that he has always been of the Tammany Hall party, and that, for no reason at all as far as anyone has been able to ferret out, Tammany Hall, per Charles Murphy, decided Judge Cohalan should not have a renomination, the prerogative of a justiceship, served for long years that deprived the holder of the lucrative law practice he could have meanwhile built up.

Brushing aside the rightful claim put forward by the friends of Surrogate Cohalan, Tammany Hall selected as the nominee in his place John P. O'Brien, the present corporation counsel for New York. Mr. O'Brien was set, so he must have esteemed his nomination as Surrogate an elevation, political, but in accepting it Surrogate Cohalan, against whom never a word has been uttered, was uneaten as the Murphy choice.

With which action Surrogate Cohalan announced himself as an independent candidate for Surrogate and will independently run for the office he is entitled to through his 14 years of conscientious service, placed in nomination by a legion of not alone friends, but admirers for the man who wouldn't be downed because he was turned down by the one-man machine.

That is sufficient reason for the theatrical people. They will remain in sympathy with the state and local Democratic ticket, but they will cast their vote for Cohalan for Surrogate, just because he is making a fight against the organization and is entitled to the vote. Cohalan is going to get many votes; he is going to surprise 14th street.

The show people have seen in their time many a man make a single-handed fight against a theatrical organization of more or less strength. In theatricals, like politics, a fight often leads to something better. Let's hope that this lone hander, Cohalan, wins, but, if he doesn't, there will be better things in store for a man with the backbone he has, than the Tammany Hall administration would ever bring to him though he had consented to become a Murphy mannikin.

The theatrical voter will split his ticket without trouble, but make the cross before the Cohalan name on the independent list doubly hard that of the ~~prominent~~ names of the other Democratic candidates, so that the political mule drivers who know all the world loves a fighter, whether they know or care anything about what a Surrogate does or may do.

Murray A. Harris and Winfield Bonnyge, theatrical attorneys, have removed their law offices to 1451 Broadway.

The West End theatre, Bridgeport, Conn., is now booked by Fally Markus, running four acts and a picture.

TOMMY'S TATTLES

By THOMAS J. GRAY

[NOTE.—The writer of this column left it out purposely for the past six weeks, to see if there would be any demand for it. As there was no demand he decided to continue it.]

Acts wishing to write or wire their New York agents and managers this week should address all mail and wires to the Polo Grounds.

American bankers picked the world series week to hold their annual convention in New York. All the ball players' pillows are being carefully watched.

Never could see much sense to conventions, except that they give a lot of people no one would otherwise notice a chance to wear a badge.

The last rose of summer never looked any more withered than the bankrolls of the fellows who owned summer parks this year.

Golf champions receiving cups have taken the league leadership away from the Prince of Wales, in the news weeklies.

Prohibition jokes should be barred from all theatres. There is nothing funny about such things as America's saddest mistake and biggest failure.

After reading over out-of-town reports, it is very evident that where the people come in, show business is good—and it's bad where they stay away.

It has been decided that between the Hays-Landis-Thomas Czar Trio, the ex-judge has the best of it, because his job keeps him out in the open.

The band craze is now on. No bill is complete without a gang of young men doing musical acrobatic work. Brass factories all over the country are working overtime, while the piano and ukulele business reports an awful slump.

So many hands are looking for vaudeville time that the hotel men may have to put in harmonica players and phonographs.

If Kipling keeps on acting the way he does, he's liable to discourage a lot of people from going to war.

The new finish to the old-time sure-fire will probably be changed to—
Though he's belted us and flayed us,
By the living God who made us,
You've saved a lot of acts with Gunga D'n.

While we are on the subject, it might be well to remember that Kipling also wrote "A Fool There Was."

Maybe Ruddy wants this publicity so he can go into vaudeville with a band—of poets.

INSIDE STUFF

ON LEGIT

In the smoking room of the Republic after the second act of "Abie's Irish Rose," a man approached another, a total stranger, and asked for a cigarette, explaining he had smoked his last "coffin nail" during the first intermission. The other obliged, and the first man offered to reciprocate the courtesy with a "swig" on his hip flask. The proposal was accepted, and the tonsil lubricating operation was accomplished in the privacy of an alcove.

Personages rather than critics or the newspapers have been quoted in the extra advertising devoted to some of the recently arrived Broadway attractions. The notices were good in some cases, but second string reviewers covered the premieres because of opposed openings, and the managements elected to use comment from well-known people. The quoting of opinion from notables rather than critics was started last season in the advertising of "Miss Lulu Bett." Extra advertising used for "Banco" last week lacked the personage idea of quotation, the advertisements reading: "Ealdwin Locomotive Works say 'Banco' will run all year," "Morvich" says 'Banco' will outrun all others," and like lines.

Joe Vion is buying up Austrian crowns, which have a lower exchange value than the money of any of the defeated central European empires. He has about 150,000, which he says he is going to leave in his will. The "wallpaper" investment has thus far stood him about \$3.50. Vion recently returned from Atlantic City, where he rested for 16 weeks. Illness last spring caused him to give up advance agenting for the time.

The New York "Times" held to its last season order not to accept advertising carrying the phrase "The Demi-Virgin" when the Woods attraction played the Riviera last week. Only the initials of the three words were printed in the Sunday advertisement, dashes replacing the other letters. When the farce was running at the Eltinge Martin Herman of the Woods office induced the "Times" to use the title in its list of Broadway attractions, headed "Plays That Continue." For a while "The Demi-Virgin" was not carried in the list.

One of the actors in "That Day" thought for a minute or two on the opening night at the Bijou that immortality had come to him at last. When he made exit after his first scene there was a sudden outburst of loud applause. He came back beaming and bowed and bowed, and the applause kept on until Mary Pickford and Douglas Fairbanks, who had come in just as the actor on the stage had gone out, arose and acknowledged their reception.

Edward Royce, presenter and director of "Orange Blossoms," has in his cast two young women whom he has signed for long contracts, and whom he is training for future greatness. They are Nancy Welford and Mary Lucas. Miss Welford is a daughter of Dallas Welford, and made herself known in the late William Rock's act. Miss Lucas is a little soubrette from "Chuckles." Royce has engaged music teachers, dancing teachers, elocution teachers, etc., and on each non-matinee day the two girls "go to school" at the Fulton theatre, going through a routine of lessons as they would in an academy.

The first American showing of "The Enchanted Cottage" by Sir Arthur Wing Pinero was given by the Bonstelle stock last week. Objection was made by the English owners to the Shuberts and W. A. Brady, who control the American rights, the complaint being that the contract calls for the play being given a first class presentation here prior to its showing in stock. The English complaint was regarded as a technicality, as there is no intention to continue the "Cottage" in stock. The play by the Bonstelles was favorably received in Providence and Detroit. In England, where it was presented for a short time, it was not highly regarded.

MANAGERIAL VIEWS DIVIDE OVER "RING OF CRITICS"

"Round Table" Coterie Discussed—Some Managers Believing "Ring" Exists Won't Be Quoted—Bad Notices Cost "Tavern," a Hit, \$55,000 in Extra Advertising—Some Managerial Comment

Managerial comment on the reports that there exists a coterie of dramatic critics in New York shows wide diversity of opinion. Those who believe there may be such a "ring" refuse to be quoted while some of those who expressed themselves said there was no basis for such a charge. Excluding those managers whose views are not available or who refuse to be quoted the weight of opinion veers to the belief that the critics are sincere in their reviews. There is some outstanding diverse comment, however.

That certain critics have been meeting at the luncheon table for quite a while and that the gathering has been referred to as "the Knights of the Round Table" and also in some quarters the "vicious circle," appears the main premise of the reports the critics interchange ideas on current plays. That that would and does tend to reflect in the comment of the reviewers either in the regular criticism of a play or the follow-up comment has been assumed by some showmen.

There is no concrete knowledge of just what the "round table" sessions amount to. It is claimed that present with the critics are other newspapermen and authors and that if there were any movement on the part of the so-called group to hamper the productions of managers whose theatre-politics are not in accord with that of the critics, the injury would react on those for whom a service was intended. That goes too far the intimated "political" connections.

That adverse criticism can hurt the business of a play temporarily is attested by several managers but the latter are positive such box office influence is temporary and that a good play must get over regardless of the critics. Attractions panned but which proved to be successes after the first weeks have called for considerable expenditure in publicity principally in extra advertising. In such cases where the producers have felt adverse notice was a matter of opinion on the part of the critic, the injury of later comment in re-reviewing is neither effective nor necessary.

A view that many criticisms in the metropolitan press are not constructive but are to be considered destructive is an opinion in some quarters. Also the matter of personalities in the system of criticism is a matter of speculation.

One producer predicted that the changes in the dramatic departments of a number of New York newspapers were a forerunner of a gradual change which will wind up with a vogue of unsigned reviews. Whether the New York Times intends dropping signatures is not yet known nor just when that publication will begin publication of criticisms in the Sunday edition only.

George M. Cohan said: "Critics cannot hurt a success. That has been proven time after time. It is certainly true of 'So This Is London!' I started to spend money in extra advertising to prove the critics were wrong and did not have to go as far as I expected. The show has the biggest call of the comedies in the agencies. There are one or two critics whose views are certainly tinged with favoritism. One in particular has pounded me without pause. Probably it is political. There is no other reason in sight."

"But I do think the pounding of a show after it opens—the comment on following days and in the Sunday columns—is all wrong. That's the thing that hurts. Of course, bad notices cause heartaches, but it is the follow-ups that do the harm. They certainly pounded 'The Tavern' last year, too. The play got so many notices and follow-up raps it resulted in my spending \$55,000 in extra advertising. That was about \$50,000 more than should have been spent. But I proved the show was all right. It was a success, playing to as high as \$21,000 in a week and making an average of \$14,000 for the 30 weeks it was on

Broadway. That \$50,000 excess expenditure took that much away from the show's rightful profit.

"The follow-up comment when it is of the hammering sort is not my idea of fairness. When a manager aids in paying a critic's salary by the regular advertising carried, I cannot understand why they should injure a property unnecessarily. It forced extra advertising expenditure and in both the cases cited the critics were wrong."

Arthur Hopkins said: "There is nothing to the claim that a 'ring' of critics exists. It is slender evidence that critics sit around a luncheon table together. I can see no unanimity of opinion and often a decided difference in views."

Henry Miller said: "I believe there is a clique of writers who act in concert. Such a thing is palpably unfair. I have no very great feeling against the men who have been long and candidly known to theatregoers. They are the kind of men who attend mothers' meetings. There is no impending danger to the theatre. Critics have attacked me for 40 years or so, and I have been able to survive quite naturally."

Arch Selwyn said: "To my mind the criticism of plays simply means

NEWARK CENSOR BOARD DISLIKES TWO THUMBS

Pass Over Much Matter in "Spice," but Order Some Funny "Cuts"

A fair idea of Newark (N. J.) police censoring is comprehended in the cuts ordered in "Spice of 1922" at the Broad. The book of the revue is mainly a ridicule of theatrical censoring, but this did not seem to incense the Jersey officials, who let all the anti-censor stuff stay in, also painted women nearly nude, three bedroom farces and much fly talk.

However, they did order Nan Halperin to discontinue putting her thumbs to her nose in the chorus of a kid song, though where she does it in the verse with one thumb it was unmolested; also a kissing scene that got a laugh was slashed; also a reference by Valeska Suratt, who, when asked in "Help" whether she ever had any experience, answers, "Oh, my God!" In a Paris street scene, where a drunken sailor embraces a woman of the streets, it was commented that he dress as a civilian, as the scene was "degrading to the navy"—and it was a French sailor, at that.

The rest of the show survived.

JOHN PAUL JONES CONVICTED

John Paul Jones, lately of the "Abraham Lincoln" cast, was found guilty Oct. 2 in the Court of Special Sessions of possessing drugs. He was remanded for sentence Monday. Jones was arrested by Narcotic Division detectives last week in an apartment on West 72d street near West End avenue as a result of their search for a Boston girl who had run away from home. She was said to be with Jones.

The actor jumped from his chair in protest in Special Sessions when Detective O'Brien declared he also had been selling drugs.

"DUMB LUCK" TROUBLES

Louis Rosen, the theatrical costumer who backed the Moss and Frye colored show, "Dumb Luck," is having no end of legal troubles as a result of his "angeling" venture. After having the show attached en tour for money due, William C. Ellkins has retained Nugent & Nugent to bring suit for \$417.85.

The claim is for services rendered as chorus director of the show from Aug. 29 to Sept. 25 last in Stamford, Conn., and Worcester, Mass.

that when a play received good notices, the business is good for a few days, whether the public likes it or not. If the notices are bad the business is poor for a few days—but if the public likes it the business is big within a week. I think most of the gentlemen of the press are sincere."

Sam H. Harris said: "I am against flippant reviews. Productions should be given dignified criticisms. I don't know there is any concert in critical circles. If I did I'd say so quite plainly."

John Golden said: "The critics as I know them are 'square shooters,' sincere and honest in an effort to earn their none too weighty salaries. There is an inclination to write smart stuff instead of straight comment, but I have often noticed a difference of opinion between the leading critics. Talk of a coterie of critics is hot air."

Richard Walton Tully said: "There is no ring of critics. We are suffering from influences of foreign origin, ideas born of the war and those forms of so-called democracy originating in Europe and even Asia. The critics are honest enough. Their efforts are pointed towards betterment to my mind. If some of the critics didn't pan my shows, I would not think it was a good American play. Such a panning costs an attraction about \$20,000 in New York City."

F. Ziegfeld, Jr., said: "There is nothing the matter with the critics. It's the shows."

NOT ALL "LIFTERS"

Julian Wylie Corrects Statement Attributed to Him

New York, Sept. 29.

Editor Variety:

I am afraid you have got me in all wrong in this week's Variety, headed "Broadway Producers Not Skilful in Lifting." This puts a wrong construction on what I said.

After telling you how wonderful I considered certain shows on Broadway, you asked what I thought of a certain show and whether it was true that much of the material in that show was copied from shows in Europe. Of course, I had to agree with this, as there is no doubt that the bulk of the scenes in that particular show are taken from last season's revues in Paris or London. In your article you have only used this part of our conversation, and have made it appear that I am accusing New York producers, as a body, of stealing material from the Old World.

I am very anxious for you to kindly put this right in your next issue, as it was far from my intention to "knock" Broadway productions or Broadway producers in general. I have seen a number of high class and original entertainments on Broadway in the past week which any English or French producer might be proud to have staged.

Julian Wylie.

ARE NOW TICKET BROKERS

Chicago, Oct. 4.

A new theatre ticket office, known as the Ritz agency, has been started on Randolph street, and is being operated by two youths, who formerly sold candy and checked hats and coats at the Apollo.

BILL SILL ON CRITICS

Flushing, L. I. (My 53d Birthday), 1922.

Editor Variety:

I have just finished reading your justly celebrated publication from start to finish, and I find myself more impressed than by aught else in an article headed "Times Editor Said to Be for Reform." In other words, the editor of the Times, listening to the radio messages that come from nowhere, and are broadcasted nowhere, thinks that there is a conspiracy on the part of the dramatic critics to "pan" the plays produced in New York. I doubt very much if the editor of the Times has ever given this a thought, and I am quite sure that if he had he would have cast it aside for something more worth while.

It is intimated in this story that nine or more dramatic critics get together in solemn conclave and decide whether or not to roast or praise a certain impending production. Therefore the editor of the Times contemplates sending a man from the editorial desk to report the opening performance, which will be carefully reviewed the subsequent Sunday "by an expert."

Will you permit me to introduce myself as perhaps the oldest living ex-dramatic critic of New York daily journalism? I left the New York Evening World, where I had succeeded Alan Dale and Jessie Wood, in 1890, and became an advance agent of a theatrical star. I had had more than two years as dramatic critic, with my name signed to each review I wrote. That is one reason why I left dramatic criticism.

A certain manager had made his wife a star. The play seemed to me good, the star's work excellent, and I said so, gladly and happily, under my own signature. It so happened that a few days later I was taken to the Post Graduate Hospital in New York, and therein was operated on. An enormous bunch of flowers was sent to me, together with a basket of fruit, and a letter signed by the star and her husband, saying: "With love and best wishes to the best dramatic critic in the world." Under such happy auspices I recovered and ultimately resumed my duties as dramatic critic of the New York Evening World. Several months later this same star, still under the management of her husband, made a new production. I thought it very unworthy of her talents, and said so, over my signature. The next day a letter was shown to me by my managing editor, signed by the star and her husband, stating that I was corrupt and did not know a good show when I saw one, and that unless the Evening World dismissed me and got a new critic there would be no further advertising from the particular management.

The late Foster Coates was editor of the Evening World at that time, and he rather thought that I was honest—as he had to do a few weeks later when I said over my signature that I thought that Olga Nethersole, in "Sappho" at Wallack's theatre, was not an offense against decency, while Louis De Foe, dramatic critic of the Morning World, thought it was terrible; hence the trial of Miss Nethersole, while I, safe from extradition as a witness for the defense by living at Taylor's Hotel, Jersey City, watched the progress of that trial with great satisfaction, and applauded the acquittal of Miss Nethersole with much aplomb. Surely, Mr. De Foe and I never forethought to discuss the merits or demerits of "Sappho." And I don't believe for a second, after the lapse of twenty years, that the critics of the New York papers ever got together to predestine the fate of a play. Where are they going to predestine, anyhow? All the old places of predestination are gone, according to prohibition officials. Can you imagine Percy Hammond and Heywood Brown sitting down at Taylor's and predestinating the fate of the plays of our most astute managers over a banana-split?

And taking some one off the editorial desk to review a play! Why that guy has told his wife ever since he married her what he would do if he ever got Alan Dale's chance. Forget it, Mr. Ochs, if you ever even thought of it—which I doubt.

WILLIAM RAYMOND SILL.

PEDDLING CUT RATE TICKETS ON STREET

Chicago Speculators Had Surplus Last Week—Two Shows Excepted

Chicago, Oct. 4.

Last week saw the scalpers sending boys out in front of almost every theatre in the loop, to peddle the tickets with which they were stuck. The pasteboards could be bought for a song. Al Johnson's show and Ed Wynn's were the only two where the ticket brokers were able to stay away through the heavy demand for these shows.

This new way of cut rating got some of the boys from the scalpers into trouble, and one manager had a chap arrested. The fellow got some satisfaction by saying, "The show was not worth the 50 cents he was asking for the \$3 seats."

What is said to have been the most disastrous day in the history of ticket scalping in this city came on what is considered the best night of the week—Sunday. It is said that the ticket brokers took a loss of anywhere from \$100 to \$1,000 apiece. This was due to the fine weather and high prices.

LOUIS DE FOE'S ESTATE

"World's" Dramatic Critic Left an Estate of \$19,000

Louis V. De Foe, for 23 years dramatic critic of the New York "World," left an estate of \$22,150.35 when he died March 13, according to a transfer tax State appraisal, filed last week in the Surrogate's Court, New York, showing that it consisted of the following:—

Cash on deposit with the Corn Exchange Bank, \$1,044.59; wearing apparel and jewelry, \$336.50; securities, \$20,169.26; and an agreement for royalty in book, "Theatre Through Its Stage Door," \$100. This book, according to an affidavit attached to the appraisal, was published by Harper & Bros. in 1919 for David Belasco, and the royalty derived for the past year was \$30. Charged up against this sum, \$22,150.35, are expenses of \$2,902.06—funeral, \$367.40; administration, \$755; creditors, \$368.66; and executrix's commissions, \$411—which makes the net figure \$19,248.29.

This, under the directions of his will, executed July 12, 1920, passed over to Ethelwyn B. De Foe, widow, of 250 West 88th street, Manhattan, she, without bonds, being also the executrix. Some relatives received small bequests.

Mr. De Foe, who was laid to rest at Adrian, Mich., died a victim of pneumonia at the Hahnemann Hospital, New York. He was born at Adrian July 18, 1869, the son of James Vincent and Rebecca Phoebe Young De Foe, and, after receiving his degree from the University of Michigan in 1891 immediately entered the newspaper profession. He was Sunday editor of the Chicago "Tribune," leaving that paper in 1899 to join the staff of "The Morning World" as dramatic critic. He contributed regularly to other publications. Nov. 1, 1905, he was married to Isabella Ethelwyn Brewer, of New York.

WALTER MARION ARRESTED

Syracuse, N. Y., Oct. 4.

Charged with a violation of Section 50 of the penal law—abandoning a wife about to become a mother—Walter Bergeron, known professionally as Walter Marion, was arrested in Cleveland on a warrant sworn out by Mrs. Dorothy Stiber Bergeron of Corning, N. Y. The actor will be extradited, it is expected.

The young woman met her husband several years ago while playing with Byrne and Byrne, musical comedy company, owned by Corning parties. Miss Stiber was engaged as a chorus girl for the troupe in which Bergeron or Marion was a principal. They were married after a short courtship.

"BUNCH AND JUDY" AT GLOBE

The Charles Dillingham production of "Bunch and Judy" is now listed to open at the Globe, New York, Nov. 22.

George White's "Scandals" will close at the house in time to open in Boston Nov. 11, probably at the Colonial, leaving the Globe dark until the new production goes in.

EQUITY, AS PLAY PRODUCER, MAY LEAD TO MODIFICATIONS

P. M. A. Managers Anticipate Rescinding of Lay-Off Clause—Means Longer Engagements—Can't Gamble on Plays and Salaries Too

The entrance of Equity into the production field through its side issue, the Equity Players, has given grounds for the expectation of modification of one or two regulations in the basic agreement between the Producing Managers' Association and Equity before the expiration of the covenant in 1924. The particular clause of the agreement, tending to discourage and stultify production activity among P. M. A. members, is the regulation prohibiting the laying off of shows between the time of actual presentation out of town and the Broadway appearance.

It is stated that five new shows have recently been taken off after showing out of town for the reason that the rules provide if such shows lay off after opening they must either close or the cast be paid salaries. The causes keeping the attractions from immediate entry into New York are varied, with the failure to secure a Broadway theatre at the time needed the main obstacle.

The rule was originally framed as a protective measure to eliminate sharp managerial practice, but instead, when applied to managers of standing, such as P. M. A. managers, it is working harm to actors by chopping engagements short or ending them entirely. There is a try-out regulation which applies for a definite period of the year (summer), but since it is impractical to put all productions on for trial during that season, the inelasticity of the regulation has been proven to be one of the worst handicaps in producing. The need for modification or "concession" has been suggested to Equity, but the answer has always been a reference to the basic agreement.

"Any manager who goes into extensive production is foolhardy," said one of the keenest producers on Broadway this week, in discussing the need for a change in some regulations in the basic agreement. "And any organization or persons who bind with rules the business of those from whom they secure their revenue are destroying that business. Theatricals is a peculiar business. Hard and fast regulations do not fit in."

"We recently put on a play (in a near-by week stand) which is light waisted. While we know that and knew it before putting it on, we'd like to give the play every chance. On inquiry to the Erlanger and Shubert offices, no theatre is to be had in New York within the next few weeks, and road time available is out of the question. Under the regulations, if we lay off we must pay salaries. The show itself is enough of a gamble without that loss, and the answer is the show will be shelved. The actors may get four or five weeks, whereas they would have double the engagement and perhaps a long run if the show caught on and provided we were able to lay off until a house was secured."

"Modification of the regulation could be made with fairness on both sides and such lay offs, as to the legitimacy of which there can be no question, be turned to profit both ways. For example, players under contract could be given the privilege signing for other attractions in the lay-off interval."

"A manager ought to make a winner or some degree of profit from one out of every two plays he produces. It cannot be done when he is hog-tied with rules."

One of the plays known to have closed with no theatre in sight for it is being somewhat changed in script and there are several cast changes. The producer will attempt to reopen. He is not a member of the P. M. A., but has an Equity cast.

"YOUR CHILDREN" AS TITLE

A play written by E. Clarke Lilly, who will also make the production, has been given a tentative title of "Your Children and Mine." The name is subject to revision, with substitutes of "The Flapper" or "Flappers" considered. It is due to open near New York Oct. 28.

MOROSCO LOSES FRISCO

Heralded Production Plans All Off—A. & H. to Take House Over.

San Francisco, Oct. 4. Oliver Morosco and the recently acquired Morosco Theatre here, formerly the Century have parted company. Morosco is out entirely and the fate of the structure is hanging in the balance. The lease is to revert to Louis Lurie who secured it over the head of Homer Curran and sub-leased it to Charles Brown and Herbert Harris. These last two—only a few months ago entered into an arrangement whereby Oliver Morosco was to acquire it as a production house.

The story is that Ackerman & Harris are willing to take it over provided satisfactory terms can be arranged. The rent is high, running something like \$60,000 a year. There has also been a report that the building might be converted into an office building.

The loss of the Morosco leaves Morosco without any theatres at all in San Francisco. He came into town last July with a blare of trumpets and announced that he was going to put San Francisco on the theatrical map from a production standpoint.

After a lot of press stuff he announced the acquisition of the Century and followed this with a statement that he had also acquired the Casino. First the Casino was let slip and now the former Century.

MRS. MOROSCO ILL

Daughter Born Last Week Died Monday

San Francisco, Oct. 4. The girl born to Mr. and Mrs. Oliver Morosco last week died Monday. At the hospital it was stated yesterday that Mrs. Morosco's condition was serious and her recovery was feared for.

\$29,000 AT CENTURY

San Carlo Co. Gets Off to Good Start

Fortune Gallo's operatic season with the San Carlo Opera Co. has got off to a surprising start at the Century, New York. Business for the first week was around \$29,000, the attraction playing at \$3.30 top. Music critics on the dailies have given the engagement close attention and the performances have won praise all around.

Ciccolini, who started with the Gallo outfit, is out of the organization, which lists a group of important operatic names. Dorothy Jordan is credited with being the best draw among the stars, which include Anna Fittz, Mme. Rapold, M. Ballester, M. Lucchesi, Mme. Miura and M. Charlesbois.

YIDDISH CHORUS ROW

The internal workings of Yiddish show business is still in a state of unrest despite the managers' settlements with the Hebrew actors' stage hands and musicians' unions. Now the Hebrew chorus union has threatened a general strike, which is temporarily averted through an agreement to arbitrate at a date to be fixed next week.

Rubin Kazimirsky, president of the Hebrew chorus union, threatens the strike if the managers' proposal for a 25 per cent. wage cut is carried out.

GEO. MIDDLETON "STINGY"

Los Angeles, Oct. 4.

George Middleton, formerly in managerial circles in the east, now a resident of Pasadena and rated a millionaire, was haled to court by his wife to answer alleged charges of cruelty. Mrs. Middleton proposed an action for divorce. The judge scolded both of them and told them to go home and make up.

Mrs. Middleton says that her husband is stingy with his money. He says that she is a spendthrift and is trying to break him.

EQUITY'S "MALVALOCA" HAS B'WAY PREMIERE

Theatre Full of Subscribers and Enthusiasts—Critics Coldly Greet Play

The Equity Players presented "Malvaloca" Monday evening at the 48th Street theatre as the initial venture of the Actors' Equity Association at play producing. The house held an odd and enthusiastic audience, other than the critics who treated the play very coldly in their Tuesday reviews. Even the critics reported as extraordinarily friendly disposed to all Equity wrote discouraging notices.

The house held just capacity, with about a dozen standees and no turn-away. A dozen or so unengaged actresses were the ushers and candy vendors, candy being offered for sale in the aisles between the acts.

Every one in the long cast received a "reception" upon first appearing. So many "curtains" were taken after each act that Jane Cowl (who was given a single curtain call) held up her hand at one time to enjoin the enthusiasm.

After the second act Francis Wilson made a speech from the stage, extolling the purpose of Equity in its theatrical project and stating the Equity Players were not operating for profit. Following his address some one threw an iron horseshoe tied with white ribbon to the speaker. Mr. Wilson narrowly dodged it to escape being struck. Later a bouquet was thrown to Miss Cowl.

"Malvaloca" is given in one set, although through changing the position of the arches and columns for the Spanish locale it appeared as though the setting were new for each act.

An orchestra of five pieces, hidden, supplied a musical score. It was accepted as Equity having reversed its decision to do without music at the 48th Street as an economical move.

Most of the audience were Equity Players subscribers, having pre-paid for their tickets, with but little actual cash in the box office for the first performance. Many "hostesses" greeted the premiere's patrons, most saying they trusted the play would be enjoyed.

Equity Players have the 48th Street under a sub-lease from William A. Brady at about \$95,000 yearly, with a deposit of \$10,000 held by Brady to secure one month's rent. Rent has been paid monthly by Equity Players since Aug. 1.

MCCORMACK BACK

Tenor Will Give Only Three Concerts in New York

The "Olympic," leaving Liverpool Wednesday, had aboard John McCormack. After arriving here Mr. McCormack will give but three concerts before returning to Paris for an operatic engagement and another similar engagement to follow at Monte Carlo.

The concerts over here will be at New York, Philadelphia and Boston.

Dennis F. McSweeney, McCormack's manager, returned last week from a four months' trip on the other side. He states his star has fully recovered from his recent illness and is feeling fit in every way.

GROSS FOR "STAMBOUL"

Newark, N. J., Oct. 4.

"The Rose of Stamboul" (Shuberts) did \$11,000 last week at the Broad, to \$2.50 top.

This week "Spice" is at the house to the same scale, coming in from Philadelphia, where it played to over \$17,000 on each of its three weeks at the Forrest.

"MALVALOCA" IN BALTIMORE

Baltimore, Oct. 4.

"Malvaloca," the first play staged by the Equity Players, breaking in here, did not do much business last week.

While the box office showed some improvement toward the end of the week, the gross was light.

GOETZ "HAYSEED"

"The Hayseed," a musical comedy, has started rehearsal, with E. Ray Goetz its producer.

Among the engagements are Eva Clark and Aldge Miller. Miss Miller is leaving "Spice" next week in Brooklyn.

MIDDLE WEST ONE-NIGHTERS DOING WELL, SURVEY SHOWS

"Irene" Does \$1,635 at Freeport, Ill.—House Switches to Road Shows and Gets \$1,245 for "Night Cap"

"DEARIE" GOING OUT

Leaving Chicago with Loss on Run. Specs Also Hit

Chicago, Oct. 4.

"Good Morning, Dearie" is creating the talk of the loop with its failure to catch on. The main and only reason seems to be the price. It was understood that this show would come into Chicago for \$3.30 and \$3.85, but instead it was boosted by the Couthoul system to \$3.35 and \$4.40 at the box office and at the Couthoul stands, with the other brokers getting 50 cents to \$1 raise over that. It is understood that the "Queen" showed the Dillingham forces in New York whereby she, taking 400 tickets a night at the advance price, would give the Dillingham office 25 cents extra on each ticket. The New Yorkers felt.

Mrs. Couthoul, in the meantime, finding herself with a bad buy on hand, peddled her tickets at her box office prices to the outside brokers. They to make a profit have to charge another 50 cents, which makes the price downstairs \$4.40 and \$5.50. The patrons refuse to pay. The outside brokers were left holding the bag. They immediately started dumping. Having no cut rate in this city, they placed their diggers all along the black of the Colonel theatre, and the best seats are selling anywhere from 50 cents to \$2 a night, from the curbstone boys.

The Chicago management of the show has pulled many press stunts, but was up against the impossible, and "Good Morning, Dearie" will say good-night to Chicago with a loss from anywhere from \$10,000 to \$30,000 on its run. It is said the overhead of the show runs from \$10,000 to \$12,000 a week without extras.

TWO BARRYMORES

Lionel Barrymore Reported Abroad—John's "Hamlet"

Arthur Hopkins' plans for the presentation of the three Barrymores this season have been changed and will include the appearance of Ethel and John Barrymore only, from the present outlook.

Indisposition on the part of Lionel Barrymore, who was to have been starred in Eugene O'Neill's "The Fountain," is said to have turned back the script, but the play will be produced by Hopkins. Lionel is reported having booked passage for Europe, and is supposed to have sailed recently. It is reported he will work in a Cosmopolitan picture there.

The production of "Hamlet," which will have John Barrymore starring as the melancholy Dane, is proceeding and is due on Broadway in November. Ethel Barrymore, who opened last week in "Rose Bernd" at the Longacre, New York, will enact the Hauptmann piece for 12 weeks. Her second production under Hopkins' direction is then due at the same house. It will have her in "As You Like It."

ANHALT AT CASINO

Lawrence Anhalt, who conducted the Park for eight years as lessee and manager, is now in charge of the Casino, New York, for the Shuberts. The assignment is a three-cornered one, Anhalt acting as house manager, company manager and press agent. Under the plan the Casino is made a separate unit of the Shubert Broadway houses. John Campbell, who started the season in charge of the Casino, will go on the road. Robert Evans, company manager for "Sally, Irene and Mary," will also tour.

PENNINGTON SHOW DELAY

The production proposed by Charles Dillingham for Ann Pennington has been adjourned. It may be spring before it goes on. Meantime Miss Pennington is reconsidering a vaudeville offer.

Chicago, Oct. 4.

A resume of the start of the theatrical season in the middle west is quite encouraging, according to reports which have reached James Wingfield, who is doing most of the bookings for legit attractions for one night and week stands. A No. 3 company had to be organized to play the booked time of "The Night Cap," a Lester Bryant Producing Co. attraction.

The New Germania at Freeport, Ill., opened up with "Irene," after being remodeled, doing \$1,635. The Dixon, at Dixon, Ill., switched its policy to road shows and played "The Night Cap" to \$1,245, while "Irene" played this house to \$1,655. The Apollo, Belvidere, Ill., a new house, housed "Irene" to a gross of \$1,480. Kibbler's "Uncle Tom's Cabin" is the current attraction and is running along to a big business.

May Valentine's "Robin Hood" did \$1,600 at the Gladmer, Lansing, Mich., and played to capacity at the houses in Saginaw and Bay City, Mich. At Hancock, Mich., the show did \$816, and on the general gross of the "Robin Hood" show it is running a close top gross to "The Bat." Lecomte & Fisher's "Listen to Me" is playing eastern Canada and getting a good break. Primrose & Kettering's "Why Wives Go Wrong" played Manitowoc, Wis., at \$1 top and did \$990 in two performances, while at the La Crosse theatre, La Crosse, Wis., the company played to \$1,600, at Sheboygan, Wis., to \$618, and at Beaver Dam to \$584.

A No. 2 company of this show is starting out at the National, Chicago.

The National theatre, a local stock house on the south side, will start its season October 1 by playing Primrose & Kettering's "Why Wives Go Wrong," a No. 2 company. This company will go on tour after its National date, playing stands which the first company could not play through heavy bookings. The second attraction will be "George the Magician." Richard R. Fisher, who in the past was connected with Thurston, is managing "George the Magician," who has been doing very good business in Wheeling and through West Virginia towns.

FATHER GETS DAUGHTER

William C. Allen Given Custody of Twelve-Year-Old Girl

Syracuse, N. Y., Oct. 4. William C. Allen, stager, carpenter, at the Shuberts' 44th St., New York, has won his long court battle with his estranged wife, Mrs. Rose E. Allen of this city, and takes from her forever the control of their 12-year-old daughter Viola, now in a New Jersey girls' finishing school, according to a decision handed down by Supreme Court Justice Ernest I. Edgcomb here. Mrs. Allen, divorced by her husband, was branded from the bench by Justice Edgcomb as "totally unfit to have the care and bringing up of her own child."

The Allen case has been much in the limelight here as the result of the arrest of the girl's uncle, Emmett Allen, on charges of criminal assault upon the child. The girl until recently lived at the Allen homestead with her grandparents. The accused uncle also resided there. He is awaiting grand jury action. Both the father and uncle declare that the charges against Emmett have been inspired by the divorced wife, who seeks revenge.

"STAR SAPPHIRE" ALL READY

The E. Ray Goetz play, "The Star Sapphire" is to take another whirl at the road before being brought into New York. The attraction opens at Springfield, Mass., Oct. 16 with New Haven to follow according to the present plans, although it is in readiness in New York to leap into any theatre that might open for the piece.

It looked for a while this week that the play might go into the Klaw, but the demand of a \$4,000 guarantee for the house was the cause of the deal being called off.

BANKERS GIVING BROADWAY THEATRES VERY GOOD WEEK

Depressing Weather for Box Offices—Operettas on Top This Season—New York's Legit Houses Better Balanced at Present

Broadway managers are giving more attention to the presentation of the operetta style of musical show than at any time since the revue vogue came in. This season at least five productions of the operetta school will be presented. Two have already arrived. Operetta declined in favor with the advent of the war. The closing of the Vienna source of supply for that class of attraction switched attention of producers to other forms of musicals. During the past summer showmen who went abroad searched for operetta prizes and they form part of the schedule of foreign works to be shown this season.

From a producer's standpoint operetta is considered less hazardous than revue enterprises. While productions for operetta may be costly enough they approximate but a percentage of the outlay and operating cost attendant a major revue. In the matter of cast's the problem is much simpler also, because aside from the salaries of the leads, the casts need not be high salaried, as is the requirement of revues, often weighted with specialty people who command big money.

This week's premieres carried a pair of operettas, A. L. Erlanger opening "The Yankee Princess" (known abroad as "Die Bajadere," of Vienna origin) at the Knickerbocker, and the Shuberts spotted "The Lady in Ermine" at the Ambassador. The latter show comes from London, where it is known as "The Lady of the Rose," but its score is of German origin. The Shuberts who last season landed with "Blossom Time" also a foreign work, are to soon have two additional operettas, "The Springtime of Youth," now open and "Old Heidelberg" adapted from the original play and fitted to a foreign score. Others are known to be in the making, although they may not come along until later in the season. One is "Love in an Inn," a German piece secured by H. W. Savage. "Frasquita," a product of the Viennese Franz Lehar, also reported secured for American presentation.

The entrance of the operettas and the recent arrival of serious drama in New York have given the production of the new season more balance. All four of the heavy dramatics have drawn attention. "Rose Bernd" with Ethel Barrymore at the Longacre looks assured of strong support for the three months. It had six performances for the first week, the takings \$12,200. "Loyalties" at the Gaity was credited by reviewers as the best play of the season.

"East of Suez" at the Eltinge pulled big business on the first two floors for better than \$11,500 the first week. "La Tendresse" got in and out notices but drew nearly \$12,000 for its opening week. The latter show and "Rose Bernd" are scaled at \$3.30 top.

"Malvaloca," the Equity play at the 48th Street, attracted some first line critics at the premiere Monday. The consensus of opinion was that it is an indifferent play. In the agencies there was no demand noted. For its week in Baltimore, the opening point, the week's gross was reported to have been \$5,500; very small.

The premiere card was heavy this week, "That Day" at the Bijou and "Dolly Jordan" at Daly's 63d Street opening Tuesday. "Revue Russe" entered the Booth Thursday and "The Ever Green Lady" the Punch and Judy Saturday. The two operettas and the Equity attempt gave the week seven new attractions. "Thin Ice" was added to the card last Saturday, the show relating the Comedy and winning favorable mention.

Indian summer threaten to depress Broadway this week but the influx of visitors, headed by over 10,000 delegates to the American Bankers' Association convention, livened up box offices all along the line from Tuesday on. Monday was

a naturally big theatre night, it being the occasion of the Jewish holy day, Yom Kippur.

"So This Is London" held its position at the head of the non-dramatic list, the takings last week going to \$16,000. "Kiki" continues to hold its standing and is close to capacity, despite the fresher offerings. "The Awful Truth" at the Miller, and "The Old Soak," stand well up in the ranking. Ziegfeld's "Follies" continues to lead Broadway at the New Amsterdam, and the "Greenwich Village Follies" holds second place. The latter show beat \$27,000 last week, which is a record for the series.

Conditions on the road show no sign of improvement. Wide divergence in the business of the successes and shows not wanted compare with Broadway. Opening night grosses of \$1,900 often give away to \$300 houses the second night. Reports of shows being taken off the road continue to mount, with managers coming to quick decisions in ordering in the losing attractions. Lack of attractions in some territories is complained of and given as one reason for bad attendance. "Turkies" have been known to have been sandwiched in between the better attractions and the latter when attempting to follow have fallen down.

Leaving Broadway this week are "The Endless Chain" from the Cohan, and "Hunky Dory" from the Klaw. The latter attraction will play an extra performance Monday, the house being sold out to an organization on that date. Two other attractions which opened last week were in doubt of continuance past Saturday. In both instances the initial gross was about \$5,000. Next week four new productions will be shown, "The Queen of Hearts" at the Cohan, "R U R" at the Garrick, (Continued on page 15)

SALARY CLAIMS

Joint Committee Rules They Must Be Substantiated in Writing

At a session of the Producing Managers' Association-Equity joint arbitration committee last week, it was ruled that hereafter no claim based on salary reduction will be accepted unless the claimants introduce written evidence that the reduction was not accepted voluntarily. So many cases of the kind have come up minus any concrete substantiation the committee decided its time was being wasted by disputes unsupported, except by the word of actor and manager.

A case of that class was dropped from consideration last week when a player in "Main Street" sought recovery on a claim for back salary. He admitted taking a reduced salary for 23 weeks, but signed the payroll on the final week under protest. The manager stated the player had not previously protested, that being contradicted by the actor.

One case was settled at last week's arbitration session, an award of two weeks' salary on the grounds the original contract dated more than two months prior to notice of cancellation. An actress engaged for "Nice People" July 24 was not notified she would not be used until Sept. 25. The manager contended Sept. 24 fell on Sunday and therefore notice could not be given until the following date. The arbitrators ruled that the 60 days permitted wherein an artist may be cancelled is not inclusive from date to date, and in this case the final day for notice was Sept. 23. Cancellation of the standard contract may also be made within the first 10 days of rehearsal.

Fixing Carlton Piece

"Paradise Alley," a new musical comedy recently produced by Carl Carlton was brought in Monday. The attraction recently opened in Boston and played Philadelphia last week where it closed. Considerable changing is necessary both in cast and show.

MILEAGE HEARINGS

Traveling Salesmen Fathering Reduction Bill

Final hearings on the reduced mileage bill for the benefit of persons who travel extensively is scheduled for Nov. 10 before the Interstate Commerce Commission in Washington. After this hearing the I. C. C. will finally determine just what mileage reductions traveling professionals, salesmen et al. may benefit by.

The Watson Bill No. 43, fathered by the National Council of Traveling Salesmen's Associations, calls for a mileage reduction to be determined by the I. C. C. The salesmen ask for a 3,000 mileage book at a 33 1/3 per cent. reduction, to be used within a year. The railroads, who are bitterly opposing it, offer a 5,000 mileage book to be used within six months at a 10 per cent. reduction. The railroads' contention is that the considered reduction is class legislation and discriminatory.

The salesmen and actors refute this by stating that they are compelled to pay full fare, Pullman and 50 per cent. surcharge, whereas a clergyman, by showing a clergyman's certificate, gets similar accommodations for half the toll. If that is not class legislation, what is, has been explained to the commerce commission.

The railroads are resting on the theory that an actor has got to travel. That is his business and the only means of conducting it.

TWO BOXERS

Leonard and Villa in "Hitchy-Koo"

Harold Atteridge has written the special act in which Benny Leonard will appear in "Hitchy-Koo" which is slated to open in Philadelphia next week. The turn will be called "The Punch." The lightweight champion will box a number of well known ring stars, provision being made for that in the act. One of the scrappers listed to work with Benny is Pancho Villa the Philippine bantamweight who recently won the title from Johnny Buff.

Nathal, the French monk imitator, who has attracted much attention abroad and who works along the balcony rail and boxes, will join the new Hitchy-Koo show. Max and Moritz the recently imported monkey turn was slated for the revue but will be used to strengthen Shubert vaudeville units. Next week the act will make its New York debut, appearing at the Central as a feature of Jos. Gaites' "Gimme a Thrill."

OPERA AT EASTMAN

First at New Theatre—Pop Scale—Guest Artists

Rochester, N. Y., Oct. 4. Next week will see the first opera season at the new Eastman. The San Carlo Grand Opera Co. will be assisted by about a dozen guest artists, making it the most notable opera organization ever here.

The combination, including the San Carlo and Eastman orchestras, insures Rochester of a week of music which is attracting attention. Popular prices will rule. The top price for the ground floor is \$3, with part of the floor selling for \$2.50 and \$2. The prices scale down to \$1 in the balcony, nights, and 50 cents in the afternoon.

MAYER LEFT \$8,000,000

Lawyer's Will Divides Estate Between Wife and Children

Chicago, Oct. 4. The law firm of the late Levi Mayer has announced he had left an estate of \$8,000,000.

The estate was left in trust with the trustees directed to pay one-half of the income to the widow and divide the remaining half between the two daughters, Mrs. Walter Hirsch and Mrs. Clarence H. Low of New York.

During his life Mayer represented the Klaw & Erlanger interests here for a great many years.

STAGE MGR. AND WIFE ARRESTED BY SINGER

Mr. and Mrs. Geo. Morris Held for Grand Jury—Assaulted When Seeking Salary

Elmira, N. Y., Oct. 4.

George Morris, stage manager, and his wife, also one of the principals of "Bringing Up Father," face action by the December grand jury at Sayre, Pa., just across the state line, as the result of an alleged attack upon Stella Leroy, a chorus girl, formerly with the troupe. Morris and his wife were released on bail, after being held for grand jury action by Justice George F. Bonfoey at Sayre.

According to the story told by Miss Leroy to the Sayre authorities, she reported a few minutes late for a rehearsal Thursday. The stage manager, Morris, reprimanded her, and the chorus countered with a demand for two weeks' salary, alleged to be due her. The argument grew heated and Miss Leroy claims that Morris finally struck her.

At this point the stage manager's wife took a hand, and Miss Leroy says she was the target for another blow. The chorus girl beat a retreat and started for the town hall, falling in a faint on the steps leading to police headquarters. Chief of Police E. F. Keller of Sayre, walking out of his office, stumbled headlong over the senseless girl's body.

With other officers, Keller carried the girl into police headquarters and there, revived, she told her story. Later, escorted to the office of Justice Bonfoey, she swore out the assault warrants against Morris and his wife. At the hearing, Miss Leroy swore the members of the chorus as her witnesses, while the Morrises had fully a third of the company on the witness stand in defense, but lost the fight.

ESTATE OF \$79,000

William Sampson Left All to Wife. —Was With Daly Stock

William Sampson, veteran comedian and character actor, who for more than a year played the crusty father in "The First Year" at the Little Theatre, New York, left an estate of \$79,347.27 when he died, April 5, according to a transfer tax State appraisal of his property, filed last week in the Surrogate's Court, New York, showing that it consisted of the following:

Cash on deposit with Guaranty Trust Company, \$2,074.90; cuff links and studs, \$60, and in securities, \$77,132.37.

Charged up against this sum, \$79,347.27, however, are expenses of \$5,276.22—funeral, \$1,802.48; administration, \$2,000; creditors, \$485.37, and executrix's commissions, \$988.47—which make the net figure \$74,571.05.

Under his will, executed June 11, 1921, this passes to his widow, Mary Webster Sampson of Hotel Seymour, New York, she, without bonds, being also the executrix.

Mr. Sampson, survived also by a brother and a sister, Albert B. Sampson of 279 East Main street, Marlboro, Mass., and Mrs. James A. Richardson of Meredith, N. H., had been in poor health for some time and died of heart disease. He was born in Boston in 1859; where he and his wife, who was Miss Mary Webster, were accustomed to spend their summers, near that city, at Minot.

Playgoers who remember the Daly Stock Company will recall him as a member of that company and also as a supporting actor of Sol Smith Russell in "The Bachelor's Romance." He was in the original cast of "The Easiest Way," creating the role of Jim. "The Witching Hour" and "David Harum" were among the other plays in which he acted. He was a member of the Lambs and of the Players' clubs.

WEBER WINS

M. M. P. U. Loses Out on Legal Move to Secure Reinstatement

Musical Mutual Protective Union, former 310 of the A. F. of M., lost out Wednesday in its legal move to be reinstated as the New York local union of the American Federation of Musicians. Supreme Court Justice Wasservogel handed down a decision denying a motion for a temporary injunction seeking to compel Jos. M. Weber, president of the A. F. of M., to reinstate the expelled New York local.

NOTICE TO ARNOLD DALY BUT NOT ACCEPTED

Star of 'On the Stairs' Makes Speech to Audience—Does Not Like His Manager

Arnold Daly was given two weeks' notice Monday by Joseph E. Shea, producer of "On the Stairs," the mystery meller that opened last week at the Playhouse, but the star refused to accept it.

The notice followed a speech Daly made to the audience after Saturday night's performance. The player asked the patrons not to believe all they read in the papers; that he had been on the stage over 40 years and that he was keeping faith with the audience by appearing, as promised W. A. Brady, but not because of any consideration for Shea.

Brady, however, who had been acting as arbitrator in the matters between Daly and Shea, declared himself out and Equity is acting in that capacity.

Daly has two contracts for "On the Stairs." One calls for a salary of \$1,000 weekly. A second contract provided that the star play for his expenses during the week in Pittsburgh, and for the first two weeks in New York he agreed to take several hundred dollars less than the first contract calls for. This arrangement is said to have been consented to by Equity, the show being an all-Equity company. Saturday night the curtain was held for some time over an argument as to what the star should be paid. Later lawyers patched the matter up temporarily, but Robert Edeson, who appeared in the play when it tried out early in the summer, was ready to go on Monday.

Before the show opened Daly arranged with the producer to purchase a 25 per cent. interest in "On the Stairs" for \$5,000, he agreeing to pay \$1,000 down and \$4,000 on the first night in Pittsburgh. Daly, however, asked the arrangement be extended for 30 days, which Shea consented to. That probably figured in the player's dual contracts for the first weeks.

The original difficulty between player and manager was over script changes, with Daly finally promising Brady he would enact the piece as directed by Edgar MacGregor.

During the rehearsals of "On the Stairs" at the Frazee several weeks ago, Equity representatives are said to have appeared and to have threatened several players in the cast that if their dues were not paid they would not be permitted to leave town with the company. Though that was not verified, Shea, who produced the show, paid the dues of some of the cast.

When asked about it, Shea stated that an Equity representative visited his office with orders from the players calling for dues and he acceded to the request to pay the money. Shea said he heard nothing about threats to his players and that the payment of the dues was just the same as making salary advances.

"SOME NIGHT" APPEAL

Unsatisfactory Verdict to Equity Note Suit

Frank Gillmore, as treasurer of the Actors' Equity Association, appealed Tuesday from a verdict dismissing his suit against Seymour Felix. The action was for about \$1,900 on a note for salaries alleged due members of the Harry Deif "Pop" show, "Some Night." Although the Palace Producing Co. was the nominal employer, Felix, as a director, signed the notes as a moral obligation on the understanding he would pay when able. Gillmore sought to press the issue by bringing suit and Felix demurred that there was no consideration for the notes. The court sustained that contention and directed a verdict for Felix.

Gillmore's argument on appeal was to the effect Felix failed to establish the defense that the note was without consideration; that the court erred in holding he (Gillmore) had no right to sue upon the note in question and that the court also committed error in excluding evidence offered by the plaintiff.

Felix's rebuttal on the appeal through Kendler & Goldstein was the same; there is no consideration behind the note.

"THE TWIN THEATRES"

Chicago's Unique Theatre Building Proposition That Has Placed
Two Theatres Under Different Ownership Side by Side

By WALTER S. DUGGAN

(The matter below appeared in the souvenir program gotten out for the opening of the Twins, the Selwyn, starting Sept. 18 with "The Circle," and the Harris, due to open Sept. 25 with "Six Cylinder Love.")

There seems to be a wonderful misunderstanding among the majority of architects of the present day as to the very nature and meaning of originality, and all of which wherein it consists.

Originality in expression does not depend on invention of new words, nor originality in poetry on invention of new measures, nor, in painting, on invention of new colors or new modes of using them. The chords of music, the harmonies of color, the general principles of the arrangement of sculptural masses, have been determined long ago, and, in all probability, cannot be added to any more than they can be altered.

And thus do we hurriedly go on with our vein of thought until history assures us that the art of the thirteenth century was the foundation of all art—not merely the foundation but the root of it; that is to say, succeeding art was not merely built upon it, but is all comprehended in it, and is developed out of it. Passing that historical century, history further refers us to three successive branches developed from it in each of the three following centuries. The fourteenth century was pre-eminently the age of thought; the fifteenth the age of drawing, and the sixteenth the age of painting.

Observe, first, the fifteenth century was pre-eminently the age of thought. It began with the first words of the poem of Dante. Sufficient in number are the names of marvelous artists who adorned this century in Italy, but it can be more easily recalled as the age of Dante—the age of thought.

The men of the succeeding century felt that they could not rival their predecessors in invention, but might excel them in execution. Original thoughts belonging to this century (the fifteenth) were completely rare; even Raphael and Michael Angelo themselves borrowed all their principal ideas and plans of pictures from their predecessors, but they executed them with a precision up to the time unseen. History guides us to the information of the fifteenth century as having been the age of Leonardo, Michael Angelo, Lorenzo Ghiberti and Raphael—pre-eminently the age of drawing.

The sixteenth century produced the four greatest painters, that is to say, managers of color, that the world has ever seen, namely, Titoretto, Paul Veronese, Titian and Correggio. Naming of this quartet is sufficient to call the sixteenth century the age of painting.

Searching back in the distant centuries, the architects of the Twin theatres, C. Howard Crane and H. Kenneth Franzheim, employed the thought of the fourteenth century, the drawing of the fifteenth century and the painting of the sixteenth century to achieve perfect ideas which were later rolled into proper affiliation with tasteful selections of the following centuries until they were all grouped and met face to face with the skilled workmanship of the twentieth century.

A man who has the gift will take up any style that is going, the style of his day, and will work in that, and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. It is not to be inferred that he will not take liberties with his material, or with his rules. Neither is it to be insinuated that strange changes will not sometimes be wrought by his efforts, or his fancies in both. But those changes will be sometimes marvelous, and those liberties will be like the liberties that a great speaker takes with the language; not a defiance of the rules for the sake of singularity, but inevitable, uncalculated and brilliant consequences of an effort to express what the language, without such infraction, could not.

Very fitting, therefore, in these days of ostentatious "palaces" erected by the majority of theatre-owners, particularly those in the cinema field, it is with a sense of relief that one finds such theatres as the Selwyn and Harris, where the sole aim has been one of simplicity and sincerity in the use of material. An effort has been made to achieve luxury, comfort and ease, but to avoid the tinsel, sham and make-believe so long associated with the theatre, and to use instead the very finest material in order to produce a setting for the drama befitting its place in the realms of art.

Thus Chicago—the Wonder City—has today an unchallenged institution in the Twin Theatres, two perfect temples of the seven arts of the stage, thoroughly functioned in erection after a common sense understanding of what is meant by originality.

Modesty attends the Twin Theatres openings, but after all there is an under-current of pride which no one could possibly confuse with conceit. The Twin Theatres mean something more than merely new theatres in Chicago. Our Great Metropolis, patriotically saturated with the "I Will" spirit, has seen other theatres built and opened. The significant thing behind the Twin Theatres is that it is the most important move towards equipping the faithful playgoers of this city with theatres that can be looked upon as institutions in pointing with pride to the many civic undertakings in the progress of Chicago.

Chicago may well be proud of having been the birthplace of the Twin Theatres—the joining of hands of America's foremost theatrical producers, the Selwyns and Sam H. Harris. Is it not accurate in a hurried description of the Twin Theatres to claim Chicago stands alone in the United States or in the world, for that matter, of being the only city having Twin Theatres for the highest form of art?

The building operations were conceived and begun in the complex difficulties of labor unrest with commercial and industrial chaos to contend with. Here it is most proper to congratulate Crosby Gaige for his most wonderful manipulation of situations that were heart-rending at times, yet so triumphantly and skillfully functioned that it isn't exaggerating to say Mr. Gaige stands alone as a genius in the matter of promoting such an institution as the Twin Theatres completed are brilliantly credited with being.

In the making of a model institution like the Twin Theatres a thousand elements combine with which the average playgoer is unfamiliar. Space forbids a complete detailed account of placing the credit, the smallest particle of it, to where it could be joyously and rightly tabulated in this hour of greeting. The Longacre Construction Company is to be credited with the major work in the construction of the Twin Theatres. The skilled workmanship as accomplished in every trade affiliated with the institution is bewildering, and conveys positive assurance that the management of the Twin Theatres has gone to enormous expense in having their ideas of what they wanted to give the Chicago public fully fulfilled. To the credit of Charles Hunter Bettis must go honorable mention of the highest rank for tasteful selections in designs and decorations.

The exterior of the Twin Theatres speaks for itself, being edifices that will be points of interest for the sightseers in our Wonder City. Poetical expressions could be employed to describe the impressions that the exterior of the Twin Theatres inspires, but again simplicity and sincerity form the passing comment.

The interior of the Selwyn Theatre, while Georgian in general character, with the influence of Grinling Gibbons, has a freedom from rigid

period exactness which helps to give an air of quiet genuineness in perfect harmony and accord with the period represented.

The entire walls, from the carpeted floors to the coffered ceilings, are of the finest English walnut, especially selected for grain and texture. The walls are divided into large panels, devoid of all carving, except for the over-box, cornice and proscenium treatments, the effect being achieved by the beauty of the wood itself. In contrast to the soft brown tone of the walls, the ceiling is an elaborate coffered pattern, in perfect scale, executed in antique gold and greens, mellowed by the patina of time. The lighting fixtures hanging from the ceiling and in the boxes are of the finest old cut crystal and gold. The boxes and proscenium are hung with exquisite green and gold French silk damask, draped in simple folds and avoiding the elaborate festoons, cascades, and voluminous valances ordinarily seen in theatres. The whole effect is one of simple richness, such as is found in the homes of the most discriminating. The effect of luxury has been carried throughout the whole theatre—in the lobby, foyers, lounges, smoking rooms, ladies' boudoirs, manager's office and even in the spaces to which the general public has no admittance.

The main lounge room in the basement is one of the finest examples of English Georgian in the country. The wood paneled walls repainted in a parchment color that makes a perfect background for the unusually fine collection of furniture and paintings. The soft blues of the Adams consoles, painted in the manner of Angelica Kauffman, harmonizes perfectly with the neutral tone of the walls, the paintings and the coloring of the needle-point tapestry. In fact, the whole color scheme of the room is so perfectly balanced that it may be likened to a musical composition worthy of Rubenstein or Tchaikowsky.

The ladies' boudoir adjoining the lounge on the north is finished in a soft apple green. The furniture is in parchment tone, illuminated by delicate decorating in the manner of the Venetian furniture of the sixteenth century.

The men's smoking-room, while Georgian also in character, is finished in a more robust manner. The paneled walls are in old ivory and the furniture is walnut with deep-seated divans and chairs covered with fine tapestry.

The lounge and ladies' boudoir on the mezzanine floor, arranged for the balcony patrons, are finished as beautifully as the remainder of the theatre. The walls of the lounge are paneled in the same walnut as the auditorium, and the simple groined ceiling is frescoed with medallions and vignette figures.

The ladies' boudoir is done in a soft lavender tone and the furniture is delicately painted, as is that in the boudoir on the lower floor.

In fact, the whole collection of furniture, paintings and "objets d'art" is one worthy of a place in any museum, and volumes might be written on individual pieces.

The Harris theatre has been designed, as has its twin, the Selwyn, with the paramount idea—luxury, comfort and ease.

The interior treatment here is also of wood, but the architectural style is entirely different. Instead of going to England for his architectural inspiration Mr. Harris has gone to Italy, the land of sunshine, music and romance—the land of Verdi and Donizetti, whose names emblazon the cartouches in the frieze of the auditorium. Here, instead of drawing from the eighteenth century, Mr. Harris has gone back into history two centuries earlier, to Florence at the zenith of its culture and artistic exuberance and splendor, and has taken his inspiration from the palazzos of the old Florentine podestas. But while the theatre is in the style of the Florentine school, it also is in no sense a stupid reproduction.

The walls are paneled in dark Italian walnut, embellished with elaborate intarsia and gold ornament. The box treatment, as a contrast to the dark mellow tones of the walnut, shows an antique gold and polychrome balcony window, hung with the richest oxblood tassels in the form of baldichinos.

MRS. WM. HARRIS' ESTATE

Florence Quail Harris, widow of William Harris, the theatrical producer, left an estate of \$25,300.23 when she died April 25, 1921, according to a transfer tax State appraisal of her property, filed last week in the Surrogates' Court, New York, showing that it consisted of the following:

Equity in realty at 42 West 90th street, New York, \$2,487.60; at Bay-side, L. I., \$550; cash, with banks, \$728.10; personal effects and chattels, \$13,896.76; Liberty Loan bonds, \$332.37; and in securities, \$7,305.40. Under her will, executed April 23, 1921, it passes over as follows:

Victor N. Quail, nephew, of 252d street and Independence avenue, and Susie W. Scarmutso, niece, of 307 East 50th street, each \$7,197.70, being \$485.40 in specific bequests and \$6,712.30 of the residue to each.

Frank Wilkisson, nephew, of 383 East 28th street, Brooklyn, \$6,712.29; Georgiana Wilkisson, sister, of 53 Sheridan avenue, Brooklyn, china and glassware valued at \$140; Joseph N. Quail, brother, of Vineland, N. J., a set of Dumas books valued at \$80; Dorothy and Florence Quail, grandnieces, of Vineland, \$195 in furs to each; Sarah Quail, sister, of 1209 Park avenue, a set of Bulwer Lytton's works valued at \$13; Grace Miller, step-granddaughter, whose address is not given, a \$50 pair of silver antique candlesticks; Minnie Sterne, stepdaughter, of 350 West 55th street, a \$30 pair of silver antique candlesticks; Mary Burkhardt, of 543 Warren street, Roxbury, Mass., \$30 in personal effects; and Joseph P. Bickerton, Jr., friend and executor, of 220 West 42d street, a set of Pepsy's works valued at \$27.

Mrs. Harris, who was Florence Nightingale Quail, lived at 357 East 50th street, New York, where, after a brief illness, she died of pneumonia. She was born in Brooklyn in 1872, and went on the stage as a young girl, using the name of Florence Thornton, where she achieved considerable success in boys' parts.

By contract, on March 13, 1913, she became the wife of William Harris, the witnesses being William Harris, Jr., and Irene W. Harris. She then left the stage and went to live at Bay-side, L. I. During the war she was prominent in theatrical war work.

LEGIT ITEMS

The Nugents' "A Clean Town," which Dick Herndon is to produce, started rehearsing Monday.

The "Dramatic Mirror," which suspended circulation last season, has placed a number of advertising accounts in the hands of attorneys for attempted collection. Some of the claims include charges for the insertion of photographs for which no order was ever given. Several managers were asked for pictures, which were inserted in the "Mirror" and bills sent out.

Dave Schneider, formerly of the Republic, New York, is manager of the Astor. Harry Levey remains as treasurer. Charles H. Thomas has been transferred from the Winter Garden to the Century box office.

Grace Merritt has gone into pictures, appearing in her first film for the State Pictures Corporation of New York.

Albany is to have a new afternoon newspaper. Announcement was made in the "Knickerbocker Press" Wednesday that the Press Company, publisher of "The Press," will launch an evening newspaper next week. The name of the sheet will be the Albany "Evening News." Frank W. Clark, the man who made the "Knickerbocker Press," twelve years ago and who has recently returned to the managing editor's chair after an absence of five years, during which he edited the Binghamton "Press" and Syracuse "Herald," will supervise the editorial department of the new paper, in conjunction with his duties as managing editor of "The Press." No dramatic editor has been named for the "News," whose initial publication date is set for next Tuesday.

ANOTHER MYSTERY PLAY

Another mystery play in rehearsal is named "Listening In." It was written by Carlyle Moore.

The leads engaged are Ernest Glendinning and Regina Wallace. Ira Hardis will stage the play. The opening has been set for Oct. 23.

The production is being made by the Milton Productions, Inc., understood to have substantial showmen behind it.

FRISCO GUILD STARTS CAREER AUSPICIOUSLY

U. of Calif. Professor General
Director—Society Sponsors
Venture

San Francisco, Oct. 4.

San Francisco now has a Stage Guild. The first production of the newly organized association was given last week at their new playhouse, The Plaza, renamed and re-decorated from the old Savoy. One thing is certain it would be hard to recognize "in the new beautiful Plaza, any semblance of the old Savoy at the time of its closing some months ago.

The San Francisco Stage Guild's first offering is "Miss Lulu Bett" with a cast of real ability including Mary Morris, Lloyd Corrigan, Meral Lee, Eleanor Hestall, Harold Miner, Irene McSwain, Warren Duff and Irving Dillon.

Irving Pichel who gained some fame here recently as the producer of "Wild Birds" is the director. Sam Hume of the University of California dramatic department and head of the Hearst Greek Theatre is general director. Mrs. Jessica Colbert, local concert manager, is business manager for the guild. A large number of wealthy residents here are named as sponsors.

The opening night the local critics praised the production, the players and the enterprise generally in a liberal fashion. No orchestra is used and the stage lighting is along the most modern lines, being all done through indirect lights and no foots.

LITTLE THEATRES

Gustav Blum, director of the East-West Players in New York, has selected four new plays for presentation early in November, two of which never have been seen in America before. They are "Dinner," by Franz Molnar, published in "Smart Set," and "Progress," by St. John Ervine, published in the "Saturday Evening Post." Blum has the permission of both authors to present the plays. The other two plays are "Fancy Free," by the late Stanley Houghton, and "Turtle Dove," a miniature "Yellow Jacket," by Margaret Scott Oliver.

A little theatre group has been formed at Fitchburg, Mass. They will be called the Basil Loveland Players. Basil (Loveland) Churchill is the director, with J. Lucien Lamontagne, business manager. Among the Players are Robert Sayers, John Meilanen, Ernest J. Crierle, John Tryspeck, Cecille Amlett, Gertrude Rydes, Thelma Witcomb.

The Pasadena (Cal.) Community Players have a program of 20 plays for this season, to be produced under the direction of Gilmor Brown. The first will be presented next week, "Polly With a Past." It's the sixth year for the organization.

The Union of the East and West will open its season on Oct. 15, presenting the English version of a Hindu play, "Malati and Madhava," by one of India's greatest poets. A sketch in Bengali by Rabindranath Tagore also will be shown with Hindu actress and actor for the first time in New York.

The Threshold Players will open in New York for the second season Oct. 16 with the following four new one-act plays: "Trains," by Evelyn Emig; "The Long Box," by Zillah K. MacDonald; "Respectable," by Gladys Hall and Dorothy Donnell Calhoun, and "Here We Are Again," by Robert W. Sneddon.

The new officers of the Auburn (N. Y.) Dramatic Club have decided to increase its membership. Invitations to join have been issued. The club opened its season Sept. 30 at Osborne hall with "A Pair of Sixes."

The Ferrier French Theatre announces that it will reopen here on October 18—the initial production being "Le Voyage de M. Perrichon."

BRADY REHEARSING 'SWIFTY'

"Swiftly," a play on which Walter Perival (vaudeville) collaborated, has been sent into rehearsal by William A. Brady, who will present the piece.

BEDSIDE CHATS

BY NELLIE REVELL

I AM TORTURED

*I am tortured by the rebels of a hundred thousand devils
Who are pounding on the center of my spine,
With a rhythm diabolic, that has made me melancholic,
As submissively in anguish I recline.
Every movement is a visit of a new-born pain exquisite,
And at times it seems I cannot long endure.
But with Spartan strength I tarry as my battle on I carry
With the goal of convalescence as a lure.*

—Anonymous.

Every woman in the world dates her calendar from her last operation. In the years gone by they used to date all important events from the year of the big frost, or the year their children had the measles. But now I reckon they don't have children, and if they do, the children don't have the measles. Nothing else stamps itself as indelibly on mamma's mind as her last operation, and every woman seems to have had one some time in her career.

The operationless woman would be as much out of gyle as a petticoat, or the woman who didn't roll her—(sox) or bob her hair, and the way their imagination runs riot when they are describing it to their friends! A woman who wouldn't think of distorting the truth on any other subject just refuses to be hampered by facts during her organ recital, and nine out of ten greet their post-operative visitors with a speech something like this:

"Oh, yes, I suppose I am looking pretty good today. But you should have seen me yesterday. The doctor was really frightened; he told me so today. I hadn't had one wink of sleep for five nights. Oh, yes, I am glad I had the operation. The doctor says it was the worst case he had ever seen. If he had postponed it one hour longer, nothing on earth could have saved me, and it was only my will power and the help I gave him that pulled me through. I was on the operating table six hours, and have fifty stitches in me. I had to be etherized twice, and the anaesthetist says I take as much ether as a man does. It's harder to etherize men than women, because men are stronger minded. The doctors all say they never saw a patient so brave, and one that could stand so much pain as I did. For they know what I was suffering. I was unconscious three weeks. They all wonder how I ever lived, with all that was the matter with me. Oh, of course I'm glad it's over. It was the only thing to do, but it was terrible."

They all say it.

I hate to tell this on Eddie Sullivan, manager of the Orpheum in St. Louis. But it's too good to keep.

Zelaya, the pianist, played St. Louis recently. He has an arrangement with a certain piano manufacturer to furnish him a piano in each town, and to keep it in tune.

A blind piano tuner sent by the manufacturer reported at the theatre to tune the instrument for Zelaya. Eddie Sullivan happened to know that Zelaya was a fine piano tuner himself. He also remembered that the house piano back stage was sadly in need of tuning. So he personally escorted the blind piano tuner back stage and led him to the stage piano. The tuner could not see the make of the piano; he put it in fine condition. Zelaya came in later and tuned his own piano. And up to this writing no one is any wiser except Eddie Sullivan and the man who told me this story.

I hope nobody blames Campbell Kennedy, passenger agent for the Big Four railroad in St. Louis, for telling me the story, for Campbell didn't tell it to me.

If whoever it is that holds out my Variety on its journey between the mail clerk and my room will let me have his address, I will ask to have him placed on the mailing list. I have not received my copy for two weeks.

It isn't always convenient for me to find someone to send out to get one for me, and whoever takes it surely has more opportunity to get one than I have.

A friend writes, saying she would have written me sooner, or come to see me, but that I have so many wonderful people visit me she thought I would not care to see her.

Q-S-T! Which, in radio parlance, means "Everybody listen!"

Anyone who comes to a hospital to see a sick person is wonderful. There is no class distinction here. They are all my friends, and I am their interest in common. Their friendship for me makes them all of one creed. And I appreciate every one of you, whether you happen to own the biggest circuit in the world or whether you are looking for the last half or next Sunday. I hope no one will ever feel that because I have mentioned the names of the few celebrities who were kind enough to call all would not be just as welcome.

I had a good laugh the other day at receiving a wire containing a tip on a race from some of the boys who are out trying to separate the fast ones from the slow ones at the racetrack. I wonder if they thought all I had to do was to send down to one of the nuns in the office to put four dollars for me on the third race at Belmont.

Mary Ann Ryan is still here, recovering from a broken ankle. She is able to hobble over to see me.

"Ain't women a wonderful race?" asked "Tommy," an unfortunate victim of spine trouble, who has been here nearly as long as I have. He had just received cigarettes that a woman had sent me for him after reading in Variety about his brave fight. The nurse who acted as messenger says it was well worth all the cigarettes in the world to see his delighted expression and hear him say, "Thank you, nurse. Also thank Miss Revell and the lady who sent the cigarettes to her." And as she walked away she heard Tommy say to the fellow on the cot next to him, "Ain't women a wonderful race?"

Buying in the Future

Maw said gimme 9 calories o' milk, 6 calories o' potatoes, 15 calories o' chopped meat an' a piece o' liver for the cat, but it shouldn't be so fat as last time, 'cause it made pa sick.

Young lady (who had her appendix removed three weeks ago): "Do you think the scar will show, doctor?"

Doctor: "No, not unless you go into the movies."

I read that Jason Roberts asked John Golden to change him from "Lightman" to "Splice Corner" because he had become weary of the monotony of playing in one show so long.

"Give me something else to do. I've played in this so long I'm going crazy."

I know exactly how he feels. These long runs are monotonous.

Ella: "The surgeon took two stitches in my face."

Stella: "That's what might be called plain sewing."

BROADWAY STORY

(Continued from page 13)

"The Faithful Heart" due into the Broadhurst, and the third program of "Chauve-Souris" on the Century Roof.

The San Carlo grand opera season of four weeks at the Century has pulled excellent business. The attraction has one more week, "Hilthy-Koo" being the next attraction there.

Paying for Plugging

It appears that a regular thing for the coming season is for the managers who do not get an outright buy with the agencies to place their seats with them as regulars, and then make an arrangement with the clerks to pay so much for each seat sold or to donate a percentage on the gross providing the agency sales reach a stipulated figure.

Last season there was one arrangement of this sort all through the season. This season there are now two arrangements. "Why Men Leave Home" at the Morosco is paying the boys behind the counters in the agencies a 50-cent bonus on every ticket they sell for the attraction. Last week with this arrangement, the agencies plugged sales of 1,200 seats during the week. With the gross business at the house going to only \$6,200 the agencies played an important part in getting the gross amount.

The Selwyns also have an arrangement with the agency clerks on their production of "The Exciters" at the Times Sq. Here the men in the agencies receive ten per cent of the gross ticket is sent to the theatre providing a certain number of sales are made each week with the minimum in one agency placed at \$200. If the sales do not top that amount there is no rake-off but if they do the boys get 10 per cent all the way.

"Princess" Tops Buy List

The new Erlanger show, "The Yankee Princess" which opened at the Knickerbocker this week got the record buy of the season thus far, the agencies taking 500 seats a night for four weeks with a 25 per cent return. The two other new buys of the week were "The Lady in Ermine" at the Ambassador with 400 a night for four weeks with 25 per cent return, and "Loyalties" at the Gaiety, 350 a night, four weeks 25 per cent return.

The three new buys left the agencies with an even score of outright purchases on their books, even though three buys of last week expired Saturday. With the buy list at 20 the cut rates ran them a close second carrying 18 attractions.

The complete list of buys are: "The Lady in Ermine" (Ambassador); "Kiki" (Belasco); "Gingham Girl" (Carroll); "Sally, Irene and Mary" (Casino); "East of Suez" (Eltinge); "La Tendresse" (Emery); "Whispering Wires" (49th Street); "Orange Blossoms" (Fulton); "White's Scandals" (Globe); "It's a Boy" (Harris); "So This Is London" (Hudson); "The Yankee Princess" (Knickerbocker); "Splice Corner" (Little); "Rose Bernd" (Longacre); "Awful Truth" (Miller); "Ziegfeld Follies" (Amsterdam); "Old Soak" (Plymouth); "Passing Show" (Winter Garden) and "The Exciters" (Times Sq.).

In the cut rate mart are "Duffy Dill" (Apollo); "East Side-West Side" (Bayes); "Kempy" (Belmont); "That Day" (Bijou); "Endless Chain" (Cohan); "Thin Ice" (Comedy); "Dolly Jordan" (Daly's); "Fools Errand" (Elliott); "Her Temporary Husband" (Frazee); "Fantastic Fricassee" (Greenwich Village); "Blossom Time" (Jolson); "Hunky Dory" (Klaw); "Molly Darling" (Liberty); "On the Stairs" (Playhouse); "Abie's Irish Rose" (Republic); "Ranco" (Ritz); "Partners Again" (Selwyn); "The Exciters" (Times Sq.).

MRS. A. G. CUTTER'S ESTATE

Amelia Gertrude Cutter, widow of Henry T. Cutter, founder of a chain of drug stores, and who was the grandmother of James Montgomery, playwright and author of "Ready Money," left a net estate of \$1,560,704.40 when she died, April 2, 1914. It was disclosed this week in the Surrogate's Court, New York, through the filing of a transfer tax estate appraisal of her property.

Under her will, executed March 11, 1914, three grandchildren, including James Montgomery, were left \$5,000 each; 43 cousins \$1,000 each, and the remainder of her property was divided among other relatives, friends and institutions, homes, etc.

STOCKS

Two sources of speculation are at rest in Washington, first, what were the plans of the Capitol, formerly Lyceum, on Pennsylvania avenue, and secondly, a sto Arthur Leslie Smith's plans for the winter after the very successful summer season of stock at the Belasco, with the announcement of the opening of a new stock at the same theatre, to be conducted by the latter named manager. Henry Duffy, in the stock at the Belasco during the summer, is to be associated with Mr. Smith in the new venture, while William Garjison will remain as house manager to represent the interests of the owners, but not actively connected in the affairs of the company. The opening bill is set as "East Is West," and Mr. Smith is in New York engaging his cast. The Capitol, following the fire of some few seasons ago, has been thoroughly remodeled and renovated and should prove an attractive theatre for the housing of a stock company.

It is stated that one of the local concert managers is to utilize the house for his programs during the winter. In this same connection, although definite announcements have not been forthcoming, it is understood that negotiations are on between Tom Moore and Garry McGarry for Moore's Garden, formerly housing pictures, and which has been closed for a brief period of two weeks for over a year.

The Maude Fealy stock in Newark, N. J., did a little better with "The Crimson Alibi" last week though it failed to show a profit. However, the prospects of the company's success are brightening. Due to an intensive campaign by Miss Fealy the subscription list has jumped from 125 to over 2,000. Miss Fealy is out for 3,000 more. She is making such a game fight that she has most of the profession and all the papers rooting for her. The Newark News, which is a very cold proposition, has given her columns of publicity and an editorial. This week she plays "The Man Who Came Back," its first release for stock. Next week she will do "All Front and No Back," which A. H. Woods will later produce. Miss Fealy has dropped Sunday night performances and has engaged a new manager, Charles Pitt.

The Proctor Players returned to Harmanus Bleecker Hall at Albany, N. Y., this week, after playing during the summer months at Proctor's, Troy, N. Y. Clara Joel and her husband, William Boyd, are again heading the company, which includes Pierre Watkin, the only actor still with the company since it was organized nearly two years ago; Phyllis Gilmore, Louis Ancker, Jack Lewis, Marie Steffan, Jack Morrissey and Helen Aubrey. A show with a decidedly local touch was selected for the opening week in "East Is West," as Fay Bainter, who really got her start as a leading lady in a stock company at Albany seven or eight years ago, starred in this production on Broadway. Next week, "Nice People." The scale is 20-30-50 for matinees three days a week and 30-40-60 at night, plus war tax.

The Minneapolis Players, under the direction of William C. Masson, have reopened the Shubert despite that A. G. Bainbridge, Jr., and his "Bainbridge Players" found stock to be a financial failure last season. Dr. C. A. Posner, local educator, heads a group of citizens who are backing "The Minneapolis Players." The initial play is "The Mountain Man." The company includes Ninia Bristow, Doris Underwood, Ruth Lee, Jessie Brink, Edward Poynter, Frank Farrington, Arthur Behrens, Francis Fraunie, John Sullivan, David Munro and John Todd. Matinees Sunday, Thursday and Saturday.

"Getting Gertie's Garter" is the latest production of George Marshall's stock at the Lyceum, Baltimore. Repeating its Washington stock success, it will be held for two weeks. Sue McManamy is playing feminine leads, but the male

end of the show is weak, except that William Everts is playing the butler in the new show. "The Nightcap" is scheduled to follow "Gertie." Business has been fair so far, and the season really holds promise; \$1 is the top and three matinees weekly.

Ferris Hartman and Paul Steindorff have opened their comic opera season at the newly named Rivoli, San Francisco, formerly the Rialto, and the first production, "The Wizard of the Nile," seems to have caught on. Hartman was a great favorite in San Francisco 25 years ago when he starred at the old Rivoli theatre there. For the present season, which is scheduled to last six months, Hartman published a list of more than forty well known comic operas and launched a voting contest to permit the audience to select their favorites. The pieces will be presented in the order of their popularity as shown by this contest.

Marion Tanner, leading woman with the Robbins Players at the Palace, Watertown, N. Y., since the company opened, left Saturday, to accept a berth in "For Value Received," to be done at the Belmont, New York, by Richard Herdon. Her place at Watertown will be filled by Maxine Flood. The Palace has "The Brat" this week.

Proctor's, Troy, has restored its former policy of vaudeville and pictures after a summer season of stock. The Proctor Players who held forth at the house all summer returned to Proctor's Harmanus Bleecker Hall, Albany, N. Y., opening Monday, Oct. 2.

SURROGATE STOPS ANNOYANCE

An attempt by Henry R. Nagle, brother of Claire Nagle Hammerstein, to subject her husband, Arthur Hammerstein, to annoyance through the Surrogate's Court, New York, upon the ground that the latter had failed to file a real inventory of the estate left by the deceased, of which Mr. Hammerstein is the administrator, was peremptorily stopped by Surrogate Cohan last week, who dismissed Mr. Nagle's application upon the ground that the inventory demanded had already been filed.

Claire Nagle Hammerstein, who was a musical comedy actress and the third wife of Arthur Hammerstein, died without leaving a will on Nov. 11, 1921, at Reno, Nev., where she had gone to seek a divorce, and on Jan. 21 her husband was appointed administrator of her property.

Because of some misunderstanding between her father, Charles Nagle of 225 East North street, Buffalo, N. Y., and her husband over the distribution of her property her father commenced court proceedings to force Mr. Hammerstein to file an inventory of all the property which came into his hands. Because Mr. Hammerstein failed to pay any attention to the court proceedings he was finally ordered to show cause why he should not be held for contempt of court. Upon the day that he was cited to appear in court, through one of his attorneys, he asked that the court appoint two disinterested appraisers to make and file the inventory, which was done.

"SWEET PETUNIA," NEW

Wilson Collison will produce "Sweet Petunia," of which Arthur Ungar is manager.

The piece is to open Oct. 12 at White Plains, N. Y.

Mr. Ungar recently returned from Chicago, where he did newspaper work for nearly two years while away from Broadway.

Joe Flynn Pressing Two Shows

Joe Flynn has been appointed press agent for the Winter Garden, with special attention to the "Passing Show," at the house currently. Flynn was doing the advance work for "Laughing Bride" (Lean and Mayfield) up to last week, when he latter put up the closing notice, and will also handle the "Whispering Wires" press work conjunctively with the Garden show.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (30th week). Has made money since opening; expected to stick through fall. Gets break in cut rates by virtue of break \$3 top, with window sale lively.

"Banco," Ritz (33rd week). Chances of this adaptation from French for moderate run. Draw mostly on lower floor. First week's gross \$5,500.

"Better Times," Hippodrome (5th week). Big house got benefit of Jewish holiday Monday, with all houses similarly benefited. Bankers convention also figured later in week. Business claimed to be good.

"Blossom Time," Jolson's (49th week). Moved up from the Ambassador Monday and will probably remain another three or four weeks. Brady's "The Insect," to be known in London as "And ad Infinitum," named for Jack in month. "Blossom Time" got \$10,500 last week.

"Captain Applejack," Cort (41st week). Sam H. Harris winning holdover comedy. Showed class by climbing to much better than \$10,000 weekly throughout September. Last week bit under that mark, takings around \$9,700.

"Cat and Canary," National (35th week). Another holdover that has made money right along. Being put on in London next month and one company on tour here. Advanced somewhat last week when about \$8,800 in.

"Chauve-Souris," Century Roof (36th week). Nikita Balleff's troupe under Morris Gest's handling has been doing so well, even against new attractions, that present bill could remain indefinitely. New show going on next Tuesday night. Promises to be more of a production than the preceding two programs and will doubtless again draw Broadway's spotlight and class. Final week's draw reported as strong as first.

"Daffy Dill," Apollo (5th week). Another two weeks for Frank Tinney show, which will be sent to road. Business looked so good at first that show figured to stick to holidays. Newer musicals probably hurt. \$13,000 last week. "One Exciting Night," film, due Oct. 21.

"Dolly Jordan," Daly's 63d St (1st week). House debuts as a production theatre, with equipment up to regulation standard. "Dolly," costume drama, under direction of B. Iden Payne. Opened Tuesday.

"East of Suez," Eltinge (3d week). New heavy draw drama that ought to keep Woods house popular for many months. Last week first full week when strong grosses of \$11,800 credited.

"East Side, West Side," Nora Bayes (8th week). Best takings since moving from Playhouse, takings nearly \$4,500 last week. Show spending freely in extra advertising, with no sign of profit with such outlay.

"Evergreen Lady," Punch and Judy (1st week). David Wallace enters as producer with this new play slated for premiere next week, but moved ahead to Saturday (tomorrow night).

"Follies," New Amsterdam (18th week). Broadway's undisputed leader (Hip excepted). Last week variation of about \$700, which hardly counts against remarkable gross pace; takings were \$36,100. Current week with holiday and conventions should give it capacity.

"Fools Errand," Maxine Elliott (7th week). Accounted smart play, but one which has not been able to build. Weekly business has been slotted under \$5,000 for several weeks. Reported going out after next week.

"Greenwich Village Follies," Shubert (4th week). Better than \$27,000 last week. Best pace for "Village Follies" series and for house. Looked set for big business through fall. Scheduled to remain until first of year.

"Her Temporary Husband," Frazee (6th week). Getting support of cut rates, with no call in agencies. Attraction liked by class of patrons drawn.

"Hunky Dory," Klaw (5th week). Final week for "real imported Scotch" comedy brought over intact by Marc Klaw. Show was accorded fair reception, but could not attract better than mediocre business. There is to be a performance Monday night next, house being sold out to party. House dark after that.

"It's a Boy," Sam Harris (3d week). Brokers complained this hardest ticket among buys to dispose of. Management in taking back half agency tickets strengthened box office by preventing cut rate dump. Late last week business went to \$1,200 on night, and hope now.

"Kempy," Belmont (21st week). Better pace recently gives promise of

continuance through fall. Last week's business better than \$6,000 and \$1,000 jump indicated for this week. Capacity here between \$8,000 and \$9,000.

"Kiki," Belasco (45th week). New dramas recently brought to Broadway have not dented great business of Belasco holdover. Call remains strong and box office sale big. \$15,000 weekly.

"La Tendresse," Empire (2d week). Reviews were mixed and takings immediately following not big. Business on week, however, was about \$12,000, and attraction should draw, its stars, Henry Miller and Ruth Chatterton, counting.

"Lady in Ermine," Ambassador (1st week). Shuberts produced this operetta which had Eleanor Painter in the lead at try-out and now has Wilda Bennett. Attraction is known in London as "The Lady of the Rose."

"Loyalties," Gaity (2d week). First of Charles Dillingham's properties secured abroad. Authored by England's Galsworthy, greeted by reviewers as one of finest of his works and best play of season to date. Opened Wednesday night last week.

"Molly Darling," Liberty (6th week). This musical show displays steadily increasing business. Last week jump of \$1,400, with gross nearly \$14,000. Should jump materially from show on if to land for run.

"On the Stairs," Playhouse (2d week). The Started mildly, but picked up during week with about \$5,000 grossed. Show running more smoothly than at premiere. Nothing certain about stay.

"Orange Blossoms," Fulton (3d week). Second week beat first's gross; takings last week about \$19,000. House can do over \$22,000 on week. Matinees little off, but bothered by lower scale for afternoons. Night trade capacity.

"Partners Again," Selwyn (23d week). Selwyn's comedy wonder will continue until middle of November. Going to Chicago. Promise of continuation through fall somewhat disappointing, but show still making money. Last week about \$11,500.

"Passing Show of 1922," Winter Garden (3d week). Revision of admission scale, with top price now \$3.50 ought to give attraction some advantage in battle of business among high priced musicals. Business fairly good; under normal Garden pace for early in run.

"Revue Russe," Booth (1st week). Imported from Paris by Shuberts. Russian specialty company. Scaled at \$5.50 top, adapting "Chauve-Souris" price idea. Premiere Thursday.

"Rose Bernd," Longacre (2d week). Arthur Hopkins' production with Ethel Barrymore starring off to strong start. No matinee first Wednesday, but nearly \$13,300 drawn in six performances. \$3 top. Can get \$19,000 at scale on week.

"Sally, Irene and Mary," Casino (5th week). Still tops \$2.50 musical shows, but went off again last week, when little under \$15,000 grossed. Combination title doubtless figured in exceptional business at start, but attraction should settle for run.

"San Carlo Opera," Century (3d week). Coring business from start. First week's taking better than \$29,000, with about same draw last week. Another week to go. House will later get "Hitchy-Koo."

"Scandal," Globe (6th week). White show has not been close to capacity since opening week or two. Stuff enough to command smart business. Last week takings nearly \$21,000.

"Shore Leave," Lyceum (9th week). Satisfactory draw right along, and although not smash counts with new season's successes. Over \$11,000 last week.

"So This Is London," Hudson (6th week). George Cohan's red winner. Agencies reported it best call of non-musicals last week and it is "in." Takings last week \$16,000, with capacity registered nightly.

"Spite Corner," Little (2d week). John Golden's latest small-town comedy drew favorable notices and ought to connect for a real run. First week's pace around \$7,000. House of limited capacity, with about \$9,000 possible at \$2.50 top.

"That Day," Bijou (1st week). Richard Herndon's first offering of the new season. Tried out early in summer and slated for Belmont. Play is one of series promised by Belmont Repertory Co.

"The Awful Thing," Henry Miller (3d week). Business second week but few hundred difference from first, which around \$14,000 totalled. Lower floor sold out in advance and attraction looks "in."

"The Endless Chain," Geo. M. Cohan

"MUSIC BOX REVUE" ALL SET IN BOSTON

Opened to Capacity with Heavy Advance Sale—Mantell at Opera House

Boston, Oct. 4. The "Music Box Revue" slid gracefully into the Colonial on Monday to take up the work of "Sally," that had just vacated after a great money-making run, and from the indications at the start the new arrival is going to continue the record of the Ziegfeld show. The house was sold out for the opening several days in advance, but what is more important the house is sold out as far as the floor is concerned for a couple of weeks in advance, and there isn't a chance of a weak spot developing for some time.

The show is good for a substantial run to big business because of the New York "rep" it carries. The Colonial is the best house in town for it and everything should work to the benefit of the new show.

With the above exception the town has the same attractions, and business is still excellent. In a couple of instances there are signs of a letdown, but they also are natural. "Tangerine" is said to have broken to about \$16,000 weekly gross, a figure which still allows a good profit for the show but which means that it will soon depart from the Shubert to make room for another attraction. "Rose of Stamboul" is booked for the house.

One of the surprises was the business of Robert Mantell with his Shakespearean rep at the Boston opera house. The first week the show grossed about \$12,500 and this was a surprise, and a gratifying one. The show is making money because of the large attendance of students and is being widely boosted by the

PHILLY'S BAD SEASON'S START BROUGHT OUT FEW FAVORITES

"Paradise Alley" in Storehouse—Four Openings Next Week—"Hitchy Koo" Among Them—"Sally" Is the Lone Hope for Turn in Tide

Philadelphia, Oct. 4. With "Sally" at the Forrest this week local managers are hoping for a change in the extended period of bad business which has marked the present season.

The slump has shown few favorites, and musical shows as well as heavy dramas have fallen by the wayside. "Orange Blossoms," in its

(5th week). Final week, show going to road. Succeeding attraction, "Queen of Hearts," with Nora Bayes, next week.

"The Exciters," Times Square (2d week). Last week first full eight performance period. Takings bulged with good trade Saturday. Extra advertising helped; gross about \$5,000.

"The Gingham Girl," Earl Carroll (6th week). Taken out of cut rates, where small allotment was made for first five weeks. Takings between \$14,000 and \$15,000. Making nice weekly profit and is well spoken of, with run indicated.

"The Monster," 39th Street (9th week). In \$6,000 division last week. Drama which arrived early. Brisk trade may be drawn when weather is cooler.

"The Old Soak," Plymouth (7th week). No reason why this one should not stick for season. Its bootlegger angle appears to have struck popular humor. Business last week \$13,000; while that is under early September weeks, show started current week with best Monday to date.

"The Torch Bearers," Vanderbilt (6th week). Saitre hailed as sure winner. Business to date has not been exceptional, but probably is profitable. Around \$8,000.

"Thin Ice," Comedy (1st week). Brought in on short notice and added to last week's premieres, first performance last Saturday. Opening moved up to dodge this week's heavy arrival list.

"Whispering Wires," 49th St. (9th week). One of earliest arrivals. Mystery play that has enjoyed profitable business from start and ought to stick. Last week \$8,000.

"Way Men Leave Home," Morosco (4th week). Pulled fair business to date. Last week takings between \$8,000 and \$9,000. Extra advertising bought to give show every advantage. Has chance to climb into five-figure division.

"Yankee Princess," Knickerbocker (1st week). First offering of season by A. E. Erlanger. Adaptation of foreign work. Originally was to have played Tremont, Boston, prior to Broadway, but success of "Little Nellie Kelly" caused switch. Opened Monday.

BAD WEEK IN CHICAGO DROPPED GROSSES BADLY

Jolson's Show Held to Complete Capacity at \$38,000—Some Houses Dropped \$4,000 Below Previous Week—Bad Theatre Weather

Chicago, Oct. 4. The strategy of the local house managers in disposing of their tickets to the scalpers was the only thing which saved the current attractions last week from swooping under with the ideal outdoor theatre weather, but otherwise destructive climate for the grosses.

Two shows, Al Jolson in "Bombo" at the Apollo and Ed Wynn's "Perfect Fool" at the Illinois, were strong enough to withstand the smashing turn of events which developed with the beginning of the week. These shows are playing to as big a gross as the houses will stand with the present top prices. But the drawing power of the two stars are bigger inducements than anything else.

At no time during the week was there any spurt in business to warrant a comeback or a bright outlook for the big days of the week, Wednesday, Friday and Saturday and Sunday nights. There was an even pace of slow intakes at every box office, while the scalpers were hollering. They cut-rate their tickets, but to no avail, and then had employees peddling them in front of most of the shows, and even at as low prices as 50 cents for a \$3.30 seat. For the box offices it was a drop down week, while for the scalpers it was a ruinous, slashing, cut-throat, internal warfare.

The passes on the Jolson and Wynn shows were held to as low an amount as was possible, with the result that Jolson put \$38,000 in real money into the mits of the Shuberts. The Wynn show stood up well in comparison, but even that money-getter had to content itself with a drop in business, though not very much.

In some instances the grosses were clipped \$4,000 on the week. "Good Morning Dearly," credited with getting a top price of \$4.40, lowered the gross to \$17,000, \$4,000 below its previous week's intake. Even the old standby, "Lightnin'" slipped to \$16,000, a drop of \$1,000 against an increase of last week over the week before of \$2,000. "To the Ladies," "Dover Road" and "The Circle" were the shows which were able to pick up in business against the drops of the others. It looked as though where the big shows and some of the smaller ones were dropping patronage, these attractions benefited to about an equal extent.

(Continued on page 34)

"Tangerine" (Shubert, 5th week). Time limited. Business off some last week; reported gross around \$16,000.

"Thurston" (Plymouth, 3d week). Not pulling very hard. About \$6,000 for week.

"Oh, Joy" (Arlington, 2d week). Fair business at \$1 top first week. Colored show.

FRISCO WISE

Won't Pay Top Money for Poor Shows

San Francisco, Oct. 4. The west coast theatre-going public is off of mediocre attractions fed to them at advance prices. In spite of the fact that general business conditions are on the boom the public refuses to part with its money for shows that are only fair.

"Be Careful Dearly," which moved into the Curran for a third week here, will close Saturday. "Nice People" also closes Saturday.

"The Lady and the Tramp," a coast product, is doing a whale of a business at \$1 top in the tanks.

CINCINNATI SHOWS THIS WEEK

Cincinnati, Oct. 4. A Shubert show, "The Hotel Mouse," starring Frances White and Taylor Holmes, opened at the Grand Opera House, the local Erlanger theatre, and was accorded unanimous praise by the critics.

The Cox is dark this week and will reopen next week with "Just Married," featuring Vivian Martin, former movie star, and Lynne Overman.

Jack Reld's "Carnival of Fun" was pronounced the best unit show at the Shubert theatre. Cox theatre is dark because "Anna Christie," supposed to play there, will be sent into the Grand, which has nearly twice the seating capacity.

\$14,000 FOR MITZI IN N. O.

New Orleans, Oct. 4. Mitzi in "Lady Billy" will play to better than \$14,000 at the Tulane this week.

The show resembles a Broadway production. It is one of the best Henry W. Savage has sent to the road. "Lady Billy" is headed for the Coast.

L. A. BETTER

Cooler Weather Helps—"Mike Angelo" at Mason

Los Angeles, Oct. 4. Leo Carrillo, in "Mike Angelo," opened to a packed house at the Mason Monday. The star enjoys tremendous popularity here, formerly his home. A big two weeks is looked for, although the play is far from being a world-beater.

The piece is scheduled to go to New York and open at the Booth Nov. 15. Before that time the Western cast, which is now appearing in the piece, will be supplanted by another company to support the star for Broadway.

Cooler weather has had the effect of increasing the box office receipts here about 50 per cent., with the beach resorts falling off in proportion.

OUT OF TOWN REVIEWS

THE ELUSIVE LADY

Baltimore, Oct. 4.
 Monsieur Petit Pote.....Walter Armin
 All Ben Al K.....Oliver Smith
 Laura Dean.....Dorothy Block
 Paul Adena.....Olga Krolow
 Kounys.....Julian Eltinge
 Bert Blake.....John Storey
 Bonnie Dunn.....George Barnum
 Hermann Dill.....William Burres
 Sigmond.....

Julian Eltinge's new production is a made-to-order bit of work, with Glen MacDonough and Raymond Hubbell as the builders, and with Jacques Pierre as the producer. Eltinge is the star and Lew Kelly is the principal funmaker.

It is a typical Eltinge show, well put together, with music that is light and tuneful and with two sets that are tasteful and good to look at. The chorus of 16 girls is unusual, each wearing high in looks. The costumes are good and steps well done for an opening week, and their voices, albeit rather weak, could be much worse.

The plot concerns the disappearance of the Duchess of Zoolakia, of a bankrupt American tourist, Bert Blake (Mr. Eltinge). He is in Monte Carlo and assumes the disguise of a girl whom he loves from the wiles of a pseudo-sheik. Complications develop, and, if the truth be told, the book of the comedy is sufficient unto itself to form the basis for a play were it acted seriously. Blake finds it remunerative to impersonate the Duchess. Her husband sets his chief of detectives, Kounys (Lew Kelly), after her. The affair is eventually fixed up and the Zoolakian tangle straightened out. The girl is saved from the sheik and the sister is saved for himself, all of which forms the plot.

In a play with so much of a story, which is consistently brought into view, the chorus girls would apparently be not needed. But they are brought in on every song, and the girls surely must have to work hard to make some of the changes, for they are much.

The costumes which Eltinge wears are good, and although he appears just a bit plump in his male attire, he squeezes himself into the corsets and whatnots with all the ease in the world. When he appears in the feminine garb his figure is as trim, and neat as that of the bar-leeged dancers whose ribs show plainly every time they make a body bend.

Al Kelly gets by with his comedy work well, and though it has acquired some degree of veneration on account of its age he handles it and gets all out of it that can be gotten. The invisible dog, "Roger," is still with him, and his old line on meeting himself is retained. Lew has made the step to musical comedy rather nicely.

Dorothy Block is the feminine lead and is quite a cute trick, while Olga Krolow is the other feminine lead. Walter Armin sings a song or so well, and the Lew Kelly number on "Dreaming in Bed" is a masterpiece. "Hearts of Men," "The Cute Little Beaut from Butte, Montana," "I'm Breaking the Hearts of the Men Who Are Breaking the Bank at Monte Carlo" and "Fascination" are the song hits. All have an appealing lift.

Eltinge's new show serves him well and there is no reason why he shouldn't enjoy a most prosperous season with it, for Charles McClintock, who is the general representative, tells the world that the \$2 top is going to be in effect on the road and when the show strikes it'll old New Yawk. Sisk.

FALSE PRETENSES

Toledo, Oct. 4.
 If Ben Hecht's new three-act comedy drama, "Under False Pretenses," starring the distinguished Leo Ditrachstein, is as successful in Chicago as it appeared at the Saxon Auditorium Sept. 28, a long metropolitan run may be anticipated.

Master of humor, dialog, satire, insinuation and drama, Hecht, Chicago newspaperman and author of "Erik Dorn," has embodied into his play comedy and somber drama with a skill that captivates. The artistry of Ditrachstein seems to be the thing that will carry it to popularity.

The play starts out as a comedy, the first act being crammed with clever speeches, breezy lines and ambiguous dialog. Descending to vaudeville humor and farce, the second act shows signs of weakness, but the equilibrium of the play is maintained by the straight comedy of the third.

The theme is built about the effective phillanderings of a clever phrase-maker, "A Presbyterian Don Juan," who plays with fire but always escapes the penalty except having his phrases continually thrown back at him by a number of feminine votaries. Ditrachstein's portrayal of Felix Tarbell, the leading character, was brilliant and he was recalled repeatedly.

Supporting Ditrachstein is an excellent cast, including Mabel Turner, Gustav Bowhan, Clyde Veaux, Maude Hannaford, Catherine Carter, Earle Mitchell, Albert Morrison, Mary Duncan, Alexis Pol-

anoy, Young Lee, Ellen Parpy, M. A. Kelly and Leo Miller.

Both Ditrachstein and the author were called upon for speeches by the enthused audience.

"Under False Pretenses" goes into the La Salle theatre, Chicago, Monday, after playing Fort Wayne, Ind. Gril.

QUEEN O' HEARTS

Toledo, Oct. 4.
 Toledo theatre fans and critics liked Nora Bayes' bright and new musical comedy, "Queen of Hearts," which played three performances here Friday and Saturday. It is in Detroit this week.

The fascinating Nora has a musical comedy that is big stuff—full of pep, beautiful girls, gorgeous costumes and attractive stage settings. Plenty of song hits, which Miss Bayes and her talented company possess the ability to get across to best advantage.

A marked contrast to musical comedies of 1921 is seen in the disappearance of short skirts and bobbed hair. The Bayes show is strictly up-to-date and details taken care of meticulously.

Arthur Utry, whose voice blends harmoniously with Miss Bayes' rich contralto, is leading man. Rich, Jack Woods, comedian, and Georgia and Alabama blackface, regaled their Toledo audiences with continuous and sparkling wit. The dancing of Edna Hibbard, ingenue, stood out. The rest of the cast was efficient. Gril.

FAITHFUL HEART

Atlantic City, Oct. 4.
 PROLOGUE, 1890
 George.....Herbert Belmore
 Major Leestrade.....Lionel Pape
 Blacky.....Flora Sheffield
 Vaverly Anglo.....Tom Nesbitt
 Ginger.....Geraldine O'Brien

THE PLAY
 Twenty Years Later
 Sergt. Major Leestrade.....Edward Poland
 Private Mitchell.....Peter Gardner
 Lieut. Col. Waverly Anglo.....Tom Nesbitt
 Edgar Blackham.....George Thorpe
 Blacky.....Flora Sheffield
 Pritchard.....Frederick Howe
 George.....Herbert Belmore
 Mouth.....Jean Hawthorne

Naturally suspicious of plays that come of the strictly "popular" English sort, it was rather surprisingly pleasant to find such an agreeably finished performance of Monckton Hoffe's "The Faithful Heart" at the Apollo Monday.

On learning further the cast had never seen the scenery until that afternoon, the straightforward manner of their acting was still more to be remarked, and the quality of the little comedy-drama with its deep human touch was still more to be thought of.

Aside from the story—of which more hereafter—the piece drew attention to the plain, sincere acting of Tom Nesbitt and the really flashing inspiration that swept along with the bright eyes and quivering mouth of Flora Sheffield.

Mr. Nesbitt hails back to the days of "Mary Rose" when he played that double role in the Barrie story—a part more evasive than that of this new play, which requires him to be a sailor, a soldier, a gentleman and a sea captain, all in one evening—certainly not in any way a meagre assortment of parts for one actor.

Miss Sheffield certainly never before had the brilliance of promise that spoke from her scenes of suppression. She, too, had a double role. In the prolog, in reality a first act, she was above the average as the young sweetheart, living in fear and hope of motherhood. In the further scenes, as the outcast daughter who for seventeen years has known her illegitimacy and then finds her father and comes to love him greatly, she convinced us that the promise of greatness lay within her grasp, allowing always that great heights are obtainable on our present stage.

"The Faithful Heart" is a story of unfaithfulness and later requital. "The Faithful Heart" is himself very weak for the larger portion of the play. The tale begins in 1899, with setting and costumes of that period. It is the sitting room of an inn at Southampton, frequented by sailors. It is kept by a jolly, apparently once good-mannered woman of generous avowdups and a tendency for toddy. She toddles with a shaly old major, who evidently spends liberally at the bar, and she has two nieces who seem to be keeping rather remarkable reputations for the nondescript class of frequenters. Then there is a young mate who has fallen in love with the younger niece.

It is the sailor who starts the story and whose love for the girl, who has committed her first indiscretion for him, makes him promise to come back. Skip twenty years to the end of the war and find the sailor a colonel in command of some petty rich loafers, all about to be disbanded. He is himself in love with the rich sister of one of his underlings and is floundering between pride and prosperity at their command. Into the scene comes his daughter,

ter, an hitherto unknown factor, and it is her love that brings the old and forgotten memories and eventually drives him back to the seafaring life, with the girl as his companion and devoted admirer.

There are some splendid character parts, especially in the prolog, where Herbert Belmore, Daisy Belmore and Lionel Pape do bits of memorable credit. Scheuer.

HER HAPPINESS

Washington, Oct. 4.
 Marlin Marrell.....Emma Dunn
 Max Mazarine.....Sydney Greenstreet
 Roma.....Anna Winston
 Lloyd Nichols.....Don Borroughs
 Mrs. Nichols.....Vivien Strickland
 Bobby Mason.....Edwin Barry
 Martin Quinn.....Wm. A. Norton
 Tina Pannoff.....Bliss Merrie
 Roy Smith.....Joseph Baird
 Jess Smith.....Marion Dyer
 Jack Jones.....Margaret Gordon
 Kitten Jones.....Anna Hill
 Angelo, a waiter.....Paul Doucet
 Antonio, a waiter.....R. M. D'Angelo
 Rodolpho, hat boy.....Oscar Primavera
 An Italian Diner.....Rodolfo Badaloni
 Harold Kingley.....Clement O'Loghlin
 Rosalie Melotte.....Margaret Gordon
 Elber Marrell.....Jas. Linhart
 Martha Knight.....Dorothy Davis
 Dinera, Musicians, Waiters, etc.

One part, even if that part be a remarkably good one and as remarkably well portrayed, cannot always make a play. Emma Dunn's performance as Marlin Marrell in the premier showing of Paul Willstach's play at the Shubert-Garrick Monday can be placed among those few really worth-while portrayals that can be termed brilliant and it was only her performance that held those out front and aroused a burst of genuine approval at the close of each act.

There is never for a moment a thrill of suspense; each situation reveals itself before it occurs. For instance, when the manager hurries his new find out of Mamma Marrell's restaurant in a basement in New York, this new find being a beautiful woman, and this aforesaid manager finds out who owns the restaurant, well, the whole story is disclosed; you know that this same manager has "done treated someone wrongly" in the past and that someone is Marrell.

Marrell is bound to save the girl. She tells you that at the end of the first act. Naturally the manager by the simple expedient of getting his new victim's mail, whom he is promoting as an opera singer, and by sending unsigned letters to the mother of the young chap of a wealthy family in England telling the family of the love of the boy for the opera singer and defaming her character.

The cast-off one, who, when she failed as a singer, Mazarine leaves penniless, after causing her to desert her husband and young baby, does succeed, however, in reaching the girl, and the minute they begin talking you know that in the end the singer is the daughter of Marrell, that was deserted so many years ago. This scene between mother and daughter, the denial of the mother and the longing to take her child into her arms held only because it was Miss Dunn doing the mother.

It follows that the manager and Marrell have the next scene. He sort of "flabbergasts" the mother with all sort of threats, but the final act finds the mother the winner, the manager signing the contract to release the girl to save his face and taking a check for \$20,000 from Marrell that she had gotten from a star boarder who had lived in her house for some teen years for \$15 a week, which, coupled with a daily contact with some political organization, makes it possible for him to have the \$20,000 when needed. While Marrell is disposing of his check and arranging other people's happiness, which is her happiness, the convenient boarder, of whom you have seen little or nothing, is on his way for a marriage license.

It is truly regrettable that the play is not stronger, it gives Miss Dunn such splendid opportunities. An Italian, her accent excellent, creating moments of emotionalism of the broad sort, the kind all artists seem to enjoy playing and, incidentally, all audiences enjoy seeing.

As for the balance of the cast there is no room for complaint, but as to the reasons for George M. Gatts, the producer, in selecting Sydney Greenstreet to play the villain manager, other than the fact that the rotund figure of Mr. Greenstreet suggests a self-indulgent manager, no satisfactory explanation can be offered. This actor gives a splendid performance, he couldn't do otherwise—but he has been identified for such a lengthy period with comedies that you are expecting something along these lines from him every minute. This does not mar his performance, though.

Helen Strickland as the mother of the boy is deserving of particular mention; only a bit, but she dominated even Miss Dunn in those few moments. Miss Strickland is a companion and a cool of Mazarine, whose character was never rounded out by the author, also deserves praise, while the outstanding performance among the men was that of Paul Doucet as Angelo, another bit, that of a waiter.

The piece is excellently mounted, the lighting effects being particularly effective, the scenes being credited to S. K. Vela. The direction of Lester Lonergan is well done and although Paul Willstach failed

BROADWAY REVIEWS

THE LADY IN ERMINE

Colonel Belovar.....Walter Woolf
 Count Belmont.....Harry Fender
 Baron Brodsky-Speidl.....Ignacio Martinelli
 Isolan.....Robert Calley
 Stogan.....Timothy Daley
 Postal.....Detmar Poppen
 Busoni.....Neil Evans
 Mirko.....Murray Minehart
 Sultangul.....Robert Woolley
 Sophia.....Marie Burke
 Rosina.....Helen Shipman
 Angelina.....Gladya Walton
 Marlene.....Wilda Bennett

One of the notable paradoxes of theatrical things is this—the Shuberts, whose name is a by-word for commercialism in amusements, are nevertheless the most active and the foremost protagonists of art in the American theatre. The Shuberts finance Shakespearean revivals, the Shuberts encourage and back grand opera ventures, the Shuberts are the last survivors of the regular production and presentation of operettas.

And perhaps their crowning jewel was unveiled in "The Lady in Ermine" at their magnificent Ambassador theatre.

Surely this cannot be entirely a money venture. There are 75 people in the cast, six authors and as many composers, a picked ballet—and this in a house that seats less than 1,300 people. They can turn more profit at the Winter Garden in a week of fair business, no doubt, than "The Lady in Ermine" can return in a month of the solid capacity that it can scarcely avoid enjoying.

It seems to be a labor of love—at least there is an element of the urge to do something beautiful and which cannot be mistaken. Perhaps only a boob from Chicago can suspect the Shuberts of altruism, but this one, who has had plenty of personal evidence of their business ability (to say it mildly) must still proclaim that after seeing "The Lady in Ermine" he is of the conviction that the Shuberts have a passion for crystallizing artistic, lovely things on their stages, and they revere in them without direct reference to the trial balance—some of them, at least.

Last season they did "The Rose of Stamboul," a glorious thing that cost them \$100,000. "The Last Waltz" was as meritorious, and as costly. "Maytime" and "Blossom Time" are accounted profitable. It is known that this style of entertainment today is the most precarious and treacherous. Yet the Shuberts, almost alone, keep alive the traditional type of legitimate musical productions which were the reigning fashion of decades back.

In "The Lady in Ermine" they have surpassed, within the observation of this reviewer, any of their preceding offerings and most of the historical light opera triumphs of any era. In perfection of preparation, sincerity of presentation, prodigality of cast and ensemble and general spirit of artistry this is their masterpiece.

"The Lady in Ermine" is being done at Daly's, in London, as "The Lady of the Rose." We find it here attuned and revised to American tastes, with the original foreign smack of romanticism intact and the comedy glibly turned to channels in which Americans may find themselves at home.

As a starring vehicle for Eleanor Painter, the light opera soprano prima donna under their management, Miss Painter abandoned the show at the first performance, claiming dissatisfaction with the third act. If that was her true grievance, she lamentably erred in judgment. Any diva might be proud to play Mariana, with any sort of third act—and this third act, in truth, is here—even though she appears only during perhaps the last three minutes.

It is an ungallant thing to say of a woman, but she was not misled. She has a more cultured voice than Wilda Bennett, who assumed the role, but surely she could not have given so effective, fascinating and ingratiating a performance as Miss Bennett, who has youth and magnetic beauty, dramatic fire, the patrician bearing that the role demands, and a voice that is quite up to its most exacting requirements.

The outstanding personal triumph of the premiere, however, fell to another—Walter Woolf. What Donald Brian was in his palmyest hours, this manly tenor is every moment in "The Lady in Ermine." His role is neither a Prince Danilo nor a Prince charming—it is more of a Sheik, though he is a soldier in the fanciful operetta, regiments of accustomed usage. Woolf is a fiery lover and a fiercely passionate player. He puts behind his portrayal a vehemence that is at once theatrical and irresistible, and that is the more valuable combination, even than that of being merely "natural." One goes to a theatre to be thrilled; naturalness is not, of itself, thrilling, but it lends plausibility, and without that there can be no delusion and therefore no thrill in a theatre. But when an artist can go beyond

in his attempt to write a play, that appears to be expressly for Miss Dunn, the producer has shown his faith in the manner in which he has presented it. Meakin.

naturalness and still retain plausibility—he causes super-thrills. Woolf does that. He is a stage hero such as years had not unlearned before him.

The next individual honors fell to Helen Shipman. Here is a lovely young girl in her first Broadway showing of any import, and she amazed those who knew her best by a startling success in a soubrette role—a real low comedy, though dainty type—whereas heretofore she had always been seen as an ingenue of the more subdued musical comedy order. Her fine voice, her nimble dancing, her lively, big eyes, her radiant personality, all registered until she was actually cheered and "bravaed." Women threw her flowers from boxes. It was a bewildering hit for a supporting player.

Robert Woolsey, in what used to be called a "Frank Norris" comedy principal role, scored from his entrance to the last. His assurance and ease were colossal. He got all that the famed James Barton had been seeking out of this brand of characters, and Barton was hailed as a find of many seasons. Gladys Walton, a speck youngster, who looks like a miniature of Helen MacKellar, was a joy, and Harry Fender in a noble little brother bit stood out.

Another individual shone forth, one who is rarely "noticed." In the pit was Alfred Goodman, the Shuberts' star leader, though the program credits Oscar Bradie. Goodman was probably chosen because of his long service with the baton in the same house for "Apple Blossoms"; also, he wrote some of the interpolated tunes in this show. Goodman's salutary handling of the musicians was plain even to a layman. And what music it was, as his men harmonized it!

The score of "The Lady in Ermine" is liberally reinforced by an entrancing tune ("When Hearts Are Young") by Sigmund Romberg, will sweep the country like wildfire. It has all the insouciance of "The Merry Widow," with modern touches that make it singable and memorable today.

But the book, strangely enough, will go further to establish "The Lady in Ermine" than even its exotic, exquisite music. It is a throbbing story of a wild young soldier's infatuation for a titled beauty, in whose castle his troops, enemies, are quartered. And it is not mild, suggesting narrative—it bristles with violence and ravishment. But it "stands up"; it is a blooded story, not a milk-and-water fairy tale to make high school girls pant.

The credits are as follows: Book by Frederic Lonsdale and Cyrus Wood, from the original by Rudolph Schanzer and Ernest Wellsch. Lyrics by Harry Graham and Wood; music by Jean Gilbert, Romberg, Goodman; staged by Charles Sinclair; dances and ballet by Allan K. Foster and Jack Mason; stage settings by Watson Barratt (and marvels they are, too, every one), and clothes models by George Stimmler.

"The Lady in Ermine" was originally designed and scaled for the vast Century theatre. It seems so eye-filling and voluminous at the tiny Ambassador that it would be deplorable if it were moved to a larger house, no matter how tremendous its triumph—and tremendous it must be. Lat.

LAUDER SHOW

Sir Harry Lauder opened another tour at the Lexington, New York, Monday night, Oct. 2, before a typical Lauder house that packed the large theatre. This will be the most extensive tour ever undertaken by the International comedian, under the direction of William Morris.

Lauder made his first entrance at 9:42, following five vaudeville acts, and remained until 11:12. When the curtain descended with Lauder leading the house in singing "The Star Spangled Banner."

It was an effective finale to an emotional evening. Lauder shed tears in presenting his life-long friend, Colonel Walter Scott, with a gold fountain pen that had once belonged to the Duke of York. Lauder had auctioned it off for a British war charity at a London bazaar. It was purchased by a Scotch Lord, who presented it to Lauder.

Sir Thomas Lipton in a stage box was heavily applauded upon arriving, and bowed his acknowledgments. In the middle of the Lauder specialty a procession of ushers presented eight floral pieces.

The Scotchman sang seven numbers, breaking each one up with a monolog. They were "Sunshine of a Bonnie Lassie's Smile," "Somebody Who Baked," "There Is Doubtful We'll Get Me," "Belia, the Belle of Dunoon," "Singing Is the Thing to Make You Cheery," and without music or orchestra accompaniment "Hymn of Mine" and "Bonnie, Bonnie Wee."

He received an ovation from a house that was three-quarters Scotch. His present tour will internationalize his reputation as one of the greatest single comedians of all time, for he plans to visit

countries where he has never appeared. His American tour will end Feb. 12 at San Francisco.

The Lauder show, assembled by William Morris, consists, as in seasons past, of a straight vaudeville bill of five acts that appear before Lauder.

Gintaro, a Japanese juggler, opens. He has some novel top spinning and diablo tricks with special props and effects that take the turn away from the usual. The finish is a kind applause bit with a top running up a cord to release a flock of flags of all nations. Another effect was a top entering a miniature house, climbing up a circular stairway, ringing chimes and making a clock strike, leaving the house on a string and releasing the mechanism of a large fountain display. It was a fast interesting 18-minute bill starter.

De Pace, second, proved to be a male mandolin player in Pierot costume and clown makeup. He was formerly of the De Pace Brothers. A sterling routine allowed him to display his versatile technic on the stringed instrument. The repertoire ran from pop selections to classical.

Whitney Nelson, third, was the class of this portion. Miss Winter was a featured member of the last Harry Lauder show. Her present offering, barring new songs, is about the same. Opening before a pretty red drop, Miss Winter sang two popular numbers and did a song recitation, "Lemonade." She finished with her ventriloquist specialty. The "yodeling" of the dummy and the near-duet were sure-fire.

The Gaudinetti Brothers concluded a strong first half, despite the absence of a comedy turn. The clown's ground tumbling and the assistance of two French poodles cinched it for them. They have a smooth routine of hand-to-hand, ground tumbling and acrobatics that interests.

After intermission Unitha Masterson, a pretty brunet girl with a winning smile offered a whistling specialty that was on a par with anything of like nature heard around. Her bird imitations were flawless. A mocking bird intermezzo and "Annie Laurie" also landed.

The Lexington, with about 3,300 capacity, scaled to a \$3 top, should start the Lauder show off with about \$38,000 on the week. The house is reported as certain of capacity, with a strong buy from the Scottish Societies. The Lauder show plays Wednesday, Thursday, Friday and Saturday.

Con.

YANKEE PRINCESS

Prince Radjani.....Thorpe Bates
Napoleon St. Cliche.....John T. Murray
Philip La Turette.....Roland Bottomley
Miguel Trebizonde.....Royal Tracy
Pimpinette.....Frank Doane
Colonel Parker.....George Grahame
Dewa Singh.....Lionel Chalmers
Princess Rajah.....Mortimer White
Reggie.....Collin Campbell
Chief Usher.....Valentine Winter
Edith Harmande Seng
Marietta.....Vivian Oakland
Fifi.....Ruth Lee
Mie.....Belle Miller
Vivette.....Eddie Decker
Princess Ody.....Jane Carroll

A. L. Erlanger in transplanting this operetta went about it with much care, and with the aid of a crew of skilled showmen it scored a really impressive first night (Oct. 2) at the Knickerbocker. The "Yankee Princess" is of the true Continental type of operetta, a Viennese product that doubtless recorded a melodious record that found its way to American attention. Emmerich Kalman, whose "Sari" before the war brought praise here, tolled the score, and he, too, won praise for his composition of "Miss Springtime." Whether William Le Baron was at his best in adapting the book of "Die Bajadere" is a matter of opinion. The love story of an operetta seems always a certainty, and there is a touch of novelty in this one, the original book being by Julius Brammer and Alfred Grunwald. Fred G. Latham and Julian Mitchell attended the staging.

Vivienne Segal of a cast that was international in its makeup shone forth gloriously in the title role. It was her first Broadway assignment of real importance and her performance was of blue white brilliance. When the little Philadelphia made her debut, several seasons ago in "The Little Whopper" she won favorable mention. She was then in her teens. The advancement vocally of Miss Segal and the finish now attained in her acting make prediction of her advancement to stage heights very clear, if indeed she is not to be greeted as arrived now.

Music sharps attending the premiere were as much if not more interested in the appearance of Thorpe Bates, an English baritone of real excellence. His playing of the male lead may not be exactly what the American standards demand of a stage lover. He is a big chap and a bit ungainly, but he possesses fire and his singing won much enthusiastic applause. At the conclusion of the second act (there are three) Miss Segal saw to it that the visitor had a curtain to himself. The response left no doubt of the impression made by Bates. It was a very nice compliment too from Miss Segal.

"Bajadere" will likely become equally well known as "The Yankee Princess." The name itself is sup-

posed to be that of an East Indian operetta, presented with great success in Paris. In the lead is a Yankee girl with whom an Indian prince falls deeply in love. "My Bajadere" is Mr. Bates best vocal contribution and it counts, too, very brightly for Miss Segal, who sings it as a duet with the English baritone. The Bajadere costume worn by Miss Segal is a confection of net and jewels, and it is bound to attract much attention pictorially and otherwise.

So far as the story goes, the Prince asks for an introduction to the little American song bird. He tells her he will win her hand against her will by hypnotic power. She permits him to think he has won and then renounces the fated wooer who she told every girl in India is a prince. But without the mystic influence of the East, it is a case of true love after all.

The first act is played on the mezzanine or box floor of the theatre, that well simulated by the stairway entrance from beneath the stage. Fun is poked at the claqué system, probably more of an institution in operatic circles than in other divisions of the stage. Frank Doane as the master of the Chateau theatre claqué is lightly amusing. John T. Murray as a beau who fabricates experiences of tiger hunting in India in order to win a girl who gets a divorce to marry him has the principal comedy job. The girl is the pretty and graceful Vivian Oakland, and, so the book runs, she is given back to her first husband who has won a diplomatic post in India.

"Stars of the Stage" afforded Miss Segal her first opportunity, although she duetted off-stage in a "mad scene" with Bates. The "Stars" number was carried to a high register finale by Miss Segal with confidence and excellence. "Lovely Roses" had the two leads again in pretty duet, with the second act double number "Eyes So Dark and Luring," another splendid contribution. Miss Oakland Murray with "In the Starlight" had one of the show's most sprightly songs. Murray tickled with nut dancing to "I'll Dance My Way Into Your Heart." That was a melody that was somewhat overlooked. It certainly sounded worth emphasis, but was not heard after one verse. "Friendship," a comedy lyric handled by Miss Oakland, Murray and Roland Bottomley, was amusing. Miss Segal in a dance number in the third act added much to the score piled up by her singing. The number was "Can It Be That I'm in Love," in which Segal, then waiting so prettily as to endure several times. An unprogrammed youth assisted. Miss Segal then wore a white dirndl gown that was a beauty. It permitted the flash of bare legs as she whirled about. "I Can Still Dream" was another of the duets of the singing pair, Miss Segal and Bates.

One of the odd bits in the show was the dancing of Princess White Dove, an attractive American Indian maid. She was twice introduced but appeared but once, then doing an exotic number which was short. There was no other opportunity in sight for her. Joseph Urban supplied the three settings, all designed to impress bigness. The company is quite up to operetta limits with at least two-score girls in the chorus besides a dozen men. Doubtless some of the girls were chosen for the roles, though there was a goodly quota of dancers.

The "Yankee Princess" ran until 11:25 on the opening night. One or two of the minor numbers would not be missed, but the charm of the music and the singing of the leads should hold audiences overtime.

Ibee.

THIN ICE

Comedy-drama in three acts by Percival Knigt who also plays the principal part. Presented by the Shuberts at the Comedy.

Whitney Nelson.....Felix Krembs
Alan Woodruff.....H. Dudley Hawley
Pedro Carille.....C. C. Henry Gordon
Full.....T. T. Tammam
Mr. Burbridge.....Percival Knigt
Edna Satterly.....Olivia Wyndham
Helen Whitney Nelson.....Gilda Leary

One of the most satisfying theatrical entertainments of the young season slipped into Broadway on Saturday evening, an off night for premieres. Here is that rarest of all created things an actor-written, actor-produced and actor-played offering that is thoroughly engaging and interesting all the way.

Its special charm is that it is a naïvely theatrical play, acted in the most casual and suave manner imaginable. If you can imagine Mrs. Pat Campbell playing "The Heart of Maryland" in her best drawing-room manner, you get something of the fascinating mood of this clever performance. Some quite startling and arresting things happen, but the performance goes on in monotone and therein lies its high powered kick. It is unique entertainment.

The spirit is distinctly English with a curious American undertone. On the surface all is quiet and orderly, but beneath there surges the play of emotion that at times is quite exhilarating in a theatrical way. Not a word is spoken in a tone above a polite conversational pitch, but the action reaches astonishing heights in the climax of the second act, a triumph of dramatic aplomb. The enraged husband has gone searching for the home wrecker. The

home wrecker has taken advantage of his absence to play upon the wife's emotions, and just as the efficient butler has shown the interloper the door two muffled shots are heard outside. Husband rushes in waving a smoking revolver and raving "I got the swine. I got him!"

A situation made to order for a lot of stage fireworks, would say. Not at all. This delightful butler merely takes charge of the reeking pistol, as he would remove an entrée, and the curtain falls on his casual observation, "I wouldn't worry about that, sir." Instantly you know in six words that Burbridge the beneficent schemer had foreseen the shooting and blanked the bullets. An exuberantly melodramatic situation is twisted in a twinkling to a deft comedy.

That's the kind of play it is. Every moment has its unexpected touch. Maybe it's only a neat turn of speech or an odd angle of observation, but its always interesting. There is a flavor of sentiment, too, brief and natural, when the soldier-butler makes a plea for the forgotten and neglected veterans of the war, not in the familiar "kind-applause" vein, but quite naturally and sincerely. The play has some good comedy as well, growing out of the relations in the household between the English butler (a man of family down on his luck, as it turns out) and a Japanese servant with a comedy part that is honest humor and not burlesque humor. That nothing to make a comedy-drama perfect shall be lacking, it has a touch of romance.

The scene (all three acts are the living room of a country place) takes place in a Long Island bungalow. A new butler is expected. He turns out to be "Blighly" Burbridge, ex-Canadian captain and pal over there of Whitney Nelson, head of the house, although unknown to Nelson's wife. Nelson and his wife have been estranged and Allen Woodruff, society tame cat, has laid siege to the wife. Here is the triangle, the domestic life of the play, being "on thin ice," when the watchful Burbridge comes on the scene. He works out their reconciliation without overstepping the limits of conduct that hedge a butler about; exposes and puts to flight a crooked fortune hunter who schemes for the hand of Mrs. Nelson's sister and in the end wins the heiress herself.

That's the bare bones of the plot, but it doesn't give the faintest idea of the electric crackling of amusing dialog or the fast moving succession of mild surprises kept going like a juggler with four billiard balls in the air at once. Mr. Knigt is a finished player. He has the delicate art of emphasis without noise, an incisive actor in a clean cut characterization. Olive Wyndham as a graceful opposite as the wife's sister, manipulating her several daintily wrought scenes with naïveté and the five other players fit in the picture smoothly. It would be a good bet that the hoodoo that attaches to the Comedy lately is broken by this newcomer. *Rush.*

MALVALOCA

Presented by the Equity Players under the auspices of the Actors Equity Association at the Forty-eighth Street, Oct. 2. Play from the Spanish of Serafin and Joaquin Alvarez Quintana. Translated by Jacob S. Fassett, Jr., and staged by Augustin Duncan.

CAST

Malvaloca.....Jane Cowl
Lionel.....Annette McCall
Marquita.....Marlette Hyde
Sister Piedad.....Lillian Albertson
Alfonso.....Joseph Ralph
Dona Enriqueta.....Louise Closser Hale
Dionisia.....Margaret Fareleigh
Sister Concha.....Lillian Brownell
Sister Dolores.....Edith Van Cleave
Leonardo.....Rollo Peters
Salvador.....Frederic Burr
Martin.....Marshall Vincent
Hernandez.....Frank I. Frayne
Tio Jeronimo.....Claude Cooper
Lobito.....Edward Cullen
A workman.....John Farwell

FRANCIS WILSON, president; Ans Cowl, first vice-president; Grant Mitchell, second vice-president; Katherine Emmet, secretary and treasurer; George W. Emerson, Augustin Duncan, John Emerson, Gilbert Emerson, Elsie Ferguson, Frank Gillmore, Josephine Hull, O. P. Heggie, Joseph Santley, Paul N. Turley, Edna Wyndham, Matthew.

EQUITY PLAYERS STAFF
Augustin Duncan, general director; Woodman, scenic artist; Katherine Emmet, musical director; L. L. Fuller, business manager; Edward Bradley, stage manager; Michael Rice, assistant stage manager; Bonduant O'Shaughnessy, press representative; Sheldon Cheney, assistant press representative.

CHARLES A. MILLER, house manager; Margaret Wheeler, hostess; Mrs. Edward Fielding, assistant hostess; Fannie Levine, children; Dorothy, Dorothy, Dorothy, assistant theatre treasurer; Morrie Nisim, carpenter; Daniel J. Carey, electrician; Burr, assistant electrician; Ernest Barry, property man.

The selection of "Malvaloca" as the first vehicle of the Equity Players' experiment in the production and managerial field is a misstep. If the idea was to demonstrate that the rules of the theatre are not essential to a frost. No establishment dollar and cents manager would have chosen this play. Various partisans of Equity have avowed that the undertaking would "show the managers up," but the outcome is a long way from the accomplishment of that design.

The play hasn't even sound literary ethics and its fundamental morals are awry. It does seem that the Equity Players' representing the actor community would be proof against this error. "Commercial managers" have erred against high

morals, but they made no pretense of aiming at anything but box office profits. Equity assumes lofty artistic and moral purposes, but the first production does not bear out those aims.

In purity of intent the play is a reverse of the pose. From beginning to end it plays persistently upon the theme of illicit love; its heroine is a self-confessed wanton and glories in it until meeting a new lover; she falls victim to the wild passion she herself has so often played with lightly. To satisfy this unrestrained passion she is ready to go any lengths.

At the final curtain they stand unregenerated before their little Andalusian world which cries shame upon them, the woman who defies all social laws and who has so brazenly supported her in reckless disregard of the moral code. Stubbornness against accepted standards of conduct is the perverse theme of the play. Where the Equity authorities found the elements of popular success in such a story is a mystery. The prospect of public support is not discernible.

Malvaloca, the heroine, is perhaps more immoral than immoral. As the story begins she has a five-year-old natural child by Salvador, but the couple separate. She finds him again and at the same time meets his business partner, Leonardo, younger and handsome, with whom she falls violently in love. This new lover is warned that the love of such a woman will ruin his life, but he is carried away by his passion and remains heedless of all consequences. They defy the world to separate them and make their defiance good to the end of the play. The argument to alibi the twisted moral is the specious, literary metaphor of a bell which is being repaired in the foundry of the partners. Just as the bell can be remoulded to restore its purity of tone, a great passion may purify and glorify the soul of a wanton, the argument runs. It's a big bite to swallow and it won't go down.

It is not an exhilarating play. Everybody weeps in season and out, a melancholy evening. The play would have us accept Malvaloca as a daring sport, but she walls interminably. Leonardo does a good deal of heavy self-pitying, too, although it isn't quite clear why, unless it is that these tense emotional scenes provide opportunities for highly colored acting. In this respect the proceedings are typical of the actor-producing. The whole affair is blatantly of the theatre theatrical.

A really worthwhile piece of character playing was done by Marshall Vincent as the blind bell ringer, Martin. His vigorous playing marks him as an artist. Jane Cowl, as Malvaloca, and Rollo Peters, as Leonardo, brought all the soundness of their skill to their parts, but the parts were not there. Whatever may be said for the play, the scenery was an unqualified success. What appeared to be three separate sets is in reality only one. The same arches, columns and pillars are used in all three acts, but by skillful arrangement and manipulation they are made to appear as different backgrounds. The trick is cleverly worked.

THAT DAY

Geraldine Duquesne.....Hedda Hopper
Earlie McKay.....George McQuarrie
Lloyd.....Hertha Mann
Elmer Wyndham.....Helen Holmes
Robert Sinclair.....Alfred Swenson
Mrs. Sinclair.....Freddie Truesdell
Sylvester.....Francis Sellens
Mrs. Duncham.....Betty Linkay
Seymour Spencer.....Edward Fielding
Roy McKay.....Robert Harrigan

This play opened in Los Angeles as a tryout in Morisco stock in 1917. At that time Hertha Mann, now doing such excellent work in "Whispering Wires," led the cast. She gave it an air of distinction and sincerity, despite its endless verbosity. It was then voted a bore-some, heavy, draggy essay on the thin shadings between ethical rights and wrongs and moral and social minutiae. Morisco did not think much of it to ever show it east and for a time his rights, which then reverted to Louis K. Ansbacher, the author.

Mr. Ansbacher is or was the professor of dramatic literature at Harvard or Columbia or Yale or some equally formidable university. He had written and seen produced under the Morisco banner "The Unchastened Woman," which gave a good account of itself, and "Our Children," which was a failure. For several years after Morisco abandoned "That Day," Prof. Ansbacher revised and rewrote and polished and buffed his work, and now it is presented by R. G. Herndon. It was shown last spring in Atlantic City, again with Miss Mann heading it. Between that showing and the present metropolitan premiere she selected another engagement, and Helton Holmes revealed the role of Elmer the Great Market.

Prof. Ansbacher is so good and so bad as a craftsman that it is difficult to write a definite verdict now. The probabilities are against the survival of "That Day," for his errors are the sort that kill dramas, whereas his virtues are not those that always make them. If "That Day," a work of years, conceived and seen and rebuilt and seen again and more reconstructed, is fair example of the professor's opus, then the chair of dramatic literature means as much to the stage as the

chair of journalism means to the press—zero.

No amateur scribbler should have been guilty of the preposterous errors of story evolution that made "That Day" at the Bijou Tuesday jumpy, talky and so often off the track of its progress. At the same time so much fine material—true literature in many spots—poured out of it that it might almost be forgiven its crudities in others.

It is in many ways a vastly improved play. It has comedy now, and excellent comedy. It has a new first act since this reviewer sat through it in Los Angeles five years ago, and the first act is not only strong of itself, but builds a fascinating suspense for what is to come.

It comes and gives promise of growing. Then it is flopped with an anti-climax at the end of the second act that seems scarcely to have come from the man who wove the splendid texture of logical and intricate complications into what is fundamentally one of the best stories dramatized in recent American stage history. It then continues through a third act which, when everything is tension, instead of winding in an inconsequential minor love interest that is valuable only in one spot—and there it could be dismissed as a prop in a minute—then goes into a speech by the leading woman that is as long and didactic as Portia's defense, then goes to a finale that is so abrupt and hysterical and unfounded by any preparation that it drew a laugh—the more so because just before it came an utterly unimportant incident was brought in to distract the big situation.

Prof. Ansbacher cannot complain of his company. Miss Holmes is slightly overcast, but so would any young actress be. It requires a mature woman of Shakespearean experience to use the academic words given to the part and to sustain the lengthy monologues. Hedda Hopper, in a fine comedy role, scored throughout; Frederick Truesdell in an unsympathetic but superb role as a silk-lined blackmailer triumphed, and George McQuarrie was wholesome and effective.

The story begins with a girl living with a married man. A doctor loves and wants to marry her. The lover goes to keep an appointment with another woman. The girl sends him a farewell letter renouncing and denouncing him and committing herself. She marries the physician. The man's wife is killed while running to trap him in his appointment with the third woman. (There is a scene in the first act in which the three women are together.)

A year after the physician and the heroine are married two superbly conceived coincidences meet and tangle—the physician's brother becomes engaged to the third woman, the physician's wife dies, and the brother gets the divorce records of the lover to prove his fiancée's innocence and unwittingly proves his sister-in-law's guilt. It is one of the most airtight dramatic plots ever conceived.

That it is ruined by an abrupt "happy ending" after melodramatic progress that holds is due entirely to the shabby dramatization and woefully amateurish placing of entrances, exits and scenes. This play had a great chance still to be a hit up to its last three minutes, despite some faults. But the final straw—laughter at the wrong moment—made the opening performance, at least, an embarrassment to a well-wisher. It could be so easily mended—15 minutes with a lead pencil in the hand of any of 50 playwrights, none of them as learned as Prof. Ansbacher, could turn it yet.

Lat.

ANDERSH

(IN YIDDISH)

"Andersh" ("New Worlds"), a four-act drama by H. Leivick, is the vehicle Maurice Swartz, managing star of the Yiddish Art theatre, finally selected with which to inaugurate his new season at the downtown Yiddish playhouse. It is a highly sentimental meller of the pathetic-humorous sort Swartz seems to revel in. Last season Swartz also did "Rags," by the same author, an equally depressing play replete with pathos and soulful sorrow.

"Andersh" is a war play. It dates from the time Marcus (Maurice Swartz), a fairly well-to-do merchant, enlists in his country cause. The ravages of the fray react profoundly on the dry goods dealer, who returns home expecting to find everybody and everything "different" (the word "andersh" in Yiddish is a literal translation of "different"). Marcus stalks through the action dramatically and sorrowfully, claiming it after the "surprise party" by his friends and relatives, by instructing his wife (now that they are alone for the first time since his return) to make his bed separately on the hall lounge. He perceives that he, not they, is "different." Their general course of daily existence has undergone but slight change.

A great thought is back of the author's and Swartz's attempts to portray a sensitive soul's reaction to war and human suffering. As far as could be gathered it is a deep-rooted, sincere study in psychology of how tragic occurrences like warfare can transform a man into a

(Continued on page 36)

MEHLINGER and DONALDSON
Songs and Piano
20 Mins.; One
Flatbush

Artie Mehlinger was last teamed with George W. Meyer. Before that he was with other combinations, first coming into notice about 15 years ago when as a member of the rathskeller trio, Stepp, Mehlinger and King, Mehlinger popularized the immortal "Casey Jones," singing it with an artistry that none equaled then, or since.

His latest partner, Walter Donaldson, is a song writer and a good one, with far more than the usual number of song hits to his credit than a number of song makers who have invaded vaudeville since Harry Von Tilzer proved the public were interested—more or less—in song writers on the stage some 16 years ago. Donaldson incidentally has three songs to his credit at the present time that easily class as hits, with a background covering some eight or nine years, that discloses a substantial number of other successes.

Mehlinger is on first with lyrical verse, in which he informs audience he's wild about song writers, to tune of "Wild About Harry," mentioning former partner, G. W. Meyer, and introducing Donaldson. Donaldson plays Mehlinger's piano accompaniments from there on, confining himself to that with Mehlinger attending solely to the vocal department. This introduction is particularly well constructed verse, set to jingly music of the modern type, and holds several laughs.

A comedy number based on the hen-pecked husband theme, but worked up in an entirely new way, with lyrics that are a laugh from practically the first to the last line by Mehlinger next, with a ballad well sold by Mehlinger following. This is a southern ballad announced as written by Donaldson. Medley of Donaldson's song hits, past and present. While Donaldson's songs are frequently mentioned and frankly so, there is no obvious intent at song plugging. Whatever there is—and there's considerable—it is all cleverly camouflaged in the lilt and humor of the lyrics.

With Mehlinger's song delivery—and there's none better when it comes to handling pop songs—and Donaldson's song writing fame, the act holds a great deal more than just a piano and singing combination. There's talent, and lots of it, and real entertainment in the turn. It can hold a spot anywhere in the best bills. *Bel.*

OLIVE BAYES (2)
Piano
12 Mins.; One
5th Ave.

The woman enters at the baby grand, commences a pop ballad and is interrupted by her partner. He is a "straight," excepting for a comedy cap and a Hebrew accent. The crossfire is more strenuous than witty and gets what it does on the strength of that. Then, too, that title, a variation announcement of "In the autumn when the leaves begin to fall" is far from good taste and certainly not becoming of a character comedian of his type.

He has a coking sympathetic tenor that is the prime reason for the frame-up, Miss Bayes really piano accompanying after the opening. He gets some laughs from twisting "jaw-breakers," although he is not adverse to pulling old ones like "Galli-Curci is a sister of Hootchy-kootchy." A "Mummy" double took them off strong for an encore.

The man is recognizable as Jack Smith, formerly of the Broadway Music Co. professional staff. He is no longer with the music house and it is not a "plug" act. Smith has a voice that is valuable for vaudeville, but finer discrimination in gagging should be exercised. *Abel.*

JEAN and JACQUES
Contortionists
8 Mins.; Full Stage (Special Drop)
58th St.

Man and woman, the former essaying a comedy type at opening. The scene is a beach with fixed dressing tents. A pantomimic flirtation "bit" at the opening brings them to the charge to bathing costumes. They then proceed through a rather good routine of bends and twists, doing same simultaneously. Solo work follows, the finale showing the girl supporting an apparently heavy apparatus atop of which the man runs through a series of contortion stunts on rings. The girl is plump and unusually large for the work she does.

It's a good opener for the intermediate time and should find plenty of work. *Wynn.*

NED WAYBURN'S DANCING DOZEN (12)
Minstrel Dance Act
14 Mins.; Full (Special)
Palace

Ned Wayburn is back again in the ranks of the vaudeville producers. There was a time when Ned Wayburn was the "daddy" of the bigger vaudeville acts with his "Minstrel Maids" and turns of that calibre. This time he is showing at the Palace a combination dancing minstrel act that is certain to fit in vaudeville. It was one of the scenes used in the Will Rogers' "Midnight Frolic" on tour last season.

There are seven boys and four girls in the ensemble with Sibylla Bowhan as a solo dancer with the aggregation. Here is a distinct find. This girl is youthful and in style a combination of Dorothy Dickson and Irene Castle. As a dancer she is a second Pearl Regay, doing the work that Miss Regay does with a distinct style and finish all her own. She does two solo numbers in the act and leads the ensemble for the finale.

Other than that, there is all ensemble work by the others with the usual plantation minstrel costumes. The boys are in black face while the girls are white. A high yell make-up for the girls would seemingly lend an added touch and prevent any feeling on account of mixing those blacks and whites in appearance.

The act is a fast moving novelty with Wayburn having staged some corking routines of stepping and it will fit anywhere that they want a real vaudeville novelty. *Fred.*

NEWPORT, STIRK and PARKER
Comedy, Singing and Dancing
14 Mins.; One
58th St.

A trio comprising two men and a girl. The men furnish the comedy, with the girl delivering a couple of numbers and dancing. At the opening the girl appears with one of the men and starts a number, then the second of the men comes on handling one of the house wings, the two getting a good bit of comedy business out of this. A flirtation bit that is rather old, the idea of instructing the boob how to make a jane, is pulled next, and then the men indulge in a bit of acrobatic stepping. They both try for comedy, with one pulling fast after fail for laughs.

At the finish there is a fast dancing bit, with the girl making her appearance in a black soiree costume and doing some neat stepping. A double sousse dance for an encore is offered by the men following this. It is a small-time offering that will get by nicely. *Fred.*

A JAZZ JUBILEE (6)
Colored Revue and Jazz Band
15 Mins.; Full Stage
American Roof

Male colored jazz band of five pieces with two additional specialty people. They are a woman singer sticking to "blues" and jazz songs, and a male dancer who is a bear of a stepper.

The turn opens with a pep medley by the musicians, followed by the girls' song "I've Got What It Takes," a peppy lyric. A jazz eccentric, well "faked" by the man, follows.

The girl, after a costume change, solos to band's accompaniment. A pop selection by the musicians follows in which "Gallagher and Shean" duet similar to the one created by Vincent Lopez is interpolated. The girl, after a third change to white dress for "Harry," is joined by the dancer, who solos a cake walk and strut that whams them.

The turn is a flash for the three-day houses. The band's shortcomings are effectually disguised. On the Roof they took one of the evening's hits. *Con.*

GARDINETTI BROS.
Comedy Acrobats
9 Mins.; Full Stage
23d St.

As an acrobatic display the two men haven't much to offer. They do several leaps and twisters into two-high via pedestal to trempolin. Then they introduce a light bouncing ball about as big as a medicine ball. They bounce it back and forth for a moment and then a bull terrier bumps it into the audience.

A small riot down front ensues and the play of keeping the audience slapping the ball back and forth goes on for four minutes. Tossing and catching conical hats, circus clown style, takes up a minute or two and for the finale one of the men goes into the gallery and throws the hats to the other's head on the stage. Nothing new or startling, but the house took it up as a novelty. Good opener to get 'em in the mood. *Rush.*

SERVAIS LE ROY and CO. (5)
"Subduing a Woman with Bayonets"
13 Mins.; Full (Special)
58th St.

"Subduing a Woman with Bayonets" is a new idea in subduing them, to say the least. In the main it is an act that evidently is an aftermath to last year's craze of "Sawing a Woman in Half," but it does not seem to have the flash that the act of many lawsuits had.

Servais Le Roy, a foreign-appearing illusionist, is presenting the act. He has it framed with five assistants. There is the subject, two women clad as nurses, and two men appearing in operating aprons. There is also considerable apparatus on the stage, in addition to about a dozen gleaming French bayonets.

Le Roy makes a fairly interesting opening for the act, and then the subject is brought on and hypnotized. She is then carried to a table and left to lie there until there is a committee secured from the audience and a number of the bayonets are duly inspected. A large semi-cylindrical case is then introduced and placed in position below a guillotine-like arrangement, which acts as the holder for the bayonet blades, which, descending, is supposed to drive the blades through the hypnotized subject.

The woman, after a test is made, is placed in the cylinder and it is again snapped into position with the blades descending and ostensibly piercing her, for when the blades are withdrawn separately they are wiped off with cloths, this being an effort on the part of the presenter to impress the audience that blood was being removed.

Up to this point the act holds interest. Then the subject is brought out of the case uninjured and snapped out of the hypnotic state and that finishes the act. It is the finish that is weak. A short speech of semi-explanation or a few words about the theories as to how the illusion was accomplished by Le Roy might make for a better ending. As it stands with a stronger finish the act will do in the small-time houses, but with working out of a few additional ideas it might be developed into a mystery feature turn that will do for the big-time houses in the smaller towns or the neighborhood houses in the large cities. *Fred.*

ARTHUR ASTILL
Novelty Imitations
12 Mins.; Full (Special)
58th St.

Arthur Astill is evidently an Englishman. His entire act bespeaks that, and the accent of both himself and the lady assistant could not be mistaken. His offering is a fairly clever small-time novelty as it stands at present. It is a combination of whistling, imitations of barnyard fowl and animals, and then Astill discloses that he is also a ventriloquist, working without the aid of any dummy. That is about the best of the novelty part of the act.

The special set is a farmyard with Astill as a farmhand. The woman in the act is the housemaid, and there is a touch of flirtation at the opening, with the bird imitations following. The ventriloquist work is cleverly introduced through the maid bringing on a supposed baby for the man to watch while she goes down the road.

At the finish another bit of whistling is offered. Trying for laughs in spots Astill fails to get them over, but the straight act will carry the pair around the small-time houses nicely. *Fred.*

FIELDS and FINK
Comedy Talk, Songs and Dance
18 Mins.; One
American Roof

A Hebrew comedian and girl who does straight. She also has a strong arm opposite who gets laughs by some realistic face slapping.

The comic has been around with a male partner. The girl looks well in a smart costume. The material is familiar, but well handled for small time consumption. The low comedy and rough handling followed by a catch line ejaculated by the comic was made funny through repetition.

In addition the girl possesses a fair singing voice. His comedy recitation "Face on the Bar Room Floor" was also done formerly.

The finish occurs when she receives a letter from the manager "canning her." It is followed by another for him after he has gloated over her failure. It has been done before and is no novelty.

It's a satisfactory spot holder for the intermediate bills. *Con.*

WILLIE SCHENCK CO. (3)
Acrobatic Novelty
12 Mins.; Full (Special)
Palace

Willie Schenck formerly worked with a "brother." His present act has two girls assisting him. One is a marvel in acrobatic feats of strength and the work that she does as top-mounter will make more than 50 per cent. of the men top-mounters step to keep up with her. The other girl just helps to fill the picture and acts as a maid.

The set is unusual for an act of this type, for instead of an over-dressed living room a man's study is shown. It is a tastefully arranged act.

Schenck opens with a slow entrance and the act is held at that tempo throughout, giving the work of himself and the girl the suggestion that everything is done with a matter of fact ease that lands with the audience.

The routine varies between hand-to-hand and head-to-head stuff, with the act containing at least six tricks that haven't been seen before in just the way that this team is doing them. The single arm work aloft that the girl does is sure fire anywhere in the world in vaudeville and the Palace audience Monday night was quick to catch the fact that here was the unusual in an act of this type and each of the new and more difficult tricks were well applauded. *Fred.*

HELENE "SMILES" DAVIS and Co. (1)
17 Mins.; One and Two (Special Drop)
Comedy Songs, Talk, Dances
American Roof

Miss Davis, who formerly did a single, now has a male partner. The turn carries a special drop through which the man, in tuxedo "boob" outfit, enters for a comedy prolog, which is weak as regards his delivery.

Miss Davis in evening dress follows for an "interruption" bit and crossfire consisting of kidding him. The material gets little. She solos "Give Me a Smile or Two," following up with her chorus girl travesties. He is worked in as a chorus man in striped coat and cap and joined by her for a song and dance.

The act goes to "two," a box dressing-room set, allowing Miss Davis to change in view and monolog about the burlesque chorister of long ago. The imitation follows. The man is in eccentric costume as the "King of Siam" for a song and dance travesty in which he handles her roughly.

Another "view" change by her to the Ziegfeld Follies girl of today in knickers and headress. He joins her in tux for a double song which she interrupts intermittently with a comedy remark. A double dance concludes.

The act contains an idea that can be developed. As it is the opening is light with the turn building up to fair returns for a small time vehicle, which it is distinctly. Both people have limitations and should stick to specialties. The man's efforts at satire are but fairly satisfactory. On the roof, where Miss Davis is familiar, they liked the act. Before similar turnouts it should pass. *Con.*

KAPLAIN and BELL
Song and Talk
15 Mins.; One (Special)
23d St.

A picturesque Spanish exterior backs up the act. The lights are soft to plant the Spanish atmosphere. Miss Bell in elaborate mantilla costume is listening to the "love song" serenade off-stage. Kaplan in cork enters in picturesque Spanish costume. The rest is a series of specially written double numbers with yodel variations by Kaplan. The yodeling is the latter's forte and the act's feature. (Kaplain has also made yodel recordings for the phonograph disks.)

A bright No. 2 act for the intermediaries. Similarly spotted here. *Abel.*

STRASSEL'S WONDER SEAL
8 Mins.; Full
23d St.

The seal is a truly clever animal and a corking sight act for anybody's theatre. It balances things on his nose, does the usual comedy antics and tops it off with blowing "America" on a series of pitched horns. There are a flock of laughs in that bit, either through design or accident, when the animal blows off-key and then corrects itself.

The personable young man who puts the seal through its paces is a modest worker and only announces the musical bit for the getaway. The act entertained immensely opening. *Abel.*

JACK MARTIN and BAND (8)
Song, Dance, Jazz Band
17 Mins.; Three (Special)
23d St.

Jack Martin, the monopede dancer, has "produced" his offering through the addition of a six piece jazz band and pretty blue drapes. He always had two girls assisting him. The act opens with the jazz band in full blast and the girls dressing the stage. The songstress handles a waltz number vocally, the jazzers again soloing. It consists of piano, violin, sax, drums, cornet and trombone.

Martin then enters for a fast double dance with his partner. It is a whirlwind number and one does not distinguish the crutch right off. The band jazes again, a girl solos a ballad and again the musicians have an inning. The sextet is a capable aggregation, but they overdo their stuff. A cakewalk by Martin with the two girls takes them off big.

Martin presents a neat, smiling front, discounts the sympathy angle altogether and impresses the more accordingly. The act closed the show at the 23d St. and was a decided hit. However, it can stand three or four minutes of the axe. *Abel.*

HEGEDUS SISTERS (2)
Violinists
19 Mins.; One
Palace

A high class offering rather to be expected on the concert stage than in vaudeville, but in vaudeville it is a distinct asset, for to say the least it is different. There is one thing about an act of this nature and that is that it must be sold to the average vaudeville audience. Placing the offering in the No. 2 spot of a bill won't do that and it is an injustice to the act and to the public as well. If the act was bought at a number two act's salary then those who managed to get it should be shown enough to realize on its possibilities and sell it as though it cost the salary of a headliner, or at least a feature turn, for that is the value that there is in this offering.

There are two Hegedus Sisters, both play the violin and both play extremely well. They have an accompanist at the piano—who is so much a part of the act that he is worthy of billing in the combination. His name is Juan Reyes and in a solo number, which was played by him immediately after their first number, he scored terrifically and really started the act on its way to a hit.

The girls have but three numbers programed, but this three are prefaced by two others. There is a little that could be cut from the act reducing its running time from 19 to about 15 minutes. At the opening the girls offer a double number, followed by the pianist's "Blue Danube" solo, after which each of the girls has an inning and then finally another double number. Monday night they virtually stopped the show and it was legitimate for they did not indulge in excessive bowing. *Fred.*

BOBBIE LEHMAN
Female Impersonations
12 Min.; One and Two
Pantages, Kansas City

Kansas City, Oct. 4. Bobbie Lehman, a clever youngster who bills himself as "The Dismutative Flapper," was in the second spot at the Pantages last week and during his 12 minutes made four changes of costume, introduced a neat little dance and a song with each and captured the female portion of the audiences with his clever impersonations.

This kid, for he is not over 12, will probably not stay on the small time long. Opening in "one," dressed in Colonial costume, modernized, he used "Olden Days." After his first number he was in "two," set as a lady's louldier, and made his changes in view of the audience, assisted by his mother as a maid.

His second number, "Cute Little Way," a pleasing selection given very Frenchy, was followed by a bathing suit bit which gave him an opportunity to display a stunning pink costume. The fourth change was to a blue creation and his selection of a jazz number, was put over with much pep.

The name "Bobbie" on the programs did not mean anything to the audience, most of whom were ignorant as to his gender, and the removal of the blonde curls was a real surprise.

This youngster is a comer, and while his voice is nothing to brag about, his personality and the care with which he presents his stuff should get him into fast company. *Hughes.*

AS YOU WERE

"As You Were," Shubert unit, produced by Jenie Jacobs and Jack Morris. Blanche Ring and Charles Winniger featured, with following cast in revue: Leonard St. Leo, Carrie Glenn, Edgar Atchison Ely, Frank Du Tiel, Ritchie Covey, Maxine Dunham, Pat Kearney, Bert Baker. Sixteen chorus girls.

"As You Were" originally opened in New York at the Central Jan. 31, 1920. The show had Sam Bernard and Irene Bordoni as stars and ran as a full evening's entertainment. Now it's back at the same house in condensed form, running an hour and a half, and constituting the major part of Jenie Jacobs' and Jack Morris' Shubert Vaudeville unit, titled like its full sized predecessor—"As You Were." Blanche Ring and Chas. Winniger are featured and play the parts created respectively by Bordoni and Bernard.

Preceding the tabloid "As You Were" was a five act vaudeville bill, including Mary Elby and St. Leo, Frank Dutiel and Ritchie Covey, Three Pascuali Bros., Ring and Winniger, and Bert Baker and Co. in "Prevarications." Taking the show as a whole, it's a good average unit entertainment. The vaudeville section, however, pulls down the general score, the revue moving along pleasantly with frequent changes of scene and plot and comedy to keep the interest alive throughout the running time.

Mr. Winniger works intelligently and industriously in the revue and carries it to the measure of success it attains. Miss Ring is not happily placed but handles what is allotted to her artistically. What Winniger is to the revue, Bert Baker is to the vaudeville section, his farce "Prevarications" closing the olio and rocking the house continuously for 25 minutes. It's all very old fashioned and dyed in the wool stuff this Baker comedy sketch has been done a thousand times at least and over by others before Baker—but it made the Central audience howl Monday night. The chances are the idea of a sporty husband who tries to fool the wife and only partially succeeds will keep on making 'em howl in vaudeville for generations to come.

Preceding Baker were Ring and Winniger in a specialty that clicked but mildly. This introduced a double song and dance—travesty sort of the olio edition team stuff, with Mr. Winniger later interpolating a trombone solo that held considerable comedy. A somewhat by Winniger while playing with the breaking of one of the footlight bulbs was stretching it a bit for laughs for a comedian of Winniger's attainments. This bulb smashing thing is but fairly funny at best, and always holds an element of danger through the possibilities of stray pieces of glass flying over the footlights and into the orchestra, aside from the chances the performer takes of puncturing himself. Ring and Winniger's vaudeville turn does not do the team justice—they are capable of a much better specialty.

Pascuali Bros., No. 3, in the olio, were a wow, and deservedly so, with some splendid ground tumbling and hand to hand stuff. Dutiel and Covey, No. 2, with singing, and Elby and St. Leo, opening with dancing including an adagio double, and Apache, both nicely executed. But the general effect of the olio, despite the laughs secured by the Baker act and the Pascuali's acrobatics, was not big time vaudeville—intermediate time or big small time would describe it best. The vaudeville ran an hour more or less.

Bert Baker should have had more in the revue than allotted him. He was on but once in a scene in one with Winniger, Baker doing a sort of Grecian con man, with Toga and high silk hat. Baker easily proved he was an actor, by completely getting away from his vaudeville characterization and presenting a character study so different from his olio sporty husband type, as to make it difficult to believe it was the same person playing both parts.

Pat Kearney, who is in the Baker sketch, is a butler in the revue handling it in a way that gets everything possible out of it. Edgar Atchison Ely is a revue principal, appearing only in that part of the show and a making contributory comedy part entertaining.

The cutting down process "As You Were" went through has not hurt its entertainment values to any extent. For those who have not seen the show before it holds plenty of entertainment. Judging by the way the laughs piled up in the revue section Monday night at the Central there must have been a lot of people who hadn't seen the play.

The scenery and costumes of the original show are in excellent condition. This is especially so of the costuming. The scenes include a full stage interior, of a country house, Egyptian exterior, Greek exterior, forest scene and Louis 14th scene in one.

Monday night the Central seemed to catch the overflow. At 8.25 there were possibly 300 seats vacant in the orchestra. By 8.45 a window sale had resulted in filling the house with a few standees. *Deil.*

TOWN TALK

(2d Review)

Boston, Oct. 4. Barney Gerard played his "Follies of the Day" to about \$52,000 in a seven-week unprecedented run last summer at the local Gayety (owned by the Columbia wheel). Possibly in deference to the enviable rep he had built up, he laid off his "Town Talk" Shubert unit last week for revamping and recasting, playing the last three days in Fall River.

As a result, his opening at the Majestic, Monday, was virtually a new show, and a far different entertainment from his original White Plains break-in Sept. 8. His matinee (Yom Kippur) was surprisingly strong, and his evening show was jammed with real money. Gerard drew his own house, a typically burlesque audience. He is sticking with the unit, which is still ragged in routine, but which should be in fine shape by the end of the week.

James B. Carson's act has been switched from the Gerard "Fun-makers" unit to "Town Talk." Gertrude Hayes (Mrs. Gerard) has been added to the unit. Other additions are Jack Riano, Jack Ward and Edna Northlane as an act, and Henry Lehman. Among those missing from the original "Town Talk" are Claire Carroll, Connie Madison, Barrie Oliver and Ed Rogers.

The unit as it now stands is a corking burlesque show, and no stretch of the imagination could call it by any other name. It is Columbia opposition at the Columbia scale, with a heavier overhead and possibilities of greater gross takings, and drawing burlesque patronage.

Miss Hayes is obviously dropped into the unit, having little to do and with little probability of her remaining through the season as a few weeks of it will probably satisfy her yen to get back into the old game. She is not an outstanding factor and not necessary as a name, with Johnny Dooley drawing from the musical show patrons and Chesler "Rube" Nelson drawing from the burlesque patronage.

Dooley and Nelson are going to work into a strange team of comics. Nelson as second comedian is given free rein whenever he can improvise any work. Nelson is one of the few remaining burlesque rubes who can put crude stuff across to real laughs, and his very crudeness at times is original artistry and refreshing for this reason. In the "Photograph Gallery and Hook Shop" scene, which is mainly the veteran "Technical employment agency" routine, the various applicants insist on imitating Warfield, being ejected by Dooley and Nelson with glass-box off-stage stuff. When the last victim appears, Nelson mounts a desk, produces a toy cornet and sounds "Taps," after which he hoists a tiny American flag with Dooley standing at salute. The house gave it a real hand, a much stronger hand than the his-ejection that followed it was given.

Dooley's strongest work comes in his ad lib bits at the bar, a request, trilline, as the acrobat on the pedestal, and as a solo dancer. He is working as rough as ever, thumbing his nose once for a mild laugh and using both hands when he wants a wow. Bert Walton's elaborate introduction of Dooley as a "clean, refined and genuine comedian" sounds as though it had been written by Dooley and Arthur Klein in propaganda for his collaboration. Dooley is giving the show its real howls, and by the end of another month he will be one of the riots of the wheel.

The unit opens with vaudeville, Frank Bacon and Nina Fontaine opening as heretofore in a dancing number on skates. Riano, Northlane, and Ward are flashing big in second place, followed by Carson's "Music Publisher" number, which was running slow Monday night with the Gallagher and Shean impersonation out. Gerard wrote this sketch around the travesty song "When the Mush Rolls Down Father's Vest." Bert Walton followed with his "You'll Do the Same Thing to Somebody Else" with his plant working from the pit to get around the local restrictions against working from boxes or orchestra. He ran too long but held the house well.

Dooley closed the vaudeville, working the horse "Geekie," his acrobatic specialty and much of his other sure-fire tumbling routine to a lot of the intermission curtain falling on the enthusiastic applause of the Shubert season at the Majestic.

Eddie Green, colored but working in cork with black gloves, was the surprise of the five-scene revue, his slow-time buck and eccentric work stopping the show a moment. Given more work, he will be an outstanding novelty later in the season, and carry more routine as a single than he now has. Jack Riano's dancing stick, Chorus, which is not a general routine, and scenic investment has not been radically changed in

the revised unit. Gerard is apparently satisfied at last with the show and when this gentleman is satisfied it usually means that the show is going to be a shekel-harvester. *Libbey.*

SUCCESS

Pittsburgh, Sept. 30.

After his years of experience in the show business, Max Spiegel must have thought he had the goods in this Shubert unit when he named his production "Success." The show affords no solution on the time-honored enigma that the title presents, nor any indication as to the reception the piece is likely to get along the Shubert vaudeville circuit. Whether it will live up to its flattering name is a question.

The first half vaudeville and the second half revue developed some high-class principals here last week. Abe Reynolds is as good as ever, and good enough for any type of production. Nonette, in her own line, is still the artist she has always been. Ed Warren and Charles O'Brien, next to closing the first half, have one of the funniest comedy acrobatic acts on the boards. But Reynolds has been surrounded with the same burlesque as of yore—with the same sort of girls, the same sort of everything. He can't help but register as a real comic, but the burlesque show will register with only the burlesque fans who are attracted by the Reynolds name, and not too strongly with them.

The vaudeville section gets a negative start with Reno's pantomiming—rather, it got that kind of start when reviewed. Nothing he did got even a titter, and he made it worse by coming back in "One" to do a superfluous card trick. Between that act and the next two—Bernard and Scarth and the Royal Pekin troupe there was more bow-begging for applause. Bernard should eliminate some of his time-worn lines and some of his facial contortions, and his "tale of an overcoat" might go better, as he has able support.

Each member of the Royal Pekin outfit does his stuff well. It is mostly good stuff. Warren and O'Brien's imitation of turnverein acrobats is a gem in every detail. It is a perfectly executed funny act with their singing about the only thing they muffed without trying to. Nonette had them applauding whenever she chose, without straining for it, even at the very finish of the revue, when applause greeted her entrance while the rest of the company was singing the finale. Her single is much the same as last year, while in the revue she does nobly with the scant work allotted her.

The revue starts slowly. The overture sounds like a patriotic march, and the subsequent music is weak. The orchestrations for the most part are empty. A thief, a cook and a doctor enter, announcing in turn that they have stolen the musical comedy recipe, cooked up a plot, all of which has been doctored. They probably tell the truth, but the doctor didn't finish his work.

A comedy start would speed things. "Swinging Doors Into My Heart" is the basic song of the next scene. That song must be at least five years old. There are 10 scenes in all. Perhaps the biggest laugh is a Chinese scene. The whole revue centers about the wanderings of Reynolds into various parts of the globe. In China Reynolds is entrusted with the safekeeping of valuable chinaware, which, after he and some friends get stewed, is smashed. The dismay of Reynolds as he sees the pieces shattered offers the big wows.

A double act in "One," in which Ben Holmes, who does good heavy work throughout, acts as a prohibition agent, testing a bottle which he finds on Reynolds, is a good interlude. Fred C. Hackett, as a rube, is another good foil for Reynolds. *Harrison.*

PALACE

Seemingly no vaudeville act of Palace calibre is complete without a grand piano. At least that is the impression gained by viewing six of the nine acts at the Palace this week. Incidentally, the Palace held a little too much show, for Monday night with the bill cut in running time about as closely as it could be with the possible exception of Sophie Tucker, who did 43 minutes, the closing act did not finish until 11.15, and that was with the elimination of both the News Weekly and "Topics of the Day."

The elimination of the former made it necessary for the vaudeville to start "cold" following a brief overture. The opening offering was that of Willie Schneck (New Acts), a very flashy, rather slow in tempo, act comprising head to head and hand to hand balancing. The routine offered is replete with novelty and thus the feats presented frequently earned applause, and the finish found a hearty hand awaiting the trio of performers.

An act decidedly of concert flavor was next presented. It comprised the Hegedus Sisters (New Acts) violinists, assisted by an accompanist at the piano. Chorus, isn't vaudeville, but really a high-class concert offering, and if that type of act is

to be played in vaudeville at all it should not be wasted in the second spot of the program. For those that are fond of classical music well played, and the Palace audience seemed to contain an unusual number of these on Monday night, this act is a real treat. Its value in the No. 2 spot is lost and it should at least have been opening the second part.

Bessie Barriscale and Co. in "Picking Peaches" proved rather entertaining in the third position of the bill. The show to this point running to programmed order, but after that there was a general switching from the running order that prevailed at the matinee.

Artie Mehlinger with his new partner Walter Donaldson at the piano, who were originally slated to close the show, were moved up into the fourth position and were a solid hit. The house, jammed to the back walls with a holiday audience, responded generously to the manner in which Mehlinger put over a series of numbers which followed a rather cleverly constructed medley introduction of Donaldson. This was the second of the first four acts to use the piano.

Johnny Burke, who followed, replaced Rome and Gaut, who fell out of the bill after the matinee. Burke was a laugh riot from start to finish and his final bit with the orchestra proved a veritable comedy wow. Here the piano was again in evidence.

Vincent Lopez and his Pennsylvania Band closed the first part, although originally slated for the opening of the second half. This is the third week of the band at the Palace's return, and their welcome seems to be far from worn out, an announcement by the leader after the act to the effect that they would be there next week brought applause. With this act it isn't so much the music itself as the manner of presentation, and some one handled the lightings for this act perfectly. These effects play as important a part in the effectiveness of the act's getting over as the playing itself.

Miss Tucker with her two pianists, Ted Shapiro and Jack Carroll, and that little whirlwind dancing colored girl, who isn't billed, started the second half of the show. It was a new Sophie to Broadway, very much slimmer of figure and very much lighter of hair, that held forth for her married troubles, her gratification at being back in America, and who finally gave the audience a flock of songs that were not wholly delivered as only Sophie Tucker can deliver a song. That something that only Sophie can put in a song was missing, but the audience could not seem to get enough of her and it was evident that they too were glad she was back in the company.

Harry Burns and Co. followed the syncopated singer, and they were compelled to start at and keep a tremendous pace to hold the audience at attention after they had had almost three-quarters of an hour of Miss Tucker. To the credit of the trio it must be said that they succeeded admirably in putting over a solid applause and laugh bit.

Miss Tucker's act had two grand pianos and the Burns act had a harp and the mandolin and guitars, so that planned to average for the acts in the last half.

Ned Wayburn's Dancing Dozen (New Acts) closed the show. It is a fast-moving stepping turn with a combination of ensemble soft and clog shoe hoofing and some very clever specialty work. Closing the Palace bill, starting after 11 o'clock and running for 14 minutes with the audience remaining in its seats is some feat, and that is exactly what the act did.

Incidentally, the Palace management has a new program trick. There is always an extra act billed with a phony name to close the show in the event that there is a real big act in the closing spot. This week the billing was: "Gould and the Foolish There Are," but from the manner of offering it did not seem that the trick was a necessary one. *Fred.*

RIVERSIDE

Monday night was capacity, with Alvin Woodard the stellar card. The supporting bill stuff and accordingly, and minus the topliner, averaged a good intermediary entertainment. Van Horn and Inez gave the show a fast start with their zippy roller skating dances and whirlwind spins, further embellished by the girl's nobby sartorial changes. Cahill and Romaine in the "deuce" let down the pace considerably. Whether miscast or entirely out of place in fast company, their weak cross-fire could not make the grade. With an eccentric comedy get up so much in their favor an appearance in material fell shy. It is a "wop" "coon" team, the latter sporting an exaggerated eccentric front. The garbled discourse on international topics of state got something through sheer nonsense, but not enough to make it worth while. The yodeling is about the only legitimate thing in the act, and that familiar enough in its way.

Bronson and Edwards were a bright No. 3 with their travesty acrobatic hokey. They open with the Australian whip burlesque, doing two legitimate stunts, never-

theless, and got off strong with the old Collins and Hart idea of a two-man hand-to-hand team. Ray and Emma Dean, No. 4, scored on the strength of the man's "saw" affectations. It is not the familiar "booby" idea, but a combination of weak-minded, "sissy" rube, yet not a "nance." The character is rather new to vaudeville, Emma Dean following for Ray's quips. He is the kind of a bird who, after being maltreated and baited for a considerable length of time, gets so mad that he clinches his fists and gives his oppressor a real dirty look. An eccentric dance double in skin-tight dress suit got them off strong. Incidentally, he retains the reputed Keith-banned quip, "cat's pajamas," in the routine.

Alice Brady in "Cassie Cook of the Yellow Sea," an excerpt from her former legit vehicle, "Drifting," closed the first section. It's a neat little skit, well suited to Miss Brady, but really dependent on her to get over, and the star, it would be over her head, although the supporting cast is top-notch. Donald Cameron particularly. Mr. Cameron is a coking manly opposite for the star, and looks like legit timber. The impassioned amorous lament is the real and only excuse for the skit. The fore-section is just sketchy in its plot planting, but the last three or four minutes up to the "clinch" is a bear for the women and the only outstanding thing which they will remember and talk about.

During intermission Julius Lenzberg showed he can handle the sax as expertly as his beloved fiddle during this intermission orchestra number. Gilbert Wells reopened. He has been so long out of Lloyd and Wells the reminder is almost unnecessary. Wells is versatile. He gags, sings, dances, pianologs, plays the uke and clarinet, and cuts up generally. Occasionally his strenuous efforts stand him in good stead where some one particular specialty lets down. Wells also has an asset in his natural good naturedness. Two of his gags, however, have been done so often heretofore he should replace them. The jailed craphooters' story particularly is a local veteran.

O'Donnell and Blair with their "piano tuner" frame-up fitted in nicely in a spot where a low comedy wow was badly needed. O'Donnell messed up the set, but won a continuous succession of laughs, copying it off with what is technically termed the Melrose fall. O'Donnell does it from the top of an upright piano perched on a ladder. The toppling over of the heavy musical instrument is even more spectacular than the usual four or five high tables. Miss Blair merely does straight and attempts to sing a ballad. It is well that O'Donnell covers it up with his nonsense and equally as wise that she abandons it in the middle at the moment her partner runs out of comedy business. Her voice is too weak to handle a vocal number seriously.

Bryant and Stewart next-to-closed, although Moss and Frye were programmed for some reason. The colored team has been out with their own show, "Dumb Luck," for a number of weeks. The Bryant-Stewart combination, more familiar on the Loew time than on the big time, shows evidence of building up its stuff. Yet it is not strong enough for the ace position on a Riverside lay-out, although would have fited in here No. 4. The team's "nut" ditty to a same air Hawthorne and Cooke did at this house two or three weeks ago, makes the interim too short, and is accordingly reminiscent, although both combinations work differently. Bryant and Stewart have youth as an asset, which was partly responsible for their toppling the show the second night of the bill. Gilbert Wells also accomplished that.

Josie Rooney, assisted by a male opposite and a pianist, held them closing the show, although they came on at 10:20. The show let out early accordingly. Miss Rooney is billed as the sister of Pat, and is "presented" by her illustrious brother. For fear the audience does not get the relationship through reading, it is also played up lyrically. The act idea starts with a duel between the two men, one dancing and the other pianologing, a variation on the dancing and singing rivals. But the idea is merely planted without being carried to a conclusion.

The bill shows evidence of the Keith bookers' idea to specialize in low comedy lay-outs, but the overabundance of the hoke on this bill defeats its purpose. No one stood out and much of the comedy was patterned along similar lines. *Alcl.*

COLONIAL

The ten-act program, augmented by the weekly pianolog and "Topics" reel, at the Colonial this week combines all the essentials of a first class vaudeville show, minus names of any great degree of prominence but offering quantity, cleverly constructed into a good evening's entertainment. And such shows will build up the Colonial business if there is any Colonial patronage left. The house is advertising 35 and 50 cent matinees, another inducement which coupled with shows of the current week's grade, should bring results. In their running order as played the acts improved proportionately at

they went along, each doing a trifle better than its predecessor right down to Johnny Burke in next to closing spot, who walked off with the lion's share of laughs and applause. There can certainly be no cause for complaint on position from any specialty on the program, for the booker showed excellent judgment in building up his program. And, still, the opening act might be classified as an exception, for the results it attained and the style of work delegate it to promotion from the dreaded No. 1 spot.

This is Archie and Gertrude Falls, the latter a buxom miss with oodles of personality, plus ability, while the male member does a routine of bumps that claims a classification of its own. Since the days of Rice and Prevost the bumping drop of acrobatics has savored of the imitation brand, but not this couple. It's the most original and best specialty of this caliber unveiled in vaudeville in some seasons. They earned a half dozen recalls.

Boyle and Bennett have a unique dancing specialty with explanatory lyrics introducing their various step routines. Boyle is a recognized dancer of merit and Miss Bennett makes a perfect opposite for him. The finish is an original oddity in dance and earned them a safe hit.

Bert Levy was on third, working under difficulties with a new lighting apparatus. Levy confined his efforts to a few comic cartoons and crayoned likenesses of Al Smith (predicted as our next Governor by Levy) and of President Roosevelt.

Powers and Wallace, with their comely little bench skit, Southern ditties and the wedding travesty, gave the bill its initial "kick" and from their opening to the exit kept the house in good humor. The light comedy is sure fire anywhere and the vocal efforts and dancing combine to make it an acceptable "buy" for any manager.

Frances Arms, a character singer, has wisely chosen an appropriate routine of popular numbers, opening with a "Blues" melody and ending with Jewish lyrics and comely patter. Miss Arms strongly suggests Fannie Brice in voice and mannerisms, which doesn't necessarily mean she is a copy of Miss Brice, since the style of both emanates from one Harry Delson, a cabaretist of better days. Many a Yiddish comic owes it to Delson. Miss Arms has a corking voice and utilizes it for both "straight" and comedy results effectively. She scored an impressive hit and earned it.

Jessie Busley and Co. closed intermission with the comedy sketch "Batty," a novelty, well written and admirably played by the featured principal, who is an Irish semi-Biddy type. Unlike the majority of such affairs, the climax and adjustment of complications are excellently arranged here, and the finish holds up the interest right to the curtain.

Leedom and Gardner opened the second portion with their routine of nonsense, Miss Leedom gathering a quorum of laughs on her figure and the not too frequent references made to it. This girl has a natural manner of working, accentuates every comedy situation and dialogue point and never goes to extremes for returns. Gardner likewise knows his game and is perfectly timing his laughing continually through this specialty one is apt to wander airward and begin to speculate what the turn consists of. As a matter of fact, it is made of nothing other than a combination of likable personalities very cleverly commercialized by the natural and matured talent of the principals.

McKay and Ardine have somewhat of a new routine and it's the best edition this popular vaudeville team has ever offered. The dialog in "one" at the opening is partly new and partly old, but a girl edgier and more productive of consecutive guffaws. McKay's vocal selections sound like restricted numbers, built on comedy themes and fitting excellently. It is to be hoped he will never again take himself seriously enough to interpolate a popular ballad. The dancing is, of course, one of the features of the act; likewise the scenery, which is up to the level of the accompanying points. It's a great feature turn for any big time bill. They galloped home a hearty hit.

Johnny Burke and his "Drafted" routine found the going smooth and pleasant. Burke has mighty few competitors to fear in the market of comedy monologists, if any at all. His routine carries not a syllable of superfluous gab and every expression has a comedy climax. This, with Burke's own method of salesmanship, insures his passage on any bill, under any circumstances and in any position. And his piano finale is both appropriate and entertaining. He can be credited with 100 per cent. in every department at the Colonial.

The De Peron Trio, two men and a woman, have an offering somewhat away from the conventional "closer," the understudy exhibiting some strength feats that will keep the majority of any audience seated for the exit march.

The Pathe Weekly projected scenes showing the burning of Smyrna, thus establishing a record in speed for exhibiting actual scenes of a disaster 15 days after it happened and covering a distance of several thousand miles in delivery.

Wynn

BROADWAY

Monday night's closing show at the Broadway drew rather well, considering the low-summer grade of weather, the mid-floor running but a few back rows short of capacity. The program, topped off with the customary feature and the weekly scenic reels, was exceptionally well constructed, considering that it could be classified as nothing better than an excellent small-time gathering of talent. With but one or two exceptions, every act corralled what is generally accepted as an "applause hit," one or two getting to the point in reception that called for a speech.

The evening's high point of merit in laugh and applause went to the Charlie Ahearn production without competing on the team. "Key-stone" harmonists and his rapid routine of travesties, kept the house in a continual uproar and after a string of curtain bows, held up the succeeding specialty for a brief while for a final return. Ahearn is carrying an abundance of excess in scenery and props and offers enough entertainment to provide an afterpiece for a burlesque show.

The Vivians opened with the excellent sharpshooting specialty. This comedy on the stand, in their line, giving an entertaining performance without going after sensational feats or utilizing springs or strings in their work. The girl has personality plus skill and the trick shots earned them both periodical applause. It's a corking opening or closing act, still in a class by itself in a line that has about become outlawed in vaudeville theatres.

Burns and Lorraine held the second spot. The dancing brought them through, but the impressions of Joelson and Cantor by the vocalist marks the turn as a small time buy. The double dance routine brought some scattered applause.

Sybil Vane, the soprano, bobbed hair and pretty, with an excellent voice and a rather weak routine climbed into the hit column, but much of the results attained may be safely credited to her accompanist. This chap shows sense in his selection for a solo. He gives speed and music and plenty of both. Miss Vane, with the closing melody of ancient favorites, worked her applause to a speech. McLaughlin and Evans were another hit with their little character skit. The patter went over to a succession of laughs and the finish brought a brace of encores.

The closing melody "Frances" fits snugly, but it's a bit old for the finale of such a pleasing and original novelty. The same composer might be solicited for a new finish. It would give added value to the turn.

Marino and Martin, a comedy two-man talking and singing act, held the next to closing spot and with their "wop" dialog and dialect making good with plenty to spare.

Wynn

23rd STREET

A neat small time bill at the 23d Street for the first half. Some of the feature names, such as Andrew Mack and Josie Heather, belong to the big time of course, but the framework is generally of "pop" character. The Mack name is a powerful draw in this neighborhood. The old 14th Street theatre, where Mack has been a regular for most of a generation, draws a large portion of its Chelsea neighborhood, stretching up town. The purloins of Chelsea are loyal in their theatre affiliation and they flocked to the 23d Street in a rally round the Mack name. This block party aspect was emphasized Monday by "Opportunity night."

For this sort of an audience Mack has a capital vehicle. His dialect stories are fresh and pointed and they go straight home. The "Mrs. Halloran" song, with its accompanying bit of neat stepping, put an effective period to the routine and made Mack the applause hit of the evening.

Josie Heather's group of comic character songs has a wallop for audiences of the grade. Her effects are broad and her delivery energetic enough to register on a clientele that doesn't care especially for subtlety. The final number, "The Boys Are Getting Wiser," has a neat topical twist, and the girl-in-the-trolley-car number is a good bit of broad travesty. The act is prettily dressed with silken drapes and Miss Heather carries a trim looking young man pianist whose handling of an impressive solo selection was a feature.

Like the two features, the rest of the bill is pure vaudeville, with generous apportionment of comedy and fast dancing, the two elements that furnish the backbone of this style of entertainment. The framework was well varied in character, also a valuable detail.

Gardinet Bros., comedy acrobats, opened the show (New Acts). Collins and Dunbar fitted well in the No. 2 spot. These two, man and woman, singers and dancers, work quietly and confine themselves to song and dance specialty. The opening is a conversational song, but after that they go from one style of dance to another with small waste of time. The waltz cloz at the finish was a dandy bit of tapping and the boy's eccentric steps are capital.

Miss Heather sang half a dozen special numbers and took up an even quarter of an hour of interest-

ing entertainment. She could have done more on the applause volume. Andrew Mack used 30 minutes of an interested audience's time and left them in a splendid mood for the low comedy turn of Ben Marks and Dolly Wilson, next to closing. This pair delivered the goods in that spot. They have a catchy opening. Ben Marks' card is flashed here to the accompaniment of loud voices off-stage. "He's late. Let the next act go on." Then Miss Wilson appears and goes into a capital "blues" number, a plump blonde girl who handles the slow rag stuff like the best. Marks burst on in the middle of the song, and they work up the familiar interruption argument for usual results.

Marks does not comedy throughout the rest of the turn, effective in the usual way, alternating with stepping and falls, while Miss Wilson gives some more of the always welcome blues. For the finish Miss Wilson appears in short pantlettes, her chubby figure being a hit with the boys upstairs. In spite of her curves she does some astonishingly sprightly acrobatic dancing for thunderous applause, and the hokum burlesque of an Oriental dance in burlesque half-naked costume by Marks (who is as thin as his partner is plump) is a hurrah getaway. They did 20 uproarious minutes. Graceful ballroom dancing by the Dancing McDonalds closed the show. This little pair have improved greatly, and they get all that's possible out of the familiar routine of waltz, fox trot and whirled in the accepted straight style.

Rush

AMERICAN ROOF

Ordinary and average Loew small time program on the roof the first half to a fair audience on the warm Monday evening.

The hit came out in the second part, next to closing, in Ray Hughes and am, a nut comedian with a good looking and shapely girl. The comedian showed some fine falls and the girl showed a finer shape, frankly displayed to help the comic make some more fun. The falls and the figure were the best of the material, though the turn is certain for small time. Mr. Hughes has a little of everything from his makeup up and down, though the falls are his own. A broken neck might result from an attempt to copy them.

The roofers were easily pleased by the two-act, especially after it had followed "The Mystical Will," a farce with three people that might have been a farce with three other people. In general scheme it was quite bad enough and the playing made it worse.

Preceding the farcelet were Lee Mason and Co., a female baritone or deep contralto with a male piano player. Miss Mason made no bones about the impression the house received at the outset, to the effect she has most likely a female imperator. Miss Mason informed the audience she was not and there would be no wig removal at the conclusion. In other ways she kidded herself along and got into the good graces of the house, though at first it did look as though there might be an explosion of derision in the upstairs section. Miss Mason has been on the small time for some while and apparently understands how to handle that character of theatre-goers. She opened the second part.

Closing the first part was Gladys Delmar with a jazz male band of five pieces, a typical small time turn for the Loew houses and made up for the small time. Miss Delmar at first played the piano with the band, then sang and danced in front of the boys. With the bands now going good on big time, the Delmar act seems in proportion for small time and comparatively will do as well there, not alone this band and leader, probably any band and leader. The older small time girls, less ill patrons are being educated to look for in the way of vaudeville, it seems.

Opening the show were Pesci Duo, Mossman and Vance, No. 2; Ward and Dooley next, with Calvin and O'Connor No. 4 and Bender and Herr closing the show.

Sime

58TH ST.

Six acts of vaudeville and a double feature bill of pictures was what the 58th Street offered the first half. Whether it was the bargain in pictures or the show itself that drew is a question, but on Tuesday night, with it rather warm, there was a fair amount of interest for the night show.

In addition to the two features there was also a Pathe weekly, which was on early.

Headlining the vaudeville Servals Le Roy offered the mystery act, "Subduing a Woman with Bayonets" (New Acts). It is a flash of the "Sawing a Woman in Half" type, but at present it does not appear to be properly sold to the audience. The act interests up to the point of the finish, and then it just lies there. The hit of the show was carried off by Oklahoma Bob Albright. His personal single mannequin act to get over only fairly well, but when, at the finish of the act, he pulled a colored piano player and a hooding dorky he went over for a million dollars and stopped the show.

Opening the bill Barte and Melvin with a really good two man hand-to-hand balancing act with several

LONDON

(Continued from page 3)

duced at the Rose, February, 1591; Ben Jonson's comedy, "The Alchemist," which follows, was produced by His Majesty's Servants in 1610; the next will be a Ford tragedy, which will be followed by Fletcher's pastoral play, "The Faithful Shepherdess," which was produced in 1633. For this last production Sir Thomas Beecham has written special music and will conduct.

Somerset Maugham's "The Circle" has been translated into German and will be produced at the Berliner theatre.

Eric Fane, who threw up his part in the Arthur Prince-Harry Gratten production of "Moon and Son," has another job as professional footballer. He has signed up for Portsmouth City.

Following a party which was not "dry" and a performance which was considered more or less rowdy, Gorbostock put up a notice dispensing with the services of the company now playing "The Broken Wing" at the Duke of York's. This was promptly torn down by Mrs. Frank Wyatt (Violet Melnotte), the owner of the theatre, who later on managed to calm Gorbostock's anger.

Having terminated his tour of "The Priest and the Rabbi," M. D. Waxman is now in London looking for a West End house at which to produce a new drama.

Ivor Novello, the actor-composer, son of Madam Clara Novello-Davies, who sails for New York on the Aquitania Sept. 23, is well represented in the West End. Apart from the music of "A to Z," his "Dusky Nipper" in "The Dippers" at the Criterion, Fay Compton uses "Page's Road Song" as a lullaby in "Secrets" and Marie Lohr hums "Bless You" in "The Return" at the Globe. His latest work, "The Land of Might Have Been," will be featured by Clara Butt at her big Albert Hall concert Oct. 8. As an actor he is about to leave for Venice, there to "star" in a feature film which will be produced by Adrien Brunel, who was responsible for the A. A. Milne screen comedies.

"The Way of an Eagle" finishes at the Adelphi Sept. 30 and will be transferred to the Aldwych Oct. 2.

Several important openings are scheduled within the next few weeks. These include the production of John Drinkwater's "Mary Stuart" at the Everyman, Sept. 25; "The Last Waltz," which will bring Joe Collins back to London during October; the return of "The Co-Optimists," who will take over the Prince of Wales; "Dede" at the Garrick and "The Island King" at the Adelphi. Sir Charles Hawtrey will in all probability revive "Jack Straw" during his forthcoming season at the Savoy and will also produce George A. Birmingham's sequel to "General John Regan," which is entitled "O'Grady's Woonings."

The Andre Charlot-Paul Murray production of "Dede" will be tried out at Liverpool Oct. 9.

At the conclusion of the run of "The Man in Dress Clothes" Seymour Hicks will appear in a new play by Frank Stayton. His other plans include the making of a serious screen comedies after the fashion of Mr. and Mrs. Sidney Drew.

Complaints from Dublin assert that about 50 per cent. of the Abbey company are amateurs or "part time" actors having other employment during the day. Most of them are in government jobs. The Abbey is only a small theatre with a holding capacity of well under £75, and therefore is unable to carry a big salary list. The performances are also naturally hindered by the amateur element, who can only rehearse at night or on Saturdays and Sundays, with the result that few of the very novel tricks earned strong applause. The two best tricks are the jumps into a hand-to-hand lift, one at the opening of the act and the other at the closing. The latter is well worked out and scores heavily.

Newport, Stirk and Parker (New Acts) with a comedy singing and dancing offering holding the second spot managed to land fairly well. The personality and singing and dancing of the girl helped a lot toward the medium sized hit that they pulled out. Arthur Astill (New Acts) English act with whistling, imitations of animals and ventriloquist work, proved a novelty, but the smaller houses is where it will be most appreciated.

Albright followed this act and in the next to closing spot Pat Barrett and Nora Cuneen proved to be the laugh hit of the little bill. LeRoy closed.

The feature pictures offered were the U's "A Long Chance" and the United Artists' "The Three-Must-Get-Theres."

Bromley Chailoner has commenced his autumn tour of "New Wives for Old." This will last until Christmas, when he returns to the West End for a season, during which he will play the new farce in the evening and "When Knights Were Bold" for matinees.

The dramatization of Helen Mathers' story, "Coming Through the Rye," was produced successfully at Cheltenham, the authors' home town, Sept. 17. The play was produced by Godfrey Tearle and is destined for the West End.

Arrangements have been made for Tucker, the Singing Violinist, and his wife, Violet Essex, to visit America in the near future. This engagement will take Tucker home after a long absence, but it will be his wife's first trip across the Atlantic.

The third annual Variety Ball will take place at Covent Garden, Nov. 16. This, the biggest social function of the year in London theatre and vaudeville land, is on behalf of the Variety Artists' Benevolent Fund and Institution, of which R. H. Gillespie is the president.

Jack Haskell is about to start producing on his own. By arrangement with Jenie Jacobs he has secured "The Ghost Between," by Vincent Lawrence, which was played in America by Arthur Byron. This he expects to produce before the new year with an all English cast.

The Actors' Club has acquired the premises occupied for many years by the Vaudeville Club, which has been lost in the new concern, the Knickerbocker.

Reports from Blackpool predict the "flop" of "Angel Face," and "Inside" information goes to the extent of saying that Norman J. Norman expected little else and has already scheduled "The Balance," which Leslie Henson and Tom Walls produce at Manchester on Oct. 16, as its successor. "The Balance" is drama, and the work of Leon M. Lion and Frank Dix. The cast includes Ethel Coleridge, Mary Clare, Tristan Rawson, George Bealby, J. H. Barnes, George Elton, Sebastian Smith and Arthur Rigby. The "Inside" people who have been watching rehearsals for "Angel Face" mark the cast as their reason for predicting a failure.

Claude Rains, who played the Sarah Bernhardt part in "Daniel" on the St. James' production, has been seriously ill following an operation, but has now resumed his part of the Japanese man-servant, Billy, in "The Bat" at the St. James'.

William Stack, who was cast for the leading part in the Baroness Orczy's new play, "Leatherface," which is to be produced Sept. 25, threw up his part Sept. 19. Franklyn Dwyall, who is producing the piece, will play it. Officially the resignation is, as usual, attributed to ill health. Other principals in this production are William Farren, Edward O'Neill, Sydney Paxton, Louise Fredericks and Saba Raleigh.

When the new Baroness Orczy play, "Leatherface," is produced the ordinary supers will be replaced by actors, some of them one-time well-known players. These "extras" will get a little over "super" money, and there has been a rush to get on the payroll.

Sir Walter and Lady de Frece (Vesta Tilley) were involved in an accident while traveling from Ash-ton-under-Lyne, a suburb of Birmingham, to London, Sept. 17. Their car was charged by another car which was coming out of a side turning and turned turtle. Lady de Frece was seriously injured, sustaining a fractured rib, but Sir Walter and the chauffeur got clear with a few cuts and bruises.

While the fire-brands of the A. A. have been hurling defiance at the managers and railing at the employment of Chinese in "East of Suez" at His Majesty's, the Chinese themselves have been on strike, refusing one night last week to "go on." This action, it is understood, was the result of their objection to being filmed.

Manny and Roberts, "the Messenger Boys from Broadway," are the current vaudeville "top" at Rivoli (Whitechapel). The theatre will be closed during the Jewish New Year celebrations, after which the Trux Sisters will have an opportunity of judging the difference between the West End and the East.

The Andre Charlot production of "Dede" will be seen at the Garrick when "The Man in Dress Clothes" finishes. At one time it was thought the French player, Maurice Chevalier, would play the leading role, but now it is understood Joseph Coyne will be seen in it. Chevalier was seen with Elsie Janis in one of the earlier Palace revues. Coyne has not played in the West End for over three years.

BILLS NEXT WEEK (OCT. 9)

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Johnny Burke
*Jane Connelly Co
Van & Schenck
V Lopez Co
Soplie Tucker
Williams & Taylor
(Three to fill)
Keith's Riverside
"Creations"
Van & Schenck
Kitty Dore
"Are You Married?"
Deso Retter
Markel & Gay
Claude & Marion
John Thornton
H Burns Co
Keith's Colonial
Nakae Japs
Hartley & Patterson
Mitty & Tillio
Lyddell & Macey
V Lopez Co
Grace Hayes
Jimmy Lucas
Green & Parker
(One to fill)
Keith's Royal
*Mary Hamler
Marks & Wilson
Rafayette's Dogs
Wm Halligan
May Francis
"Aunt Jerima"
William Ebe
"Ring Tangle"
(One to fill)
Keith's Alhambra
A & G Fells
Bert Levey
Jessie Busley
Hryan & Broderick
Powers & Wallace
Helle Baker
"Johnston & Hayes"
Joyce & Bennett
(One to fill)
Moss' Broadway
Flores
Tolman Players
Hob Albright
Weber & Ridnor
Watts & Hawley
(Others to fill)
Moss' Coliseum
Elm City 4
McLaughlin & E
(Others to fill)
2d half
Dotson
W & J Mandell
"The Wager"
B & B Wheeler
Owen McGivney
(One to fill)
Keith's Fordham
Hronson & Edwards
Cawford & Brod'k
casinos
Wilfred Clark Co
(Two to fill)
2d half
Hall Erminie & B

ALBANY, N. Y.

1st half (9-11)
Garcinetti Bros
Burns & Wilson
Dancing McDonalds
(Others to fill)
2d half (12-15)
Premier & Kialas
(Others to fill)
Proctor's 38th St.
"Elk Klyo"
Cortez Sis
Lewis & Rogers
(Others to fill)
2d half
Fluke & Lloyd
Tom Kelly
(Others to fill)
Proctor's 5th Ave.
2d half (5-8)
3 Nelsons
Jack Joyce
Burns & Wilson
Jans & Whalen
Walton & Brandt
(Others to fill)
1st half (9-11)
*K & A Sauls
Howard & Lewis
Will Mahoney
Anova
(Others to fill)
2d half (12-15)
Boyer & Boyer
Mary Jayne
Russell & Gaut
(Others to fill)
Proctor's 25th St.
2d half (5-8)
Pierce & Goff
Jack Ingels
H Barnett Co
O'Neill & Plunkett
Norvall & King
(Two to fill)
1st half (9-11)
"Smiles"
Russell & Sambo
Premier & Kialas
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Henry & Moore
(Others to fill)
Moss' Franklin
Regis
Yruda & Anthony
Walton & Brandt
(Others to fill)
2d half
*L & H Ziegler
McLaughlin & E
The Caninos
Katie White
(Two to fill)
Keith's Hamilton
*H Ziegler
Moody & Duncan
Kelso & Lee
"China Blue Plate"
(Two to fill)
2d half
Frances Arms
Cunningham & B
(Others to fill)
Keith's Jefferson
Dotson
Owen McGivney
W & J Mandell
"The Wager"
B & B Wheeler
Florence Brady
(Two to fill)
2d half
*Frazier High'ders
Elm City 4
Demarest & Wms
(Others to fill)
Moss' Regent
Hall Erminie & B
Demarest & Wms
Henry & Moore
(Three to fill)
2d half
Gertrude & Barnes
"B Da Bo"
Freda & Anthony
(Three to fill)
Keith's 81st St.
Vasco
"Around the Cr'n"
Howard & Clark
M Goldin Co
Lynn & Howland
Espe & Dutton
Proctor's H. O. H.
2d half (5-8)
Rose Bennett
Jennings & Dorney
Reveries of 1922
W H Ward Co
(Two to fill)
1st half (9-11)
Fantry & Norton
(Others to fill)
2d half (12-15)
Nan Traveline
Diano & Rubini
Hank Brown Co
Hill & Blundy
(One to fill)
Proctor's 125th St.
2d half (5-8)
VanCello & Mary
"Solo" "Smiles"
Andrew Mack
Holden & Harron
(Two to fill)

Maureen Englin
Krons & Williams
Al Shayne
7 Honey Boys
BOSTON
B. F. Keith's
Anderson & Yvel
Herbert's Dogs
McKay & Ardine
Henson Seelye Co
Moran & Mack
Fritz Schett
A & F Stedman
Stanley & Burns
Libonati
BUFFALO
Shea's
The Hartwells
Jones & Jones
Valerie Bergere
Allen Stanley
Claude & Marion
Shaw & Lee
Yad & Cyril
Harvard Holt & K
CHARLOTTE
(Same 1st half bill)
plays Columbia 2d
half
3 11am St.
Willie Smith
ALBANY, N. Y.
Proctor's
Nan Traveline
Diano & Rubini
Hank Brown Co
Hill & Blundy
(One to fill)
C & C McNaughten
Thos Doherty
Three Whirlwinds
(One to fill)

HARRY A. ROMM

312 PUTNAM BUILDING, NEW YORK CITY

Miller & Bradford
Reed & Schman
MOBILE
Lyrie
(N. Orleans split)
1st half
Arthur & Peggy
Anna Francis
O Handworth Co
Noble & Brooks
Evelyn Phillips Co
MONTREAL
Princess
(Sunday opening)
Barette
Van & Tyson
Grace Huff Co
Healy & Cross
"Rings of Smoke"
Dails & Pelle
MT. VERNON, N.Y.
Proctor's
2d half (5-8)
"Smiles"
Hartley & Patten
Gossan & Casey
Mt. Vernon Polles
Eric Zardo
(One to fill)
1st half (9-11)
Rose Lester Co
Mary Jayne
Rome & Gaut
(Others to fill)
2d half (12-15)
Pierces & Goff
Wilfred Clarke Co
Van Hoven
D Magna Dancers
NASHVILLE
Princess
(Louisville split)
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1st half
Hazel Moran
Lee & Mann
Perrone & Oliver
Quily 4
Rialto & Lamont
NEWARK, N. J.
Proctor's
Schlicht's M'Nikins
Alice Brady Co
(Others to fill)
NEW ORLEANS
Lyrie
(Mobile split)
1st half
Mankin

BOB MURPHY

ORPHEUM CIRCUIT

IN A RECENT WIRE
TO HIS REPRESENTATIVE
ALF T. WILTON

SAID
"ANY ACT IS LOSING MONEY
WHICH HASN'T YOU FOR A
MANAGER"

Murray & Garrish
Harriet Remple Co
Harry & Whitties
Rudolph Dinkin Co
Adelaide Bell Co
TORONTO
Shea's
Willie Hale & Bro
Millard & Marlin
Moss Sidney Drey
Carlton & Bellew
Colbus Snow & H
C & M Dunbar
Madeline Collins
Derkin's Animals
TRENTON, N. J.
Capitol
Mella & Bruin
Mattie Lippard Co
Clemens & Hylar
Haynes & Beck
Fred Bowers Co
2d half
Horlick & Harrison
Doral Blair Co
Cicard & Ricardo
Meehan & Newman
"Melodyland"
TROY, N. Y.
Proctor's
Harry Tsuda
POLI CIRCUIT
BRIDGEPORT
Pol's
Jack Hughes 2
Ray Snow & Narine
Indiana Reveries
Carr & Noll
B Snyder & Bluch
2d half
Dublin Trio
Clifford & O'Connor
Hushman & Hayne
Wylie & Hartman
HARTFORD
Capitol
Ester Trio
O'Brien & Josephine
James Cullen
ARCHIE and GERTIE
FALLS
This Week (Oct. 2), Keith's Colonial,
New York
Silvia Brann Co
Clifford & O'Connor
Nixon & Sane
McCormick & W
Marie Gasper Co
Doris Humphrey Co
2d half
Jack Hughes 3
Jean Hoydel
Cardo & Noll
Clifford & O'Connor
Mack & Stanton
Indian Reveries
NEW HAVEN
Palace
Dublin Trio
Jean Hoydel
Jerome & Albright
Clifford & O'Connor
Golden Showers
2d half
Silvia Brann Co
Willie Lang
Ray Snow & Narine
"Night in Spain"
B Snyder & Bluch
McCormick & W
SCRANTON, PA.
Pol's
(WILKES-BARRE split)
1st half
Hilton Sla
Al Grant
SCHENECTADY, N.Y.
Proctor's
Three Whirlwinds
C & C McNaughten
"Mr'ge vs Div're"
Elliot & La Tour
Carmen Rooker Co

JESSE FREEMAN AGENCY

CHARLES YATES, Manager
1413 Madison Temple, Central Bldg., Chicago
Booking Exclusively with W. V. M. A. & B. F.
Keith's (Western) Exchange, Orpheum
and 2 Millions

Robert H Hodge Co
Robert & Westell
Shall's Revue
CLEVELAND
Hippodrome
Seymore & Jeanette
Singing 3
W Percival Co
W & M Rogers
Crane May & C
Sen Murphy
DAYTON
B. F. Keith's
Wilbur & Adams
"Stranded"
Vaughn Comfort
(Three to fill)
2d half
Chas Olcott
Songs & Scenes
Leighons
Kelly & Kozy
(Two to fill)
DETROIT
LaSalle
Yokohama Boys
Grew Paites Co
Walmer & Keating
"Chic Supreme"
2d half
Kelly & Kozy
Tints & Tones
(Two to fill)
EVANSVILLE, IND.
Victory
Halkings
Laurel Lee
Robert Clark Co
Johnson Bros & J
Leonard And'n Co
(Two to fill)
FLINT, MICH.
Palace
Fairman & Oldsm'n
J & C Nathan
Cohen & Loken
J & Mitchell
Tints & Tones
2d half
Sayer & St. Claire
Sayer & Capps
Grew & Paites
Knight & Knave
(Two to fill)
FT. WAYNE, IND.
Palace
Lambert
Chadwick & Taylor
Bogert & Nelson
Wanda & Wilson
2d half
The Halkings
Sawyer Girls
Kuma 4
(One to fill)
INDIANAPOLIS
Palace
Paul Sydel
"Oh My Goodness"
Anger & Tacker
Ellmore & Williams
Erford's Oddities
(One to fill)
RICHMOND, IND.
Murray
Musical Humets
Allan & Lee
Burke Larry & C

BOSTON KEITH CIRCUIT

BOSTON
Ed & Ida Tindell
Orren & Draw
Laughlin & West
Lane & Friseman
Hite & Redow Rev
Gordon's Olympia
(Scollay Sq.)
Mack & La Rue
Demarel & Vall Co
Dunbar & Turner
(Two to fill)
Gordon's Olympia
(Washington St.)
Aloha & Gills
North & Halliday
Bison City Four
(Two to fill)
Howard
Hightower & Jones
Ross & Wayne
BANGOR, ME.
Bijou
Daly & Berlew
Princess Winona
Josephine Amoros
Randall & Harrison
John S Blundy Co
(One to fill)
LYNN, MASS.
Gordon's Olympia
Kennedy & Kramer
Meh'll Montgomery
Eva Shirley Co
Eva Shirley Co
BROOKTON
Strand
Follette's Monks
Rigdon & Clinton
Lenny Hasker
Phina & Picks
2d half
Geo & Tilly Garden
Wm & McEvoy
B & J Creighton
Leona Hall's Revue
CAMBRIDGE, MASS.
Gordon's Cent. Sq.
2d half
Kennedy & Kramer
Muller & Stanley
(Three to fill)
FLY RIVER, MASS.
Empire
Nayon's Birds
Boothby & Everd
Mason & Gwynne
B & J Creighton
Kafka & Stanley
2d half
Grent Johnson
Jeanette & Violet
Saxton & Farrell
Biglow & Clinton
May McKay & Sis
FITCHBURG, MASS.
Cummings
Great Johnson
Geo & Lily Garden
Saxton & Farrell
DeWitt & Robinson
Crafts & Hailey
Leona Hall's Revue
2d half
CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
W'ile Bros
Eldridge B'low & E
Martini & M'am'l'n
KALAMAZOO
Regent
Tyler & St. Claire
Savoy & Capps
Sawyer Girls
NEWPORT, R. I.
Colonial
2d half
Nayon's Buds
DeWitt & Robinson
Ed Hiondell Co
(Two to fill)
CHICAGO
Palace
Charles Yates, Manager
1413 Madison Temple, Central Bldg., Chicago
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Keith's (Western) Exchange, Orpheum
and 2 Millions

Kuma
3d half
DeNyle & Don
Barber & Jackson
Scipione & Hall
BAGINAW, MICHAEL
Jeffries-Mirand
Waddy Bros

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Elsie Janis
Al Herman
Sig. Frisco
Shella Terry Co
4 Camerons
Frank Wilcox
Lola & Senia
Stole Lake
(Sunday opening)
H. Carroll List
Dave Harris
"Letter Writer"
Chas Wilson
El Rey Siss

OHIO
Orpheum
(Sunday opening)
Princess Wahletka
Bob Murphy
Johnny Singer
Skatelle
Alexandria
DeMarco's Band

DES MOINES
Orpheum
(Sunday opening)
Sandy
Andrieff 3
Gus Edwards
Smith
Spencer & Williams
Royal Sydney

DULUTH
Orpheum
(Sunday opening)
Royal Gascoigne
Herbert Brooks
H. A. Seymour
H. Gentry Band
D. D. H.
Grace Doro
Hamlin & Mack

KANSAS CITY
Main Street
(Sunday opening)
3 Danesue Sis
Ben Nease
Frances Kennedy
Marmain Sis
Beckwith's Animals
Farrell Taylor 3

LINCOLN, NEB.
Orpheum
(Sunday opening)
Rexwell Sis
Edith Clifford
Keno Keyes & M

J & F Farrell
Pearce & Dunn
(One to fill)
3d half
Yokohama Boys
Fairman & Oldham
Billy Dosa
Billy Gerber Rev

HERBERT & BAGGETT
Byron & Langdon
Namine & DeRay
Gardner Trio

JERSEY CITY
Central
(Lincoln, Un'n Hill, split)
"As You Were"
Ring & Winninger
Bert Baker Co
Three Pals
Pasquelli Bros
Elbe & Leo
De Tiel & Covey

BROOKLYN
Crescent
"Produce of 1922"

WIGS
Toupees Make-Up
ORTH
HILE
G. SHINDHELM
109 W. 46th St., N. Y.

Herbert & Baggett
Byron & Langdon
Namine & DeRay
Gardner Trio

Five Janyals
Louisville
Shubert
(Sunday opening)
"The Rose Girl"
Hope & Pauly
Hattie Althoff Co
Louis Simon Co
Nathal
Cortez & Peggy

CINCINNATI
Shubert
(Sunday opening)
"Hello Evening"
Gertrude Hoffman
H. W. Lander
McCoey & Walton
Carey Bannan & M
Monner & Mario

NEW HAVEN
Shubert
(Bijou, Fall River, split)
1st half
"Spice of Life"
Sylvia Clark
Kramer & Boyle
Frank Gabby
Julia Corraler
Bert Walker

BOSTON
Majestic
(Sunday opening)
"Stepping Around"
Jas C. Morton Co

LOEW CIRCUIT

NEW YORK CITY
State
Zeno Moll & C
Gladya Kelton
3 Harmony Hounds
Lambert & Fish
Geo. Alexander Co
Ralph Whitehead
Jazz Jubilee
2d half
Downey & Claridge
Polynay & Lott
Hawkins & Mack
Bills & Pieces
Tower & Darrell
M. D'Amorco Co
(One to fill)

AMERICAN
Wardell & LaCoste
LaToy Bros

JOE MICHAELS
Suite 402, Loew Annex Bldg., New York.
Bookings 1045 Bryant.
ALL INDEPENDENT CIRCUITS
To Good Acts—Immediate Action.

Browning & Davis
Wm O'Clare Co
Ed Gordon
Billy Nolte Co
Tower & Darrell
Zara Carrion 3
2d half
Aerial Silverlakes
Emily Clark
Crescent Comedy 4
Austin & Delaney
Arnaut Trio
Alton & Allen
Headliners
Ralph Whitehead
Van Emerson
Victoria
Blum Bros
Mollino & Wallace
"Betty Wake Up"
Hughes & Pam
Bills & Pieces
2d half
Zeno Moll & Carl
Ulla & Lee
Philbrick & DeVoe
Frank Mulianis
Camila's Dancers
Lincoln Sis
C. M. Huber
Clark & Owen

CHAS. J. FREEMAN
OFFICES
BOOKING WITH ALL
INDEPENDENT CIRCUITS
SUITE 307, ROMAX BLDG.
245 West 47th Street
NEW YORK
Phone: BRYANT 8917

Tom McRae Co
Wardell & LaCoste
Howard & Nichols
2d half
Betty Lou Hart
Challa & Lambert
Eddie Clark Co
Otto Bros
"Stepping Around"
Greeley Sq.
Betty Lou Hart
Ireneann & Wynne
Frank Mulland
McCormack & I
Permaine & Shelly
Frear Baggott & F
2d half
Serge Ben Franklin
Wheeler & Dixon
Race & Edge
Wyatt's Lads & L
Jimmy Lyons
Manillies
Dolaney St.
Turner Bros
Wheeler & Dixon
Crescent Comedy 4
Eddie Clark Co
Kila & Billiant
Morin Sis
2d half
Ergotti & Herman
Wardell & LaCoste
Helen Davis Co
Tom McKay Co
"Money In Money"

National
Arnold & Florence
Ulla & Lee
Zeno Moll & Carl
Ulla & Lee
Philbrick & DeVoe
Sheffler's Rev
2d half
Sally Bros
3 Harmony Hounds
Kimberley & Page
Ubert Carlton
Olga & Nicholas
Orpheum
Sally Bros
J. G. Harvey
Primrose Minstrels
Jimmy Lyons
Olga & Nicholas
Edwards & Allen
Geo Alexander Co
McCormack & I
Sheffler's Rev
Boulevard
Austin & Delaney
"Money In Money"
(One to fill)
LaToy Bros
Wm Dick
Billy Nolte Co
Hughes & Pam
Jazz Jubilee
2d half
Gordon Girle & G
Mollino & Wallace
Permaine & Shelly
Fields & Pink
Primrose Minstrels

NEWARK, N. J.
Palace
Harry Rogers Rev

NEWARK, N. J.
Lucy Gillette Co
Stevens & Laurell
Little Lord Roberts
American Comedy 4

WASHINGTON
Loew

MORIN SIS
(One to fill)

LONDON, CAN.
Loew
LaHoon & Dupree
Rogers & Gregory
J. K. McCurdy Co
2d half
Cliff Bailey 3
N. G. Vorker
Carl & Inez

MEMPHIS
Loew
Walter Gilbert
Gordon & Delmar
Nevis & Gordon
Weber & Elliott
"Old Times"
2d half
Vincent Bros
L. & G. Harvey

HECKMAN BROS CO
Schramm & Clark
Bassett & Bailey
2d half
Walter Gilbert
Gordon & Delmar
Nevis & Gordon
Weber & Elliott
"Old Times"

PROVIDENCE
Emery
Maurice & Girle
Lee Mason Co
Brown & Elaine
Monte & Lyons
Elita Garcia Co
When We Grow Up
2d half
Vincent Bros
L. & G. Harvey

DENTIST
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance 6 W. Randolph St., CHICAGO

SWIFT & Dalley
Sheridan & Bal
LaCoste & Bonawe
Jack Symonds
Sanitrio Trio

MILWAUKEE
Loew
Gibson & Price
Dunley & Cheal
Rudnick
Downing & Buddy
"Dancing Shoes"

MONTREAL
Loew
LaBelg Duo
Miller & Healy
Gordon & Healy
Criterion 4
Mme DuBarry Co

NEWARK, N. J.
Loew
Lucy Gillette Co
Stevens & Laurell
Little Lord Roberts
American Comedy 4

WASHINGTON
Loew

MORRIS EXPRESS CO.
— RELIABLE THEATRICAL TRANSFER —
238 W. 49th St., N.Y.C. Day & Night Service
Tel. BRANT 9557.

LITTLE CINDERELLA
NEW ORLEANS
Crescent
Fitzgerald & L'xion
LaRose & Adams

GUS SUN CIRCUIT

BUFFALO
Lafayette
Lindsay & Manon
Reilly & Jordan
Kitty Gordon
Rose & Gray
Diaz Sis & Powers

GENEVA, N. Y.
Temple
Sing Lindy Poo
Carletta & Lewis
Rose Revue
2d half
Grit
LaVere & Tivoli
(One to fill)

GLNS' FILL, N.Y.
Empire
Doris & Florence
Root & O'Keefe
Jinx Croasing
H. Harrington Co
Warwick Leigh 3
2d half
The Gauthiers
Frazier & Clare
Carletta & Lewis
Rose Revue
(One to fill)

NEWBURGH, N.Y.
Academy Music
Doris & Florence

WESTERN VAUDEVILLE

CHICAGO
American
G. I. Wheeler
Vernon & Co
Sullivan & Myers
Marcus & Lee
Dorothy Farris
(One to fill)

M. L. LAKE
(Composer) Arranges for
VICTOR HERBERT
JOHN PHILIP SOUSA
GEORGE M. COHAN
Playhouse Theatre, New York City

Lee Hing Chin
Harris & Cooley
6 Anderson Sis
(Three to fill)

Kedzie
Althea Lucas Co
J. & C. Deane
Don Alfonso Zelaya
Panthoon Singers
Whitfield & Ireland
Carl Rosini Co
2d half
Grant & Wallace
Fries & Wilson
Sullivan & Meyers
(Three to fill)

Lincoln
Lea Hing Chin
Moher & Eldridge
W. Flaher Co
Sherman Van & M
(Two to fill)

Venon Co
2d half
C. O. Cordy Co
(Four to fill)

Majestic
Humberto Bros
Chapman & Camp
Werner-Amorous 3
Bravo Mich & T
Lloyd & Goode
4 Harlequins
4 Brown Girls
Hyma & Evans
Maxfield & Gelson
(One to fill)

ABERDEEN, S. D.
Orpheum

DeOnso Co
2d half
Bobby McLean Co
(One to fill)

J. Worth Co
Madie DeLong Co
6 Tip Tops
(One to fill)

FEORIA, ILL.
Orpheum
Lillie Faulkner Co
Driscoll Long & H
Liddell & Gibson
Lightelle & C'man
(Three to fill)

DUBUQUE, IA.
Majestic
Soblini & C'povin
Hughie Clark
R. Ails & Band
(Three to fill)

DAVENPORT, IA.
Columbia
2d half
Soblini & C'povin
Hughie Clark
R. Ails & Band
(Three to fill)

ABERDEEN, S. D.
Orpheum

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2d half
Bobby McLean Co
(One to fill)

J. Worth Co
Madie DeLong Co
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(One to fill)

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Soblini & C'povin
Hughie Clark
R. Ails & Band
(Three to fill)

ABERDEEN, S. D.
Orpheum

DeOnso Co
2d half
Bobby McLean Co
(One to fill)

J. Worth Co
Madie DeLong Co
6 Tip Tops
(One to fill)

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Orpheum</

EVERY KIND OF A SONG FOR

HERE IT IS

DON'T BRING ME POSIES

(WHEN IT'S SHOESIES THAT I NEED)

THE SENSATIONAL NOVELTY SONG HIT EVERYONE IS RAVING ABOUT. NEW PATTERN CHORUS, DOUBLE VERSION, EXTRA CATCH LINES AND SPECIAL VERSION NOW READY.

Words by **Don't Bring Me Posies**
BILLY McCABE & CLARENCE JENNINGS (It's Shoesies That I Need)
 Music by **FRED ROSE**

Moderato

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THE MOST SENSATIONAL "APPLAUSE GETTER" EVER WRITTEN—MARVELOUS FOR A CLOSING NUMBER

"YANKEE DOODLE BLUES"

THE NOVELTY COMEDY SONG THAT EVERYONE IS RAVING ABOUT

"DO I LOVE HER"

YOU CAN BETCHA LIFE & DO

YOUNG AND LEWIS' GREATEST BALLAD

"WHILE THE YEARS ROLL BY"

BIGGER THAN

"SOME SUN"

SPECIAL VERSIONS, EXTRA CATCH LINES AND WONDERFUL PATTERN NOW READY

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DETROIT
 244 W. Lab
 JOHNNY FILL

OR EVERY KIND OF AN ACT

HOMESICK

Words and Music by
IRVING BERLIN

Moderato

Till ready Voice

I feel ve-ry blue
My poor heart will stop

Yes I do Can't you tell Wor-ry quite a lot 'Cause I'm not
When I hop off the train Such a hap-py soul when I stroll

feel-ing well Friends have come to me Say-ing we can see
down the lane I can't wait till then To be there a gain

you need com-pan-y but I'm not lone-ly I'm on-ly.
in the twi-light when the sun is set-ting I'm get-ting.

CHORUS

Home-sick, I know just what's the matter I'm Home

sick that's all I see that cox-y lit-tle shack and the lit-tle red school

Dad-dy on the back of a fun-ny old mule "God Bless our Home" on the wall

the fields of clo-ver they seem to say "Why don't you come

O-ver pay-us a call I miss the cows and the chickens and the

ap-ple tree shad-y and there's that lit-tle old la-dy do you won A-der

why I'm home-sick, I'm on-ly home-sick.

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A NEW SONG—ALREADY RECOGNIZED BY THE PRO-FES-SION AS THE MOST SURE FIRE APPLAUSE ELICITING OF THE MARKET TODAY.

HOMESICK

BY

IRVING BERLIN

IRVING BERLIN HAS WRITTEN SOME MARVELOUS SPE-CIAL MATERIAL FOR THIS SONG.

A REAL "RAG" SONG

"SEND BACK MY HONEYMAN"

A MASTERPIECE OF ALL SOUTHERN SONGS

"WAY DOWN SOUTH"

THIS IS A RAG SONG. THIS IS A BALLAD. THIS IS A NOVELTY SONG. THIS HAS A KICK IN IT THAT EVERY SINGER IS LOOKING FOR BY THE WRITERS OF "TUCKY HOME," "MY MAMMY," ETC.

SENSATIONAL FOXY TROT PLAYED EVERYWHERE. GREAT FOR DUMB ACTS AND MUSICAL ACTS

OVER
"NY DAY"

"TRULY"

RUBE BENNETT, CHICAGO'S FAMOUS HARMONY MAN, IS NOW ASSISTING MILT WEIL IN OUR CHICAGO OFFICE. GET IN TOUCH WITH HIM.

LY (the Harmony King), ARTHUR JOHNSON, FRANCIS KAHN and the Rest of Our Well Known Troupe

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All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE

State-Lake Theatre Bldg.
CHICAGO

"Not a dull moment!"—a common enough promise on the part of advance agents—is perfectly fulfilled in the "Echoes of Broadway" unit, which has successfully combined vaudeville and revue. It is good vaudeville, ideal revue and splendid entertainment throughout at the Garrick this week. The production is all that would be required in a big musical show, the principals are entirely satisfactory for such a production and the chorus and numbers measure up to requirements.

There is a plain effort made to make Eddie Nelson's name stand up in the billing and the program line with his name is just as prominent as the name of the show. After he is introduced in the final act of the olio, just preceding intermission, he is constantly bobbing into view, and while he appears often, it is never too often. Nelson's versatility is his strong point. Ethel Davis stands out almost as prominent in the show and her work establishes her as headline quality in vaudeville as well as a desirable find for revues.

The prodig or presentation conveys just the impression needed to start off the olio in a combination of vaudeville and revue. It is a working out of the idea of "Day-break on the Farm" as it might be offered in a descriptive overture. The idea may have been suggested by the imitation of a chicken with its head off which is a part of the Nip and Fletcher act. Anyhow, the scene is a barnyard with a chicken house in view and before it a couple of monster eggs hatch out into chorus girls who announce the show, one being styled "Vaudeville" and the other "Revue." The introduction makes the olio a part of the revue and wears off the impression which a mediocre opening act gives a vaudeville show. It also permits an arrangement of early vaudeville acts which works to advantage, placing an act which would naturally be given opening or closing position a place in the middle of the vaudeville bill.

Nip and Fletcher give the show a dandy start after this presentation, as the setting makes their act unusually effective. Later they do a dance in the opening of the revue and appear again toward the close of the performance. With a packed house downstairs and in the balcony, Sunday night, they took three bows.

The Murray Sisters come next and score heavily with harmony singing offered rather differently, since the girls take seats for the first two numbers and give the student of

vaudeville the suggestion that they are not at home on their feet or in dance, an idea satisfactorily dispelled later in the show. The girls stick to the same costumes for the numbers of their specialty, but this does not mar their performance. They conclude with blues, rendered without orchestra, and with Miss Kathleen playing ukulele.

The Five Jansleys followed with a risley act which scored tremendously. It is composed of three men and two boys. The efforts of the juveniles stand out and little Jerry runs away with the show for a time, proving that he has natural ability as a comedian as well as acrobatic art and talent for showmanship.

Ethel Davis, with Fred Rich at piano, offered a single which is of that intimate, philosophical nature that might be expected in a show with the title "Echoes of Broadway." It is splendid entertainment of a smart nature and not too spicy for revue. Miss Davis' sneezing song ought to make her the subject of

costumes; the rendition of "When You and I Were Young, Maggie, Blues," by the Murray Sisters in costumes of the hoop skirt times. And Miss Virginia Annos' rendition of "China Sea" with the chorus were enjoyable interpolations among comedy scenes in which Eddie Nelson appeared. Loop.

There was plenty of music and singing on the Lincoln Hippodrome the last half, there being a minus quantity of comedy and real variety entertainment. Vanity Fair, an illusion act with one man and three women, started the running. The greater part of this act is the routine employed when the act was known as "Mystic Gardens." There is a bit of dancing interwoven in it, with a beautiful stage setting contributing to making the turn a good flash. Stanley, Doyle and Meno, three men harmony singers, did all but stop the show. There is good blending of voices in the numbers, and the trio are young looking, car-

The show started off with Mack and Brantley, man and woman roller skaters, who went through a fast and speedy turn. Although the act is of the usual caliber of roller skating, they got off to splendid returns. Monroe and Mae, a clean-looking chap of pleasing personality and a charming miss, offered their wares in front of a drop representing a hotel lobby, with the girl operating the switchboard and the man the wise out-of-towner. There is bright talk exchanged, some singing, and clever stepping that pleased.

In the trey spot came "Thavma" and his radio dummy. This dummy is of the life-sized type and attired as a naval officer and regulated through a radio-phone, doing everything from writing on the blackboard to playing a snare drum and then leading the orchestra for a finish. The turn is interesting and held attention of all in spite of the remarks made by the cynical ones that there is a midget concealed within the dummy. Before it was half through leading the orchestra "Thavma" proceeded to take it apart piece by piece, and that brought him solid applause.

Gifford and Morton, another man and woman act, have a nicely constructed routine of talking and dancing, the girl doing most of the dancing, while Gifford, who is attired as a Laddy Cliff, does the comedy end of the turn. For a finish they both do a sort of follow-the-leader dance that brought them quite a few laughs, sending them off to nice returns. They made way for Christy and Bennett, a two-man talking act. Bennett is the formally partner of Christy, the latter appearing with Lloyd for the past two seasons. They have the same act as seen in the past four years. Although the act is well known to most of the small-time theatregoers, they were still able to get a hearty laugh here and there.

Batchelor and Vert, with their time-tried "Let's Go!" offering, have changed around their opening bit, which appears in one, and after the curtain rises to the dining-car scene the act is practically the same. The act consists of three men and two women, Billy Batchelor and Hazel Vert doing the heavy. The singing and dancing team with the act are a clever pair and carry off quite a portion of the honors allotted to the act. "Let's Go!" is a pleasing offering and can travel along for the moderate-sized houses. Dave Manley held the next-to-shut position with his aged turn, and Len made way for George and Mae Le Fèvre, a classy classical dancing offering that pleased immensely and held them in to their final bow. A good closer for any bill. Cason and Klem and "Cotton Pickers" not seen at this show.

The current show is value received and started with Brockman, Howard and Co. in "Toytown Topics." Brockman produced for an outdoor amusement park locally

a few seasons back and since then has danced with his sister, Miss Howard, in a classy bit of entertainment. Their act is well staged, deliciously presented and liked. Lawton juggled and played a bit with balls on a snare drum. He is an uncanny showman and quite a clever monologist.

"When Love Is Young," with Tom Douglas, Lillian Ross and Co., made a hit with the plot of the sketch. It's love quarrels between a bashful lover who leans upon the sister's brother for assistance, and the boastful college athlete mixed well with the young and handed a few laughs to the old. The skit is adaptable to any audience. Miss Ross has a whimsical voice, petite appearance and good looks to make her work as select as it is. The others measure up to her.

Rowland and Meehan, two men, were very hokey, but struck a favorable vein. The singing of one is not over-important, but a pleasant relief from the well-handled continuous chatter of the Irish golf fiend who struts about with a green sweater. Dugan and Raymond have been here before and the audience seemed to know it. An un-billed heavy, straight man, who acts as the butler, does some very commendable work which takes second place to the fast-moving, snappily-served flip remarks of Dugan. Grace Nelson, with a piano player who is not billed, rendered the operatic touch to the bill with a resonant, clear voice which fitted excellently in her choice of numbers. Miss Nelson looked fetching in her smart costumes. Guy and Pearl Magley in "Dance Stories" followed their billing closely. Both



ANN PENNINGTON
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OPEN ALL NIGHT FOR YOUR BENEFIT
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PETE'S PLACE
30 W. RANDOLPH (Next Door Colonial Theatre) CHICAGO
A NEW UPSTAIRS RESTAURANT NOW OPEN. COME IN.

LOBSTERS

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632 and 634 No. Clark St., CHICAGO

rying a lot of personality. Fagg and White satisfy themselves with repeating the old song and talk act they have been doing for some time. The man who does the "high yaller" impersonation rings the bell, while the blackface feeder springs the usual blackface chatter. They are in order for something different.

"Brazilian Heiress," with Frankie Kelly, is a Morris Greenwald girl act, with six girls in the chorus, two men and Miss Kelly. Miss Kelly holds up the entire running time herself, sprinkling a bit of talk which seemed ad libbed. She has a smooth twist in her nut comic work and slips over a lot of low comedy for wows. The rest of the cast of principals handle songs, while the chorus dance more than they sing. The act is old, but good for a long life.

Harry Gilbert strolled in and did a few dialect numbers and sang all of 12 minutes. Gilbert had a little trouble in getting started, but after he once got up steam he speeded along and landed an easy hit. George Kalaluhl and his Hawaiians finished the work with a lot of instrumental playing, singing and dancing. He has the assistance of three other men and two women. The act is colorful, entertaining, and breezes over.

The Universal Scenic Artist Studios, Inc., brought a new creation in scenic work to the west, when it contracted for six months pre-delivery to any other studio of the radium process known as "Radiana," which is used on the costumes by Ziegfeld, "Good Morning Dearie," "Music Box Revue," and other shows.

Radiana scenery has been already ordered from the Universal by Ernie Young, who will use it in his next revue. Lester, the costumer, has the Radiana costuming rights in the west and is co-operating with the Universal Scenic Artist Studios to popularize Radiana.

Sunday was ideal weather for the attraction, and the mob that made for the Majestic was given a real small big-time show for their money.

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LONDON, W.C.2. 21st Sept. 1922

Dear Mr. Althoff
Just a line to
wish you luck on leaving us
to return to America. I am
glad to say your act gave
complete satisfaction on our
tour and I only wish the state
of our bookings could have
enabled us to keep you with us
for a prolonged period.
Yours sincerely
R. H. Gillespie
Charles Althoff Esq

I am very proud of this unsolicited testimonial and grateful to its writer, MR. R. H. GILLESPIE, Managing Director of Moss Empires, the largest vaudeville circuit in England.

My American representative is EDWARD S. KELLER.

CHARLES ALTHOFF

are nimble on their feet and have a 20-minute miniature production. Jack Northworth and Seattle Harmony Kings not seen at this show.

"Quadruple headliners" are announced in a card in front of the Palace this week, and the four acts out of eight so designated are Lou Tellegen, Trixie Friganza, Rogers and Allen and Conroy and LeMaire. Lou Tellegen's name appears first in the lights, and "the international actor" is looked upon by vaudeville folks as the headliner, with Trixie Friganza a close second.

The novelty of the bill comes from the double appearance of George LeMaire. In third position, reunited with his old partner, Frank Conroy, in "The Sharpshooters" and again in closing position in "At the Dentist," with Joe Phillips playing the patient. Dot Stewart is programmed as playing "Prairie Nell" in the Conroy and LeMaire act and Marie Caldwell as playing the stenographer in "At the Dentist," parts that could be doubled were there a view to cutting down expense.

There are four headliners in the 18 people show, and not even a tap of the foot, which is unusual.

Bob Anderson and Polo Pony open the show with an act that stands out among those of that class, owing to the fine impression made by Ander-

son as well as to the splendid training of the equine performer. Cervo and Moore entertain with violin and piano-accompaniment, giving a rich musical treat, and made them more enjoyable by character comedy. Conroy and LeMaire hold their position with "The Sharpshooters," which was a part of "The Follies" a few seasons back. Conroy duplicates his former success in blackface roles with LeMaire and gets laughs at every opportunity. Hampton and Blake were at a disadvantage following a boisterous comedy act, which made their genteel jests seem a little slow. The act is a combination of clever jests and songs, but failed to score as strongly as it generally does.

Rogers and Allen, whose singing is made the more effective by Charles Lurvey at the piano, scored big in spite of the fact that they had not been long absent from Chicago. The solos of Mr. Rogers won especially hearty approval.

Tellegen presents "Blind Youth," in which he is assisted by Russell Clark, Douglas Bright and Isabel Alden. The offering introduces Mr. Tellegen in a role which will delight his admirers, and while it is highly dramatic, it is appropriate for the bigger vaudeville theatres.

Trixie Friganza, one of the very best of the female monologists, starts off as though she was going to do a singing turn, but speeds it up by making changes on the stage, done by removing one gown and by donning another and by changes of hats. After a couple of songs she drifts into conversation, and from

that time on spurts forth jest after jest, never letting down. The offering is called "My Little Bag o' Tricks" and is a vaudeville hit. LeMaire's "At the Dentist" is the vehicle which Eddie Cantor used in a revue and which now has Joe Phillips as the patient. Phillips follows Cantor very closely and makes the offering laughable vaudeville fun.

The "sold out" sign was displayed early Sunday night and the show ran along splendidly. At the Sunday matinee Bob Anderson and Polo Pony failed to arrive from the east in time for the first performance, and Zenda Brothers were pressed into service.

George Jessel in "Troubles of 1922," at the Englewood, a combination of vaudeville and revue, is sufficiently unique to awaken interest, has vaudeville value to the extent of measuring up to demands on this score, and stands out as a revue, growing better and better until it finishes in a manner that sends the people out in the best of spirits. It is a show which has undergone important changes since opening, which will permit it to pass any jury.

There are five acts of vaudeville programmed, although one of these is nothing more than an assembling of a few principals and the chorus for a starter. Jack Edwards, Dolly Manuel and Gertrude Hayes, Jr., appear in "one" and threaten to sing and dance, after which the 16 chorus girls appear for a number. They complain that they cannot dance in the costumes they wear and reappear in lingerie only for a rather tame finish.

Flo and Ollie Walters then appear and offer their familiar vaudeville specialty, with Miss Ollie doing nut comedy. It is a satisfactory act and closed to a bow. Mile. Ann Codee was programmed next but was assisted by Frank Orth, offering the Orth and Codee act. The rough handling and paddling of Orth by Miss Codee created great laughter.

Jessel came fourth with the vaudeville act in which he has scored previously, with two chorus girls serving as the kiddies with which he divides lollypops and advice. He

sprang the idea of the unit show on the audience and suggested that this appearance was merely introductory.

The Courtney Sisters and the Ultra String Quartet in a beautiful set provided a dandy number, showing full stage for the first time. It is the same act the girls did last season, with changes in songs. The piano player does a solo and the quartet a number, which add to the musical pleasure.

The revue starts off peculiarly but is never lacking in interest. There is nothing resembling customary vaudeville or musical comedy until Jack Edwards does a dance late in this part of the show. This return to old-fashioned show matter scored a big hit for him, quite as decided applause as was rewarded anything in the performance.

The scene in which Ann Lowen-wirth and George Jessel are in the box and the comedian explaining to the audience in English what is going on on the stage and to his mother in the box in Jewish is a great one. This is alone sufficient to put over the show. Miss Codee as the French girl contributes much to the performance in this scene. Frank Orth, Sam Bennett and Jack Edwards are also in the travesty. Miss Codee does splendid work throughout the revue and in the olio, and shows promise of even greater things.

Fay Courtney leads one big number late in the show, and the Court-

ney Sisters put extra touches on "Baby Blue Eyes," which is le-

Gertrude Hayes, Jr. The show did not arrive in for the Sunday matinee and op-

at night. It was witnessed Mo- night, when the crowd was though not capacity.

Even at the last show at Rialto, a full house was present see what was going on. The R has nothing to fear in the wa small-time competition, for it is enough away from the other ho to go its way without bother with what the competitors doing.

Mark Hart and company of a y man and a good-looking girl sta the good night show with a sk

It's one of those listened to but forgotten affairs, with the wor

Hart standing out nobly.

Bernard, who doubled up and went back to his piano act, de

it. Bernard never takes his s seriously. Maybe that is why

successful in producing such umes of applause. Bernard a few numbers and when h through he walks off and does

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Alma
Neilson

(R. F. G.) CLIPPER

Alma Neilson in "Bohemia," assisted by D. E. Ely and Harry Howe, were on third. This Neilson girl certainly can dance. For tricky acrobatic work there is nothing like it. She does the most difficult stunts with ease, as though she hadn't a bone in her body. Her assistants filled in the intervals with some good dancing also, and the patrons could not get enough of the act.

(Loop) VARIETY
Alma Neilson in "Bohemia," assisted by D. E. Ely and Harry Howe, eccentric dancers, and R. Penlague at the piano, almost stole the honors of the show in the troy spot. Miss Neilson twists her feet with ease. Such limberness, classiness, lively and deft toe dancing has not been seen for a long time. And that is saying a lot, for many toe dancers have stopped for a week in Chicago. Her dancing assistants keep up the tempo.



VAUDEVILLE

Alma Neilson presents "In Bohemia," which is one of the best dancing acts we have seen. She has a beautiful stage setting and is assisted by two clever boys who dance; and a splendid pianist. Miss Neilson's acrobatic, too, and jazz toe dancing are little short of marvelous.

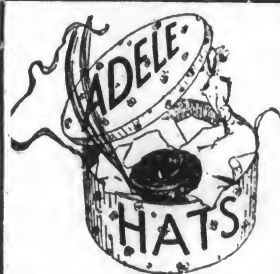
come back. That's Bernard. The Philmers, man and woman, got twisted up and showed to bad advantage. They open artistically before a full stage cye, both people in Pierrot outfits, with the man walking the wire and the woman dancing around and helping along. Elmore and Esther got over nicely in a bit of hit and miss comedy. The man double on character work, with his wild man clowning going for a big. The woman as a kid is dainty and pleasantly childish in speech, appearance and work. Bachman's Band, who are better known in the outdoor world than in vaudeville, were brought in for a business getter. It is a question whether they will get business, especially when it is considered that Sousa is in town. The band has fourteen men, including Bachman, who leads, and is a nice flash.

Fairman and Furman, two men in tuxes, slip over a neat talk and song routine. They look nice in their outfits and have a fair routine.

Mack and Maybelle are sure bets for his every time they pop their heads around here. The man is as good a dancer as in the past, while the woman is worth the time to gaze upon. They stick to the same act, which they have been showing for the past few seasons, of the talking machine scene. Paul Kirkland and company of a woman do a bit of balancing and juggling, all a little too late for the people to stay in for him. Quinn and Caverly and Artist's Dream not seen at this show.

Nan Halperin, who replaced Adele Rowland in "Spice," closed her engagement Wednesday evening in Newark. She will sail for Bermuda and remain at rest until the completion of a play for her under Schubert direction. Florence Browne took over her scenes.

E. F. Albee will be 65 years old Sunday, Oct. 8. An announcement to that effect was sent out this week through the Keith's press department mentioning Mr. Albee had declined any special observance of his birthday.



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SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

In addition to a varied and fast moving bill the Orpheum has an added attraction in a turn put on by York and King as an after piece, using three other acts on the bill, namely Doc Baker and his company, Frank Fisher and Eldrie Gilmore, and Harry Smith and Jack Strong. Coming at the close of the show it was an outstanding feature. The astonishing effects of the aggregation in the sextette from "Lucia" scored a legitimate hit. Taken altogether the arrangement surpassed any of the so-called afterpieces that have been used at this house so far.

The bill holds an abundance of comedy; but the palm goes to Chick York and Rose King, who close the show proper. Their opening pose in family album setting started them off to a howl. The laughter held up thereafter to the dancing finish that grew into a riot of merriment. If there are better comedy turns in the twice-a-day, they have not reached this neck of woods.

Henry B. Walthall, screen star, headlined and held close attention with his playlet, "The Unknown." This serious little episode involving a French soldier and his family made a profound impression. Walthall, enacting the dual role of father and son, scored a personal success. He acknowledged numerous curtain calls and then made a curtain speech. Mary Charleston is excellent in the role of a mother.

Doc Baker with Polly Walker and Bud and Jack Pearson provide good entertainment with his dandy revue, on next to closing of the regular show. Baker's lightning changes got the usual returns. The Pearsons' stepping registered big and Miss Walker, with good looks and nifty style, was well in front.

Seldom has a holdover been accorded the reception enjoyed by Karyl Norman in his second week. He had practically a new list of songs and a whole new wardrobe. "Senator" Ford was another holdover who proved his worth. An alert performer this. He made his entrance from the opposite side of the stage, telling the crowd he had to change his act. But he has devised a lot of new material, some so new its inspiration comes from the headlines of current newspapers.

S. Fisher is a good comic and Eldrie Gilmore a capital straight. Harry Smith and Jack Strong sang their way to a big applause finish as the cowboy and the Indian, an effective setting contributing to

their score. Herbert and Dare say the last word in their style of acrobatics. Their hand lifts are strikingly executed and for an opening turn they earned an astonishing amount of applause.

Pantages had a not altogether satisfactory frameup. Perhaps the flop of one feature turn injured its effectiveness more than it should, although the bill was overburdened with slow and quiet offerings. It stands to reason something was the matter with the layout, for the best applause getters of the arrangement were Robyn Adair and Sunkist Serenaders, closing, and the Four Roses, opening. Miss Adair in a well-dressed stage set and neat arrangement carried away the honors. The Roses with dancing and light acrobatics did nicely with their specialties. The unison dancing is especially likeable.

Davis and McCoy "nuttled" for fair laughs next to closing. The finish with the girl playing the accordion lets them down light where light, where a strong getaway is desirable. Hudson and Jones, man and woman in riding togs, kidded each other, employing old stuff and got indifferent returns. Dorothy Lewis, ballad singer, was liked.

"Twenty Minutes in Chinatown," by Walter Montague, turned out to be a comedy drama, hanging on the

efforts of rival tongs to get possession of a Chinese slave girl, a blonde white girl, a sousa sailor and a cop figuring in the plot. It did not make much of an impression. The cast is not up to its assignment and the act is not there.

Comedy and class distinguished the show at the Golden Gate. Lew Dockstader headlines. He won the audience easily with his "talking through his hat" monolog. Theodore Bekiff and Co. sustained No. 4 spot in the middle of the show with eminent success. The artistic dancing legitimately presented went for full value. Bekiff is a finished dancer



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EMPRESS—"The Ruined Lady," Drama Players stock.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—Vaudeville.
GLOVE—Vaudeville.
PHOTOPLAYS—"Human Hearts," Liberty; "Kindred of the Dust," Newman; "Pink Gods," Royal.

Last week was a peculiar one in amusement circles. Matinees at practically all houses have failed to come up to expectations, but the night business has been big, with the exception of at the Shubert.



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where business has failed to get started. For the current week (Oct. 1) the managements are looking for something big, it being Priests of Pallas week. This is the first time the Priests of Pallas week has been held for some 10 years.

The Grand, now booking independent attractions, will open its season Oct. 8 with the Georgia Minstrels.

Oct. 8 will see the opening of the Al and Loie Bridge company at Loew's Garden. This company was here a couple of years ago and pulled of a run of 85 weeks.

Business at the Empress, with Drama Players stock, continues to build. With all other theatres in town presenting vaudeville or burlesque, the Drama Players have everything their own way.

The clocking system tried out in the Shubert houses in the east recently is being used by the ticket takers at the Shubert theatre here.

The Cranston grand opera company, a Kansas City institution, has been granted permission to produce Puccini's "Madama Butterfly," and the piece will be used at the next season of grand opera given by the organization next spring.

In a report just issued by the convention department of the Chamber of Commerce it is shown that 24 conventions were held during the past year, with an attendance of 265,000. The report also showed some of the activities of the committee, which is working for still more and larger meetings for the coming year.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, Walker Whiteside in "The Hindu"; last half, dark; next week, first half, "Blossom Time."

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

BASTABLE—All the week, "Before Breakfast."

STRAND—All the week, "Orphans of the Storm."

ROBBINS-ECKEL—"The Fast Mail."

EMPIRE—This week, "The Man Unconquerable"; next week, "A Connecticut Yankee in King Arthur's Court."

SAVOY—"Heart's Haven."

Syracuse theatregoers drew another curtain lecture from local critics this week, this time for their failure to turn out Monday night

when "The Hindu" opened its Wieting engagement. The house was slim.

William Holcomb is in town in advance of Nance O'Neill's "Field of Erimine," at the Wieting, Oct. 16.

A brand new one is being tried out at the Temple this week. It's the presentation of a revue with professional principals, but a chorus recruited from the home talent. Tom and Harry Linton, comedians, head the outfit, while upwards of 50 Syracuse girls are in the chorus. It is understood that the revue, called here "The Syracuse Follies," and scheduled to be renamed for local color at each stand, will get 35 weeks over the Keith time if the experiment is successful. In this city the Temple audiences are voting to determine the six most popular chorus girls.

Mrs. Laura Barry, grandma of Wesley Barry, freckle-faced screen star, flew into town this week to visit her sister, and when she told Irene Murray, dramatic editor of "The Telegram," that Wesley, while a dare-devil on the screen, chased for home, afraid of thunder storms, it was good for a column, a banner and a photo in the Hearst paper.

Central New York is slated for several indoor circuses during the coming winter, all under the auspices of various temples of the Mystic Shrine. A Detroit organization is to produce the indoor attractions. Syracuse, Binghamton and Troy have so far been booked. The Davenport will be one of the headliners with the circus.

The Wieting opera-house here went off the Shubert vaudeville circuit Sunday, the cancellation of the Syracuse bookings following upon the heels of the earlier cancellation of the Park, Utica, which split the week with Syracuse. It was explained that the Wieting may later resume the Shubert vaudeville, presumably when the Shuberts open vaudeville in Albany or Rochester. The Shubert unit shows during their three weeks locally did fair business at night, but matinees were weak.

Incorporation papers for the Criterion Theatre of Utica, Inc., filed at Albany, disclosed that the theat of Frank Empsall, millionaire Watertown merchant, to invade the Utica theatrical field as a counter move in his "war" with the Nate L. Robbins interests was not a mere bluff. Empsall and the Robbins forces have been at it hammer and tongs in Watertown for over a year. Empsall has the Avon there, and the Robbins interest, taking over three Garland City houses, have been giving Empsall a run for his money.

The new Criterion corporation is backed by Empsall and a new lineup of associates, including William Rubin of this city, long local counsel for the Shuberts. Others with him in the venture are James D. Smith of Utica, Winford Linton of Little Falls, and Clarence E. Williams of Utica. The Criterion corporation will erect a new house upon the site of the present Hippodrome, modelling the theatre after the million-dollar Keith theatre in Syracuse. The new playhouse will have

a 2,500 seating capacity, making it the largest in the Mohawk Valley. Offering of a portion of the stock in the corporation to the Utica public is planned.

Linton has been in the Mohawk Valley theatrical field for 13 years. He owns the Hippodrome in Utica, the Linton and the Hippodrome in Little Falls, and formerly owned the Richmond there also. Smith is a former Utica mayor and is now vice-president of the National Surety Co. of New York. Williams is a former U. S. district attorney. Empsall, originally a merchant, has in addition to the Avon the Strand in Watertown and the Grand in Johnstown. He is an officer and director in many North Country concerns.

Linton is president of the Central New York Motion Picture Theatre Owners' Association and has served as treasurer of the state association for six years.

The Gralyn, Gouverneur, which recently passed to James and Harry Papayanakos of Watertown, will be completed according to the original plans of its builder and former owner, J. C. Carpenter. Carpenter had pretentious plans when he started the house late in 1919, but ran up against a financial problem. As a result, when the house was opened in January, 1920, the exterior lacked the stucco finish, the interior had but one coat of plaster, there was a false front at the sidewalk entrance, and a few drop lights formed the lighting system. The house remains in that condition today. The new owners, however, will complete the theatre.

Chasing a missing carload of steel, needed for reconstruction work at the Olympic, Watertown, representatives of Nate Robbins finally located the "lost" car in this city late last week, and the steel eventually reached Watertown by Saturday. The steel was shipped Aug. 17 on a rush order, the delay seriously inconveniencing the contractors. The Olympic, heretofore a picture house, is intended for vaudeville once the new stage is completed. The job will take another six weeks, it is said.

J. M. Shine of Gloversville, head of the Schine Amusement Co., operating four Oswego theatres, chopped the box office schedule at the Capitol there this week. Ten-cent matinees will prevail, while an

eight-cent reduction was made in the evening admission charge. The Capitol and the Strand, Oswego, will have the same program Sundays, the old prices prevailing for them. Sol Shaffer is the Schine representative in charge at the Capitol.

Fred Childs of Boston has been named as manager of the Carthage Opera House by the Carthage Opera House Co., which recently assumed control of that theatre. Road shows and films will be offered. The company had several offers to lease, but finally decided to operate the theatre itself.

Fully recovered from his serious illness and the attending nervous collapse, Edgar Weill returned to the managerial post at the Strand here Sunday. Weill is one of the most popular and energetic house managers in the city. E. O. Weinberg of Buffalo, who has been in charge of the Strand during Weill's illness, is slated to become manager of the new Troy house in the up-state Strand string.

The first issue of the new Hearst Syracuse Sunday paper, "The Syracuse American," on Sunday saw the local theatres, with only one exception, giving the new paper an equal break on advertising. Full half-page stage and screen layouts were used. The dramatic page carries Alan Dale's weekly stage article.

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A MOTHER I HAD**

BEST "MOTHER" BALLAD IN YEARS

BAD LITTLE BOYS

*AREN'T GOODY-GOOD
TO THE GOODY-GOOD*

LITTLE GIRLS

A REAL COMEDY SONG

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BUFFALO

By SIDNEY BURTON

Indifference and the weather lead-factors in last week's business. Shubert vaudeville at Criterion showed steady and substantial gate with nights going to capacity and matinees improved though still not up to mark. "Facts and Figures" well liked. House becoming popular with male contingent. Plugging for matinee business with special advertising. Shea's Court Street continues to turn in satisfactory gate with little effect from the opposition noticeable.

In legitimate, "Anna Christie," although widely heralded in advance and the recipient of most flattering notices drawn here in many months, failed to get its real measure of business. Show deserved capacity but even plugging on part of all newspaper reviewers failed to bring up attendance. Attitude of first night audience drew caustic fire from critics, most of crowd preferring to take much of the drama

THE LE RAYS at the GOLF CLUB

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as comedy and the balance sagging in late coughing and apparently failing to get the play. May Robson at Majestic in "Mother's Millions" did only fair business. Show opened in Toronto last week and is headed for the sticks. Has four weeks steady of one-night stands and plans to make the coast.

The Garden (Mutual burlesque) continues to pick up much to the surprise of every one concerned. First season house has gotten money in many moons.

The opening of the local Jewish theatrical season took place Sunday night with "An Eye For An Eye" by the Toronto Standard Theatre Co. as the attraction. Gross close to \$1,000, considered good for the opening. Company comprises twelve members and is said to compare favorably with any Yiddish stock company now playing in the country.

DULUTH

By JAMES WATTS

ORPHEUM—Vaudeville.
NEW GARRICK—"Kindred of the Dust." Film.
NEW LYRIC—"Grandma's Boy." Film.
LYCEUM—"Nice People." Film.

Duluth closed one of its biggest picture weeks in months. The

SYDNEY PRUSS

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Eternal Flame," with Norma Talmadge at the Garrick, and "Manslaughter," at the Lyceum, were the strongest attractions, with the former in the lead. Manager P. F. Schwie exploited the Talmadge picture in a remarkably clever manner with brilliant illumination, a prolog with local artists and other features. "Manslaughter" drew well without special exploitation except newspaper publicity.

Prof. D. E. Michaud, conductor of the Orpheum concert orchestra, is reorganizing the Duluth Philharmonic orchestra for its second year. A strong organization and business management has been effected and a series of 12 concerts will be given at a very low price. The aim of the orchestra is to promote good music rather than make money.

Charles Helmer, conductor of the New Garrick symphony orchestra, is arranging to offer a series of free Sunday afternoon symphony concerts at that playhouse. Part of their programs will be in the form of prologs for large photoplay productions with scenic effects and artistic stage settings. This will make the fourth season for these programs.

J. B. Clinton, of the Clinton-Meyers Co., owners of the Lyceum, is now in New York arranging for further bookings. All stage shows are meeting with fine support in Duluth, and it is believed that a fuller list of attractions should be booked.

"Grandma's Boy," Harold Lloyd's first five-reel comedy, is meeting with remarkable success.

NEW ORLEANS

By O. M. SAMUEL

TULANE—Mitzl in "Lady Billy."
CRESCENT—Vaudeville.
PALACE—Vaudeville.
STRAND—"Manslaughter" (film).
LIBERTY—"Hurricane's Gal" (film).

Ringling Bros. and Barnum Bailey Oct. 15-16.

De Wolf Hopper is at the Tulane next week.

The old Cadillac cafe is starting to use entertainers again. Among these at the Cadillac currently are Billy Stone, Babe Carrole and Bob Chamberlain.

Bee Palmer is not going to appear at the Oriental after all. The cafe has a revue this week.

Business picked up at the local theatres the latter part of last week, which helped the gross considerably. Returns in the southern one-nighters have not been so good, owing to the warm weather prevailing.

An unusually appreciative audience at the Orpheum Monday eve-

ning was demonstrative in bestowing approval for the slightest display of merit. An appealing show received unstinted acclaim almost throughout. Bobby Folsom, Jack Denny and their band were topping. Dolly Kay because of throat trouble did not appear, Margaret Ford being brought over from the Palace to fill the vacant space. Miss Folsom and Miss Kay follow the same jazzy trend and with Miss Felsom squeezing them dry it must have been quite a task for Miss Kay to follow her. The house was rather light.

Kinzo opened disclosing his familiar routine. The friendliness of the audience was apparent in his number, the Jap receiving more applause than is usually allotted. The fan and coin matter should follow the stick and ball juggling. The latter tempers the turn considerably.

Calts Bros. continue to use their audience opening. It retards their first few minutes. It did just that Monday causing them to work harder to retrieve, the boys were but moderately successful.

Bobby Folsom and her jazzists remained interminably, heaping the score with the unfailing tricks that ever sway the uninitiated. Just an average singer with confidence backed by an ordinary orchestra,

but the method was there and properly executed it made the fact a bit of proportions.

Shriner and Fitzsimmons remained a trifle long also. The newstand fare entertained royally for a time, but had served well its requirements several minutes before the tag. The member playing the elderly may suggest Al Lydell at various moments.

Oliver and Olp found favorable attention and might have done even better with the act's tempo scaled properly. The pace of the opening is shunted through not picking up correctly. The sketch fabric holds suspense and the essential heart interest.

Margaret Ford employed several numbers by Miss Folsom ahead, but suffered little thereby. Her experience, infection and resounding tones were esteemed highly, in fact the comparison was much in her favor.

Welly and Ten Eyck stood out clearly from the angle of artistry. Their pirate dance is an achievement. Endeavor of the sort is seldom encountered in vaudeville. They held the auditors rapt until the final curtain and indented the memory to such an extent as to efface everything else that had gone before.

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So-phie loves to spoon, morn-ing night and noon, I'll tell the world that she graves af-fec-tion. Ver-y, ver-y soon, There'll be a hon-ey-
REFRAIN
lone, Good-ness me but she is shy That's the rea-son why I go so far with So-phie on So-phie's so-fa, And So-phie goes so-
moon, Lit-tle So-phie will be mine But un-til that time Oh she's just a won-
far with me child Ev-ry time I look in to her eyes I'm dolt She's got those kind of eyes "Oh Moth-er, save your son's
der-ful She dis-plays a wick-ed pair of silk hose Each time I look at them "Oh Broth-er, burn your clothes! Oh I
know that she trusts me just like a broth-er She likes my com-pan-y. Last night she kissed me and I went right off my bean-o She closed her eyes and
imagined I was Val-en-tin-o Last night she sang a song en-ti-tled "Sus-sie's Mit-ten" The cat ran out in-
sch im bring-ing home a schick-sch moth-er! moth-er! your son's a mix-er, Take down the mat-
I go so far with So-phie on So-phie's so-fa and So-phie goes so far with me. I go me.

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BALTIMORE

By **ROBERT F. SISK**

LYRIC—Russian Grand Opera Company.
FORD'S—Julian Eltinge in "The Elusive Lady."
AUDITORIUM—"The Blushing Bride."
LYCEUM—"Getting Gertie's Garter" stock.
MARYLAND—Keith vaudeville.
ACADEMY—"Ritz Girls" unit.
PALACE—Burlesque, "Youthful Follies."
FOLLY—Mutual burlesque, "Follies and Scandals."
HIPPODROME—Loew vaudeville.
GARDEN—Pop vaudeville.
CENTURY—"Grandma's Boy."

MacDougal, formerly conductor of the orchestra in the Keith act.

SYDNEY PRUSS

"Aladdin's Jazzology," has been engaged as director of the Century theatre roof garden. MacDougal was formerly of the Century and Garden theatre orchestras.

This week the Hippodrome is celebrating its anniversary with a big vaudeville bill. Robert Wayne is at present manager of the house, which, although it is in a theatre district of its own, keeps a steady clientele. Recently "business has been nearly capacity each week.

The Academy got on its feet this week with "The Ritz Girls." Business was in pretty bad shape for the first three weeks, but it started off well Monday, partly due to the holiday, and also because the word was around that this show wouldn't be a break-in. The show should start the ball rolling here.

The ballyhoo devices employed last week were all put to shame when Joe Flynn, ahead of "The Blushing Bride," got in town. He ballyhooed that show so well it

opened well and is expected to go strong all week. Flynn distributed circulars in the Auditorium, where the show is playing, saying that a wedding ring was under a chair and that a brace of seats was the reward. He had a bedroom door, with No. 18 on it, and two pair of shoes outside, in front of the theatre, and during the week he got a local girl to dress as a bride and then he put her in an automobile and drove through the business section. At a busy corner the machine would ostensibly break down, the bride would dismount, and it was not until the car began driving away and the bride pulled an advertising curtain down that any one got an idea that the thing was faked.

The New theatre is ballyhooing "Broadway Rose" to the limit this week, after ballyhooing "Zenda" for two weeks previous. It has been a long time since this stuff has been pulled in Baltimore, but just now it seems productive of results.

The Russian Opera Co., sent out by S. Huruk, is in Baltimore this week at the Lyric, and is already enjoying the benefits of a big advance sale and excellent notices from the local papers. They were heralded by a lot of Sunday paper press stuff, and with their \$3 top succeeded in drawing a smart audience and their graduating scale had the effect of filling the usual bare holes in the balcony.

Two tapestries used in the second act of "The Elusive Lady," the Julian Eltinge show which is opening here this week, were stolen from the car in Union Station Sunday. They were valued at \$2,000, and the set for the second act, which is an interior, was built around them, according to Jacques Pierre, producer, and Mr. Eltinge.

PORTLAND, ORE.

HEILIG—"Take It from Me," musical comedy.
PICTURES—Rivoli, "Remembrance"; Blue Mouse, Charles Ray in "A Tailor Made Man"; Columbia, "Manslaughter"; Liberty, Mae Murray in "Broadway Rose"; Auditorium, "Bible Narratives."

Harry K. Evenson is celebrating

his 16th anniversary as director of the Pantages theatre orchestra.

"Three Wise Fools" at Heilig next week. The following week comes "Be Careful, Dearie," one of Morosco's coast productions.

Alexander, "the man who knows all," got a poor reception in Tacoma, where he expected to spend two weeks, and jumped into the Portland Pantages Monday as the headliner of the new Pan show.

Frank J. McGettigan, Orpheum manager, has set aside Monday morning of each week to try out amateur acts for Orpheum booking, in accordance with the circuit's new policy.

George Larkin, starring in Premium Pictures here, has a badly blackened eye and injured nose as a result of a realistic fight with Portland policemen, employed as

extras. One of the bluecoats took the staged fight at the Premium studios too seriously.

F. H. Burns, new Northwest exploitation man for Goldwyn, with headquarters in Seattle, has arrived in the territory from New York.

C. F. Werner has been employed to do local Pantages publicity by Manager J. A. Johnson. Louis Christ, assistant manager, who had been doing the press work, probably will take over publicity for the circuit, with headquarters at Minneapolis.

PHOTOGRAPHS

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PHILADELPHIA SHOWS

(Continued from page 16)

tically acclaimed by the critics, has been equally discouraging at the Lyric. It showed a little in its first week, but dropped with a thud last week, with little improvement in sight for the present week.

The Walnut, with "Up the Ladder," did excellent business, though the promise of Tuesday and Wednesday nights was not fulfilled. This show, which is in for three weeks, is showing surprising strength and looks to make money for both house and show.

"Spice of 1922" reached its lowest mark last week, but its three weeks' engagement was a success in all particulars, and especially gratifying in view of the other failures.

The uncertainty of the managers on the booking question is becoming more and more apparent this fall. There were no less than four switches made last week by the Shuberts and the Syndicate had one.

Early in the week the booking of "Captain Applejack," at the Garrick for the 9th, was cancelled, and

a new Sam Harris play, "Rain," was announced as substitute, making the third tryout at this house this year.

Next, the Shuberts announced "The Blushing Bride," due at the Lyric Oct. 9, out, and "Springtime of Youth," a new one, in. That lasted only a day, and at the last moment, as the theatrical pages of the dailies went to press, Raymond Hitchcock's new "Hitchy Koo" revue was announced in at the Shubert for the 10th, with "The Rose of Stamboul" switched to the Lyric.

The most recent change was the postponement of the opening of Shubert vaudeville from Oct. 9 until a week later.

The result of all this mix-up gives this city four openings next Monday (9th) and another on the 10th. The first four are "The Czarina" at the Broad, "The Demi-Virgin" at the Adelphi, "Rain" at the Garrick, and "The Rose of Stamboul" at the Lyric, with "Hitchy Koo" on the following night, evidently figuring to escape the competition. An opening on any other night than Monday is an unusual occurrence here.

Oct. 16 the Metropolitan opera house makes one of its infrequent entrances into the legit situation here with "The Beggar's Opera" in for two weeks. Harry Lauder will be at the Walnut that week. On

the 23d the latter house will have Walter Hampden and the Shubert will show "The Hotel Mouse" unless there is a change in that on account of short scheduled stay of "Hitchy Koo."

An interesting feature of the week is the billing of "Sally" as in for a "brief limited engagement." It's hardly figured this show can get away sooner than two months, but the emphasis on the short stay is something the wise ones can't figure.

Estimates of the Week
"Dulcy" (Broad, 4th week). Neat comedy would have made money for all concerned in two-week stay customary at this house, but it slumped badly and got only \$6,500, with prospects of lower still this week. "The Czarina" next week.

"Sally" (Forrest, 1st week). Gala opening, with no seats at box office week in advance, and big prices asked by speculators Monday night. Standing room, three or four deep, and much enthusiasm. This house, in fact, got cream of holiday influx. Glowing notices.

"Pomeroy's Past" (Garrick, 3d week). Clare Kummer's latest comedy has never got across here, although changes have been made in desperate effort to better show. Doubtful if it grazed \$5,000 last week. "Rain," new show, dated for this week.

"Up the Ladder" (Walnut, 2d week). Brady show has shown surprising strength and is now looked to be real money-maker in its three-week stay. Topped \$7,500 with very weak Wednesday matinee; Monday night of this week capacity, with indications that gross will climb higher.

"Marjolaine" (Lyric, 3d week). Despite fine notices and O. K. from New York, this dainty musical show has failed to catch on here. Did about \$6,000 last week. "Rose of Stamboul" in Monday.

Shubert is dark this week after "Paradise Alley" proved flop last week, with gross somewhere around \$5,000. "Hitchy Koo" in Monday.

CHICAGO SHOWS

(Continued from page 16)

which gave about an average patronage for this week and last. The Great Northern was dark for the week, and the George Arliss attraction of "The Green Goddess" opened Saturday night.

Estimates for last week:
"To the Ladies" (Cohan's Grand) (6th week). The dailies have picked up the story that Douglas Fairbanks' "Robin Hood" film is listed for this house for the middle of October. Helen Hayes getting extensive publicity, which may have helped business to pick up to an increase over last week of \$2,500. Did \$10,000.

"The Circle" (Selwyn) (2d week). At regular scale of \$3 top, show took jump of \$3,000 over previous week when the \$5 top price was in evidence with scalpers. Press work and advertising well handled. Finished strong to \$16,000.

"Cat and Canary" (Princess) (4th week). Slipped little to \$16,000. Mystery appeal finding ready attention from theatregoers. Standing its own, although only real mystery show in loop.

"The Dover Road" (Playhouse) (2d week). Additional lobby displays, which cost plenty, have helped business to mount over last

week's intake. Show well liked with Lester Bryant sharing in heavy for \$9,000 gross.

"The Goldfish" (Studebaker) (3d week). Had hands full in climbing to \$10,000, same pace it has been holding to. Questionable whether it will be able to withstand competition by staying in five-figure class.

"Just Married" (La Salle) (23d week). Takes second place for long runs of shows in town, but dropped to \$8,000. Has following all its own and getting out-of-town play.

"Bulldog Drummond" (Powers) (4th week). Will make way at end of this week for Allan Pollock in "A Bill of Divorcement." Went down a few hundred dollars with business topping \$11,800. Leaving next Saturday with new show opening Sunday.

"Lightnin'" (Blackstone) (56th week). Bill-Jones still getting juicy slice of business, even though it did

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INDIANAPOLIS

By VOLNEY B. FOWLER

Transformation of Loew's State, film theatre, to the Palace with a feature film and Keith family vaudeville policy last week gave Indianapolis four downtown vaudeville houses. Besides the Palace, there are Keith's, Lyric and the Shubert-Park. The Palace is the larger, with 3,000 seats. Herb Jennings, manager of Loew's State, will continue to run the Palace under the new combined Keith-Loew-local capital control, it was announced.

Charles M. Cooper, formerly half owner of the Gayety theatre building in East Washington street, acquired the one-fourth interest of

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Jean Pierce DuPre last week, leaving William N. Pickens holding the other quarter.

Burglars pried open the safe of the Princess, Laporte, Ind., Sunday night, Sept. 24, and escaped with \$1,000.

Downtown picture houses reported unsatisfactory business last week, while the Gertrude Hoffman unit at the Shubert-Park played to the best of the four weeks the Shubert house has been running.

ST. LOUIS

By JOHN ROSS

The old Imperial is to become an office building. Alterations almost complete. It was erected 35 years ago; then known as Hagen's opera house. It has played everything.

Art Smith, Empress, removed the ticket booth that stood in front of the lobby and put stern doors in its place. A window was cut in wall from private office to lobby. Result: a real box office, larger lobby and better appearance. With "Laughs and Ladies" business was poor last week. The critics ham-

pered it so bad that Wm. Friedlander came on and changed show completely. "Who's My Wife" act was thrown out. The knock helped the Rialto, around corner, which played to big houses, evenings only. Matinees at 25 cents and 10 cents for children fail to draw.

The Woodward Players, Garrick, did very good their first week. It is the only stock in St. Louis and there is no reason why they should not make money.

The Mid-West Production Co. will resume work on a serial, "The Eyes of Mystery," under direction of Leon De La Mothe. Work on the picture was halted when "Slim" Cole, the stunt man, was injured while doing a motorcycle stunt on a scenic-railway at Creve Coeur Lake last month.

E. J. Lynch is manager of Delmonte.

WASHINGTON, D. C.

By HARDIE MEAKIN

After many months of waiting a legitimate production comes to town. Miss Emma Dunn in "Her Happiness" opening at Garrick Monday, reviewed elsewhere in this issue.

"Oh, What a Girl!" Shubert unit, at Belasco. Business holding up at nights but matinees below par.

Picture houses: Rialto, "Slim Shoulders"; Columbia, "Manslaughter"; Palace, "Fast Mail"; Metropolitan, "Monte Cristo," second week.

Gayety—"Flaughts of 1923."

Cosmos—"The Sidewalks of New York"; Henry B. Toomer and Co. in "The Wife Saver"; Case and Mayne; Felix Bernard and Jack Duffy; The Five Petrovas; Dedrick and Devere.

The Howard, one of Washington's colored theatres (three now doing excellent business) has vaudeville and pictures between the advent of colored attractions.

Grace George, supported by Norman Trevor and Robert Warwick, appears in a new play, "To Love," by Paul Galsay, adapted from the French, at the Garrick next week.

The new picture house being built by Emanuel Stutz, former manager for Marcus Loew at the Columbia, in Washington's society district, Chevy Chase, is nearing completion.

ANDERSH

(Continued from page 18)

seeker of new meanings in earthly existence.

At first thought one would think war plays are passe, a thing not practically unproved in the American theatre, but the S. R. O. business at the Yiddish Art playhouse belied it. The audience was as enthusiastic as it was numerous and greeted the piece with loud acclaim. To them apparently the theme, locality and its timeliness becomes subsidiary to the histrionic portrayal.

The casting was excellently taken care of, besides the star, with Bertha Gersten, Lucy German, Binah Abramowitz, Gerson Rubin and Anna Appel, who delivered handily in their respective roles. Abef.

Jimmy Lyons joins George Choo's production "The Realm of Fantasy" this week, doing his soldier monolog as a scene, and working in the production itself. Lyons has been on the Loew circuit as a single for three seasons.

BILLS NEXT WEEK

(Continued from Page 23)
PANTAGES CIRCUIT

MINNEAPOLIS
Pantages (Sunday opening)
The Weldonas
Buddy Walker
Alex Bros & Evelyn
Hronson & Renie
Blackstone

WINNIPEG
Pantages
Lillian's Dogs
Farrell & Hatch
Tollman Rev
Great Maurice
Bennee & Baird
Little Pipifax

REGINA, CAN.
Pantages
(Same bill plays
Saskatoon 12-14)
2 Avollos
Henson & B. Sis
Joe Bernard Co
3 LeGros
DeMichele Bros
4 Ortons

EVERETT, WASH.
Pantages
(9-10)
(Same bill plays
Bellingham 11-12)
Daily Mack & D
Tuck & Claire
Kennedy & Rooney
Kirksmith Sis
Rigolette Bros

SPOKANE
Pantages
J & E Mitchell
Casley & Beasley 2
Susman & Sloan
Prospect & Merrill
Rising Generation

SEATTLE
Pantages
Selma Braatz
Pierri & King
Clifford Wayne 3
Kajiyama
Sidney S Styne
Kluting's Animals

VANCOUVER, B.C.
Pantages
Burt Shepherd
Fargo & Richards
Billy Kelly Co
Vokes & Don
The Lameys

TACOMA
Pantages
Kitamura Japs
Maybelle Phillips
Pardo & Archer
Abbott & White
Earl Fuller Band

SALT LAKE
Pantages
Gordon Wilde
Wells & King
Bob Willis
"Indoor Sports"
Lerner Sisters
"Artists in M'ture"

OGDEN, UTAH
Pantages
(12-14)
Three Belmonts

PORTLAND, ORE.
Pantages
Jean Valjean
Ross & Edwards
Florette & Joffris
Rives & Arnold
"Fate"
Larry Harkins Co

TRAVEL
(Open week)
Carson & Kane
Robinson & Pierce
Page Hack & M
Goetz & Duffy
George Lashay

SAN FRANCISCO
Pantages
(Sunday opening)
Juggling Nelson
Fela & Tennyson
Tyler & Crolius
Ross Wyse Co
"Stepping Some"

OAKLAND
Pantages
(Sunday opening)
Four Roses
Hudson & Jones
Davis & McCoy
"In Chinatown"
Robyn Adair Co

LOS ANGELES
Pantages
Wilfrid Dubois
Bellanger Sisters
Marion Claire
H. Downing Revue
Valentine Vox
Johnny Marvin

SAN DIEGO, CAL.
Savoy
Conn & Hart
Green & Dunbar
Samsted & Marion
Brower Trio
Monroe Salisbury
Four Bonnesettis

L/G BEACH, CAL.
Pantages
Page & Green
Fulton & Burt
Galliarini Sisters
Al J Jennings
Walter Weems

SALT LAKE
Pantages
Gordon Wilde
Wells & King
Bob Willis
"Indoor Sports"
Lerner Sisters
"Artists in M'ture"

OGDEN, UTAH
Pantages
(12-14)
Three Belmonts

DENVER
Pantages
Lytle & Emerson
Victoria & Dupree
Nancy Fair
Springtime Frivs
Ferry Conway Co

COLORADO SPRINGS
Pantages
(9-11)
(Same bill plays
Pueblo 12-14)

DALLAS, TEX.
Pantages
Gallietti's Monks
Creedon & Davis
Four Musketeers
Bob Hall
Donegan & Steger

FT. SMITH, ARK.
Pantages
Jack La Vier
Wright & Dietrich
Haverly & Mack
Henry's Sextet
(One to fill)

FT. WORTH, TEX.
Pantages
Blissett & Scott
Betty Washington
Harry Hayden Co
Johnny Coulon
Coley & Jaxon
The Tamoros

HOUSTON, TEX.
Pantages
The Herberts
Frank Ward
Frisco
Elizabeth Brice
Luster Bros

LITTLE ROCK
Pantages
Perez & Marguerite
Jack Lavier
Wright & Dietrich
Ned Norworth
Henry's Sextet
2d half
Gypsy Meredith
Mickey Sisters
B Folsom & Band

WICHITA, KAN.
Pantages
Larimer & Hudson
Daniels & Walters
Flin'g'n & Morrison
Billy Beard
"Rainbow's End"
2d half
Dufor Boys
Dainty Marie
Marion Weeks
Eight Blue Devils
(One to fill)

Col. W. S. Butterfield of the Michigan circuit was in New York last week.

"Last Rehearsal"
Homer Sisters
Fred Berens
Parish & Peru
Dams des Artistique
OMAHA, NEB.

KANSAS CITY
Pantages
Judson Cole
Milo Rhea Co
Britt Wood
"Love Nest"

OKLAHOMA CITY
Pantages
(Tulsa split)
1st half
Kay Hamlin & Kay
Doree's Operalogus
Karl Karcy
Col Fred Lindsay
(One to fill)

SAN ANTONIO
Pantages
Jack Hanley
Baxley & Porter
Dave Ferguson Co
Rita Gould
Princess Radjah

TULSA, OKLA.
Pantages
(Okla. City split)
1st half
Larimer & Hudson
Daniels & Walters
Flin'g'n & Morrison
Billy Beard
"Rainbow's End"
2d half
Dufor Boys
Dainty Marie
Marion Weeks
Eight Blue Devils
(One to fill)

WICHITA, KAN.
Pantages
Larimer & Hudson
Daniels & Walters
Flin'g'n & Morrison
Billy Beard
"Rainbow's End"
2d half
Dufor Boys
Dainty Marie
Marion Weeks
Eight Blue Devils
(One to fill)

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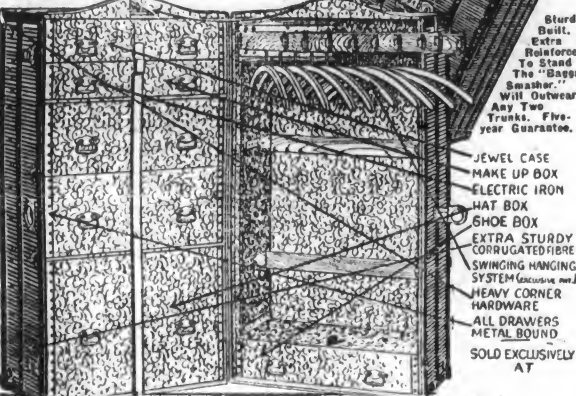
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Ryan Jack
Seiger Chas
Sells Fred
Stevens Dorothy
Stuart Wilma
Taft James
Tally Harry
Taylor Harry
Valare Vanica
Vavara Leon
Wellington Dave
Weyner Al
Wicks Jack
Wilder Addie
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Leonard Albert Mrs
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Moran William
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Madison Kitty
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McClurg Florence
Morrison Tom
Mairand Edythe
Murrell Mary
Muller & Anthony
Moore & Fields

Harris Bobbie

Murphy & Lachmar

Nanahine Bob
Newman W & L
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Palmer Fred J
Rand Meta
Rays Sylvester
Rene Frank
Rebuscel Paul
Rowland & Meehan
Ramonds Seola
Riding Davenporta
Stead Gyp
Stuart BerniceSilvers Edward P
Sherman Dorothy
Stanley George W
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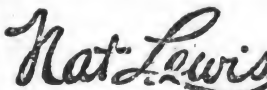
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CLEVELAND

By J. WILSON ROY

McLaughlin stock is doing good
business at the Metropolitan. This
week, "The Man Who Came Back,"
with Dorothy Shoemaker and Mal-
colm Fasset in leads. Next, "The
Fortune Hunter."No announcement has been made
of the opening of the new Keith
Palace, but this is expected to be
around the first of November.Shubert vaudeville unit this week
is headed by Nonette and Abe Rey-
nolds. The other items get by in
good shape.Souza and his band gave two con-
certs here last Saturday to a gross
of \$17,778.Good business is reported by Hip-
podrome. First run films and
vaudeville are offered. Feature with
seven acts.Burlesque.—New Empire, "The
Lid Lifters"; Star, "American Beau-
ties."Frank Finney's Revue at Colonial.
Splendid business.At the Ohio, Bide Dudley's "Gue
Dear." Next, Irene Bordoni in "The
French Doll." At the Hanna, "The
Hairy Ape." Next, Eddie Cantor in
"Make It Snappy."Keith's 105th street is getting
splendid support. Last week, "Miss
America," the prettiest girl in the
U. S. A., big draw. Lloyd Garrett
put over the act in great shape.

DENVER

By ALBERT W. STONE

Denver's annual fashion show,
which began last Thursday night,
played havoc with all theatrical
business, breaking up what prom-
ised to be one of the best weeks
of the fall.Empress, with ten-act bill, started
like a whirlwind. Capacity busi-
ness was handled Monday, Tuesday,
Wednesday and Thursday matinee.
The fashion show opened Thursday
night, however, and the thousands
who thronged the streets refused to
be lured to the box offices.Picture shows suffered more heavily
than the legitimate and vaude-
ville houses. "Manslaughter," at
the Riado, did the best business last
week, with "Nero," at the Isis, run-
ning it a close second. Only fair
receipts are reported by the other
screen houses.Edith Tallafiero, headliner at the
Orpheum, drew well, considering.
"East Is West," by the Wilkes play-
ers at the Denham, labored under
the general handicap.The advance sale for "Abraham
Lincoln," the John Drinkwater pro-
duction, indicates good business for
next week at the Broadway. It has
been well advertised and the press
notices have been given adequate
space. Business conditions in Den-
ver generally are looking up, and
there is considerable optimism
among managers for the coming
winter.

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"Big Jamboree" 9 Olympic Cincinnati 16 Gayety St. Louis.
"Bon Tons" 9 Empire Providence 16 Gayety Boston.
"Broadway Brevities" 9 Gayety Minneapolis 16 Gayety Milwaukee.
"Broadway Flappers" 9 Star & Garter Chicago 16 Englewood Chicago.
"Bubble Bubble" 9-11 Cohen's Newhall 12-14 Poughkeepsie 16 Casino Brooklyn.
"Chuckles of 1922" 9 Casino Brooklyn 16 Miner's Newark.
"Flanney Frank" 9 Empire Toledo 16 Lyric Dayton.
"Flashlights of 1923" 9 Gayety Pittsburgh 16 Colonial Cleveland.
"Follies of Day" 9 Gayety Omaha 16 Gayety Minneapolis.

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"Giggles" 9 Grand Worcester 16 Hurlig & Seamon's New York.
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"Hello Good Times" 9 Gayety Rochester 16-13 Colonial Utica.
"Hippity Hop" 9 Penn Circuit 16 Gayety Pittsburgh.
"Howe Sam" 9 Englewood Chicago 16 Gayety Detroit.
"Keep Smiling" 9 Hurlig & Seamon's New York 16 Empire Providence.
"Knick Knacks" 9 Gayety Detroit 16 Empire Toronto.
"Let's Go" 9 Gayety Kansas City 16 L. O.
"Maid of America" 9 Gayety Buffalo 16 Gayety Rochester.
"Marion Dave" 9 Gayety Milwaukee 16 Columbia Chicago.
"Mimic World" 9 L. O. 16 Gayety Omaha.
"Radio Girls" 9 Lyceum Scranton 16 Casino Philadelphia.
"Reeves At 8-9 Miner's Bronx New York 16-18 Cohen's Newburgh 19-21 Cohen's Poughkeepsie.
"Rockets" 9 Empire Brooklyn 16 Lyceum Scranton.
"Social Maids" 9 Miner's Newark 16 Orpheum Paterson.
"Step Lively Girls" 9 Gayety St. Louis 16 Gayety Kansas City.**BEAUMONT**NEW YORK
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"Temptations of 1922" 9 Gayety Montreal 16 Casino Boston.
"Town Scandals" 9 Orpheum Paterson 16 Majestic Jersey City.
"Watson Billy" 9 Casino Boston 16 Grand Worcester.
"Watson Sliding Billy" 9 Majestic Jersey City 16 Miner's Bronx New York.
"Williams Mollie" 9 Empire Toronto 16 Gayety Buffalo.
"Wine, Women and Song" 9 Casino Philadelphia 16 Palace Baltimore.
"Wonder Show" 9 Columbia New York 16 Empire Brooklyn.
"Youthful Follies" 9 Gayety Washington 16 Penn Circuit.**MUTUAL CIRCUIT**"Baby Bears" 9 Majestic Albany 16 Plaza Springfield.
"Band Box Revue" 9 Scenic Pawtucket 16 Olympic New York.
"Broadway Belles" 9 Star Brooklyn 16 Empire Hoboken.**RADIUM LUMINOUS PAINT**

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"Jazz Time Revue" 9 Band Box Cleveland 16 L. O.
"Laffin' Thru 1922" 9 Howard Boston 16 Scenic Pawtucket.
"Lid Lifters" 9 Garden Buffalo 16 L. O.
"Mischief Makers" 9 L. O. 16 Garden Buffalo.
"Monte Carlo Girls" 9 Family Rochester 16 Park Utica.
"Pace Makers" 9 Bijou Philadelphia 16 Folly Baltimore.
"Pell Mell" 9 L. O. 16 Bijou Philadelphia.
"Pepper Pot" 9 Majestic Wilkes-Barre 16 Bijou Philadelphia.
"Playmates" 9 Empire Hoboken 16 Gayety Brooklyn.
"Smiles and Kisses" 9 Gayety Brooklyn 16 Lyric Newark.
"Runaway Girls" 9 Lyceum Columbus 16 Family Rochester.
"White Pat" 9 Olympic New York 16 Star Brooklyn.

SMARTEST FRENCH SHOES

For On and Off Stage.

45th St. **Jacks** At
West No. 154
Opp. Lyceum Theatre, bet. Broadway and 6th Ave.
Sponsors of Short Vamp Shoes**THEATRICAL CUTS**THE STANDARD ENGRAVING CO. Inc.
223 W. 39 St. NEW YORK**DES MOINES**
By DON CLARK

A Des Moines syndicate is arranging to take over and complete the Alhambra theatre building, work on which was stopped at the fourth floor two years ago by the failure of the Commonwealth Mortgage Co., which was financing the structure. The building is situated on Grand avenue, near Sixth, next door to the Des Moines theatre. It was planned for a vaudeville and picture house, and it is understood was to have been leased by Loew's. Scott Rawson, president of the Central Trust Co., is one of the business men interested in the new company to complete the structure. The building itself will be 12 stories high. The theatre will have a seating capacity of 2,000 and will be equipped with a large stage. Vorsae, Kraetsch & Kraetsch are the architects.

Des Moines has no small time vaudeville house this season, the Empress, which played vaudeville last season, now being the Orpheum. The majestic, which formerly played vaudeville and pictures, is this season playing pictures and musical tabs.

The New Iowa, Elbert & Getchell's legitimate house, which housed the Orpheum last season, is opening this week with "Bluebeard's Eighth Wife" and "Neil O'Brien Minstrels."

"Rollo's Wild Oat" in stock at Princess.

PICTURES—"Prisoner of Zenda" at Des Moines; "Fool There Was" at Garden; "Manslaughter" at Strand.

DETROIT

By JACOB SMITH

GARRICK—Nora Bayes in "Queen of Hearts," new musical play.

MAJESTIC—Woodward Players in "Johnny Get Your Gun."

SHUBERT-MICHIGAN—Bonstelle stock in "The Enchanted Cottage," new play by Sir Arthur Pinero. Opening week of permanent engagement of Bonstelle Co. Last season this house played Shubert road shows.

SHUBERT-DETROIT—"Midnight Revels" unit.

ORCHESTRA HALL—Sousa and his Band; two concerts Sunday.

GAYETY—Mollie Williams burlesque.

PALACE—Pop vaudeville; "Around the Map," Arthur Terry, Sperry and Ray, McGreevey and Jeffries, Les Valadons, Wade and Wilson, Gruet, Kramer and Gruet.

COLUMBIA—Pop vaudeville; Billy Van Allen and Co., Douglas Flint and Co., Ethel Vaughn, Bento Brothers, Australian La Merta, Bud Boyd, Sullivan and Mack, Sheldon and Wheaton.

MILES—Pop vaudeville; "Fashion Plate Minstrels," Kelso Brothers and Ed Quigley, Roberts and Boyne, Wood and White, Will Morris.

ORPHEUM—"Some Wild Oats," film, 15th week in Detroit. C. H. Miles planning to put in musical show starting middle of October.

ADAMS—Second week, "The Storm." Next, "Manslaughter."

BROADWAY-STRAND—Second week of "The Man Who Played God." Next, "Broadway Rose."

CAPITOL—"Kindred of the Dust." Next, "Lorna Doone."

MADISON—"Burning Sands." Next, Houdini in person.

FOX-WASHINGTON—"Orphans of Storm," indefinite run. Next, "Nero," to be followed by "Grandma's Boy," indefinite.

SYDNEY PRUSS

SAY IT WITH FLOWERS!

MASUR FLORIST

256 FULTON ST., BROOKLYN

HOPING TO SEE YOU SOON

Beautiful 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. Fee reasonable.

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LOS ANGELES**STUDIOS****RIGHT NOW IS THE TIME TO GET THE MOST VALUE FOR YOUR MONEY IN STAGE SETTINGS. ATTRACTIVE SETS AT ATTRACTIVE PRICE. SETS TO RENT AS USUAL.**225 W. 46th ST. BRYANT 9148
NEXT N. Y. A.**BEAUMONT**NEW YORK
CHICAGO
LOS ANGELES**STUDIOS**

NEWS OF THE DAILIES

The following is a published list of assessments for Broadway theatres for 1923:

Comedy	\$150,000
Miller	520,000
Cohan	2,700,000
Hudson	590,000
Belasco	570,000
Lyceum	560,000
Palace	1,300,000
Curt	420,000
Columbia	1,250,000
Vanderbilt	440,000
Belmont	210,000
Forty-ninth Street	420,000
Playhouse	480,000
Carnegie Hall	150,000
Punch and Judy	1,750,000
Cohan & Harris	335,000
Eltinge	570,000
Harris	430,000
Liberty	535,000
American	880,000
New Amsterdam	1,120,000
Lyric	720,000
Republic	545,000
Rialto	2,070,000
Selwyn	270,000
Little Theatre	250,000
Forty-fourth Street	920,000
Booth & Shubert	1,020,000
Broadhurst	435,000
Air	1,225,000
Gaiety	1,570,000
Fulton	450,000
Winter Garden	925,000
Wilder	1,500,000
Capitol	2,530,000

Longacre	410,000
Central	375,000
Rivoli	1,370,000
Strand	2,950,000
Morocco	400,000
Blju	310,000
Park	710,000
Plymouth	350,000
Century	2,000,000
Klaw	385,000
Rita	490,000
Ambassador	575,000
Al Jolson's	1,400,000
Loew's	4,200,000
National	510,000
Music Box	610,000
Lincoln Square	1,100,000
Times-Apollo	1,450,000
Earl Carroll's	825,000
Forty-ninth Street	270,000
Metropolitan Opera House	3,800,000
Maxine Elliott	450,000

Arthur Hammerstein announced that "Duffy Dill," starring Frank Tinney, will close at the Apollo, New York, Oct. 21, and open in Pittsburgh Oct. 23. He also announced he had extended his contract with Tinney to eight years, and plans to present him in a new musical comedy each year to be presented in New York for a brief season and then on the road.

J. J. Shubert is being sued by Mr. and Mrs. Hugh Arthur for \$5,000 for injuries received in an automobile

WILLIE AND EUGENE HOWARD OSWALD

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT Winter Garden, New York, Indefinite

CHARLES

"CRY BABY"

Johnson and Godfrey

Formerly Johnson and Dean.

The Black Caruso.

PANTOMIMIC FISHING NOVELTY

Direction: HARRY J. FITZGERALD

I REPEAT:
FOR A
COMEDY
LOOK!

"UNDER A CRAZY
QUILT"

I REPEAT:
FOR A
NOVELTY
LOOK!

JAMES KYRLE MacCURDY
Assisted by PEARL GRAY and Co.

IN THE HILARIOUS COMEDY RIOT

"STINGY"

Third Successful Season

accident on Sept. 3 near Fairfield, Conn., at 1:30 a. m. They allege that Shubert's chauffeur was intoxicated when his car collided with theirs.

Louis F. Werba will start rehearsals on the new comedy, "Baron Was Right," by Philip Bartholomae, Oct. 9. The show will open out of town early in November. He will produce "Adrienne," a musical comedy, around Christmas.

Mrs. Grace Freeman, actress, has filed suit for divorce against Winfield Scott Freeman in Chicago. She charges desertion.

Sam H. Harris will produce "Rain," by John Colton and Clemence Randolph, in Philadelphia, Oct. 9. Jeanne Eagels will have the leading role. The play is being staged by John D. Williams.

James Kirkwood, picture star, will have the title role in "The Fool"

THE LERAYS

"At the Golf Club"

Direction, JOHN H. BILLSBURY

Instead of Gilbert Emery, as first announced, Kirkwood was last seen on the legitimate stage with Henry Miller and Margaret Anglin in "The Great Divide."

"Hunky Dory" will close at the Klaw, New York, Oct. 7. A Canadian tour will follow.

The New York dailies Tuesday morning carried a page one spread that Mrs. Oscar Hammerstein was broke and homeless.

Isadora Duncan and her husband, Serge Yessenin, were admitted to

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT

WINTER GARDE at 45th St. Eves. 8:30, Mats. 2:30, Thurs. Sat. 2:30.

THE PASSING SHOW OF 1922

PRESENTING

WILLIE and EUGENE HOWARD

-GREATEST MUSICAL HIT OF AGES-

"BLOSSOM TIME"

Second Triumphant Year

ORIGINAL CAST THEATRE

AT JOLSON'S 59th ST. at 7th Ave.

Eves. 8:30, Mats. Wed. & Sat. 2:30.

EXTRA MATINEE (THURS.) COLUMBUS DAY

49th St. Then, W. of B'way, Eves. 8:30.

Mats. Wed. & Sat. at 2:30.

SUPER MYSTERY PLAY

WHISPERING WIRES

A new play by KATE L. McLAURIN

(based on the Saturday Evening Post story by HENRY LEVERAGE)

WITH A BRILLIANT CAST

EXTRA MATINEE (THURS.) COLUMBUS DAY

MAXINE ELLIOTT'S THEATRE, 30th

Eves. 8:30, MATINEE SATURDAY.

'FOOLS ERRANT'

By LOUIS EVAN SHIPMAN

Special Cast includes:

CYRIL KEIGHTLEY ALEXANDRA CARLISLE

LUCILE WATSON VINCENT SERRANO

WILLIAM ROSELLE ROBERT CUMMINGS

HOLIDAY MAT. (THURS.) COLUMBUS DAY

NATIONAL Theat., 41st, W. of B'way

PHONE BRYANT 1564

CAT AND THE CANARY

-Matinee Wednesday and Saturday-

EXTRA MATINEE (THURS.) COLUMBUS DAY

SHUBERT Theatre, 4th, W. of B'way

Eves. 8:30, Mats. Sat. 2:30

Greenwich Village Follies

Fourth Annual Production

HOLIDAY MAT. (THURS.) COLUMBUS DAY

AMBASSADOR Theat., 49th St. near

B'way, Eves. 8:30, Mats. Wed. & Sat. 2:30

The International Musical Success

THE LADY IN ERMINE

With WILDA BENNETT

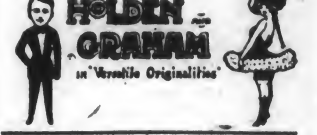
and a Pre-eminent Cast

EXTRA MATINEE (THURS.) COLUMBUS DAY



WOODSIDE KENNELS
WOODSIDE L. I.

John Keefe
With FRANK CRAVEN'S New Play:
"SPITE CORNER"
Management JOHN GOLDEN



Henrietta and Warriner
"The Popular American Singing Duo"
IN

"A Tabloid Concert"



MIKE—ANDY
NAIO and RIZZO

Presents

A MUSICAL BREEZE

Direction JESS FREEMAN

this country after two hours at Ellis Island before a special board of inquiry. They were detained by a special order of the Department of Justice Monday.

"The Wheel of Life," with Elsie Ferguson, produced by Marc Klaw, will open Nov. 27 in New York.

Sol Seinfeld, one of the proprietors of the Strand, Pittsburgh, is being held on an order by the coroner's jury for manslaughter. Sept. 22 the foyer of the theatre caved in, killing one child and injuring many others.

Pearl White's apartment was robbed of \$25,000 worth of jewels Oct. 3, while she was on a Long Island location. The door to the apartment was jimmied while her housekeeper was shopping.

MARION DAVIES
CRITERION WHEN
KNIGHTHOOD
WAS IN FLOWER

LYRIC THEATRE, West 42d St.

Twice Daily, 2:30 and 8:30

WILLIAM FOX Presents

"A LITTLE CHILD SHALL LEAD THEM"

-A Vivid and Dramatic Photoplay-

MARK STRAND

B'way & 47th St.

"A National Institution" - B'way at 47 St.

Direction: Joseph Plunkett

RICHARD BARTHELMESS

in "THE BOND BOY"

STRAND SYMPHONY ORCHESTRA

CARL RIDGWAY, Conductor

PARK MUSIC HALL

Columbus Circle, B'way, 59th St., Col. 9590

BURLESQUES

- MIDNIGHT SHOW -

EVERY THURSDAY AT 11:30 P. M.

NEW YORK THEATRES

SAM H. HARRIS Attractions

SAM HARRIS W. 42d St. Eves. 8:15.

H. Mats. Wed. & Sat. 2:15.

WILLIAM ANTHONY MCGUIRE'S

NEW COMEDY

IT'S A BOY

"LAUGHTER PLENTIFUL."—Telegram.

West 48th St. Eves. 8:15.

Mats. Wed. & Sat. at 2:15.

CORT

WALLACE EDDINGER and MARY NASH

in "CAPTAIN APPLEJACK"

REPUBLIC 42d St. W. of B'way.

EVENINGS at 8:30.

Mats. Wednesday and Saturday, 2:30

ANNE NICHOLS' New Comedy

"ABIE'S IRISH ROSE"

With an All-Star Cast

GAIETY B'way & 48th St. Eves. 8:30.

Mats. Wed. & Sat. 2:30.

CHARLES DILLINGHAM Presents

LOYALTIES

By JOHN GALSWORDY

"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Eves. 8:30.

Mats. Wed. & Sat. 2:30.

JOHN GOLDEN Presents

MADGE KENNEDY in

"SPITE CORNER"

A NEW COMEDY BY FRANK CRAVEN

EARL CARROLL Theatre, 7th Ave.

at Fifth Street

Eves. 8:30, Mats. Thurs. & Sat. 2:30.

The GINGHAM GIRL

A SMART, DAINTY MUSICAL COMEDY

with

CAPT OF UNUSUAL EXCELLENCE.

Including a CHARMING GROUP OF

DANCING BEAUTIES

GLOBE POPULAR MATINEE TODAY

ALSO WEDNESDAY & SATURDAY

GEORGE WHITE'S SCANDALS

1922

PAUL WHITEMAN AND HIS PALAIS

RARE COLLECTION OF NEW BEAUTIES

Knickerbocker THEATRE, 38th St.

A Real Blueblood Among Shows.—Tribune.

A. L. BERLANGER'S PRODUCTION.

The YANKEE PRINCESS

LIBERTY West 40th St. Eves. 8:30.

Mats. Wed. and Sat. 2:30.

The Smashing Musical Comedy Hit

MOLLY DARLING

"A REAL CHARMER."—Charles Darn-ton, Eve. World.

HENRY MILLER'S THEATRE, 124 W. 43d St.

Eves. 8:20. Mats. Thurs. & Sat. 2:20.

INA CLAIRE

AND CO., Including BRUCE McRAE in

ARTHUR RICHMAN'S New Comedy.

The Awful Truth

BELASCO West 44th St. Eves. 8:30.

Mats. Thurs. & Sat. 2:30.

DAVID BELASCO Presents

LENORE ULRIC

as **KIKI**

A New Character Study by ANDRE PICARD.

LYCEUM West 45th St. Eves. 8:30.

Mats. Thurs. and Sat. 2:30.

DAVID BELASCO Presents

FRANCES STARR

in "SHORE LEAVE"

VANDERBILT W. 48th St. Eves. 8:30.

Mats. Wed. & Sat. 2:30

STEWART and FRENCH Present

The TORCH BEARERS

"SCREAMINGLY FUNNY."—Post.

SELWYN THEATRE, W. 42d St.

BARNEY BERNARD and ALEXANDER CARR in

a new comedy

"PARTNERS AGAIN"

By Montague Glass & Jules Eckert Goodman.

Prices: Eves. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street

Eves. 8:15. POPULAR MATINEE

WEDNESDAY. Reg. Matinee SAT.

A National Institution

Ziegfeld FOLLIES

TIMES SQUARE Evenings

at 8:30

MATS. THURS. & SAT. 2:30.

THE BIG COMEDY SUCCESS

"THE EXCITERS"

ALLAN DINEHART and

TALLULAH BANKHEAD

MOROSCO THEATRE West 45th St. Eves. 8:30

Mats. Wed. & Sat. 2:30

"AN ABSOLUTELY RARE HIT."—Alan Dale.

WAGENHALS and KEMPER Present

WHY MEN LEAVE HOME

AVERY HOPWOOD

MAN WHO PLAYED GOD

Distinctive Productions feature with George Arliss. Made from the play by John Robert Goodman founded on a story by Gouverneur Morris. Released by United Artists. Direction by Harmon Wright.

Ed Arliss.....Ann Forrest
Marjory Blaine.....Ivan Simpson
Philip Stevens.....Edward Earle
Mildred Ardren.....Edna Shannon
A little girl.....Miriam Battista
A little boy.....Mickey Bennett
A young woman.....Mary Astor
A young man.....Pierre Gendron
An old woman.....Margaret Seddon
An old man.....J. B. Walsh

"The Man Who Played God" repeats the fine impression of "Disraeli," done under the same auspices and with the same star. It is first of all a thoroughly interesting picture and story and it is played in splendid style. The production element is 100 per cent, and finally the picture is eminently wholesome in material and purpose.

There is some pretty profound philosophy in this story by Gouverneur Morris, one of the best writers and thinkers in the American short-story field. The story makes the average screen recital seem cheap by comparison. It has dignified and something of the same high aim as "The Miracle Man." Not that it is "preachy," for it is not. It's a thoroughly absorbing human story told in strong dramatic terms and if it has a moral the precept is neatly concealed. Certainly it isn't forced on the audience. The one mischance in the screen version is its tendency to drift into saccharine sentiment, particularly in the scenes with the kids. The sympathy stuff is laid on here pretty thick. But that's a small detail compared to many excellences.

In the film the preliminaries are a trifle tiresome. It takes a long time and much effort to get to the point. The preliminaries are over-elaborated in their painstaking "planting." John Arden is an eminent musician who is made deaf by an explosion when anarchists try to assassinate a European king at a command concert. He is devoted to his young wife and she to him, but the affliction which has wrecked his career makes him moody and capricious. He studies lip reading and becomes so expert that he can "read" conversation between persons at a great distance by observing them through field glasses.

Melancholy drives him to the verge of suicide, but he finds a new interest in life by studying the sorrows of his fellow men and helping to cure them. Seated in the window of his apartment, he can follow the conversations of people seated in the park across the street. He learns that a young husband is dying because he cannot afford to go to the country to regain his health. An old couple are crushed by hardships in the great city. He finances the young husband's cure and secures a home in the country for the old pair, losing his own sufferings in aiding others.

Meanwhile an ex-flame of his wife's has renewed his suit, arguing that she is wasting her life on a broken man. Arden learns of this situation, as he has learned the other affairs, by lip reading through his field glasses. He sees his wife put the lover's advances aside, declaring that she is bound by duty. Arden resolves to give the wife her freedom, not knowing that she really loves him. He goes to church to perform an obligation and while there becomes giddy and falls. The shock of the fall miraculously restores his hearing and brings the happy ending.

The settings of wealth are exceptionally good and a striking atmosphere of reality surrounds the whole production, to which the flawless acting of Mr. Arliss contributes much. *Rush.*

TRIFLING WOMEN PROLOG

Zareba, a product of the Orient, with supernatural powers, meeting with great success in her assumed role of sorceress, succumbs to her vanity, and at the apex of her triumph pays with her life to learn for her sins.

Zareba.....Baroness Norika Rouskaya
Leon de Severac, the novelist.....Pomery Cannon
Jacqueline, his daughter.....Barbara La Marr
Henri.....Ramon Navarro
Zareba, the fortune teller.....Barbara La Marr
Baron Francois de Maupin.....Edward Connelly
Ivan, his son.....Ramon Navarro
The Marquis Ferroni.....Lewis Stone
Pere Alphonse Bldondeau, innkeeper.....Hughie Mack
Col. Roybet.....Henne Pouyet
Achmet.....John George
Caesar.....Jesse Weldon
Hasson.....Hyman Rimusky
Hattim-Tal.....Joe Martin

The try of Metro to put over "Trifling Women" as a special at the Astor, New York, at \$1.50 top, doesn't look feasible. The reason is that the picture doesn't approach the special class. Other than the Rex Ingram name attached, it will be fortunate to command attention as a regular Metro release. The title may mean something to the box office. It's a good title, much better than the film, now running in two parts and to short time for a special.

The main defect is that you are always looking for something to happen that doesn't. It's the story of a vamp, which doesn't back up the plural of the women in its name. The same vamping tale has been told before in many different ways. Here the main thought, however, interest is that the vamping one has a father and his son in tow, while the

friend of the family marries her after all, and after the father had been killed by a poisonous drink he had prepared for the friend.

Mr. Ingram wrote and directed the story, the program says. He did this picture some years ago for Universal, under the title of "Black Orchids." The U's production, as usual then, was a cheap one, likely under \$20,000, and its circulation meant nothing in those days to the picture business of now. The Metro production looks like \$250,000 or more. Mr. Ingram thought well enough of it, however, to reproduce the tale under another title and on a more elaborate scale. But it's not a picture to follow "The Prisoner of Zenda."

The film strings out like a book story, closely followed. Its big moment is at the finish, following a duel where the friend, Marquis Ferroni (Lewis Stone) was mortally wounded by the son, Ivan de Maupin (Ramon Navarro). The duel was watched by Zareba, the vamp (Barbara La Marr), a professional crystal gazer and wife of the marquis. Upon the doctor's informing the marquis he was finished, the marquis said he would live despite them until sundown, and he did. The ending of this series of events (it's a cut-back tale within a related story) brings the three together in a citadel where the husband throws his wife into a dungeon and, after killing the son, throws him in with her. He had been doing quite well for a mortally wounded man. After dispatching the couple, he gracefully died himself. This finale is not unlike the intrigue of Corelli's "Vendetta," and another scene in the picture suggested the Baron Chevalier of the late Richard Mansfield. This was the Marquis de Maupin as played by Edward Connelly. Mr. Connelly exaggerated the infirmities of the marquis until he was tottering. But the marquis died, at the dining table, remaining there staring after all of the guests had de-

parted. The scene was set in an attractive Parisian wine cellar.

A snatch of the war here and there is lightly brought in through the son going to Flanders. It is not prominent nor effective.

The picture looks to have been made abroad. Its chief feature is a trained chimpanzee. The animal had an eerie appearance as it frequently came into the scenes but did nothing sensational. A comedy bit was a cat always on the edge of a glass aquarium attempting to snare the gold fish within.

Other than Mr. Stone's playing there is nothing striking in the film's acting. Mr. Stone, when getting to the meat of his part, did stalwart playing. The vamp role presented no finer acting opportunities than the usual vampish roles, while Mr. Navarro's part could also have been assumed by almost any juvenile of pictures.

The detail appears to be splendid, the direction makes no decided calls for action but lopes along nicely until reaching the duel, that was not brilliantly staged.

Sympathy will go out to Ivan, sympathy because he fell for a vamp and that he was killed for her, through his innocence, but he would have been a stronger character here if he had been Ivan the Terrible instead of Ivan the Sap.

The greatest difficulty this picture must overcome is the title, "Trifling Women," as the title is too big and encompasses too much for this film to stand up under it. *Sime.*

FACE TO FACE

Mystery story produced by Playgoers. Marguerite Marsh and Cecil Alderson featured. Main title does not give director or author. At the New York Sept. 29.

Picture was done at the New York as half a double bill. When new pictures come out in this way one looks for inferior quality, but "Face

to Face" is somewhat of a surprise. The film has several good points. It is shrewdly constructed to mislead the spectator's imagination and then straighten out a mystery tangle in an altogether unexpected way. The effect in the picture is a minor one.

There is no reason in the world for making the feminine Sherlock Holmes an 18-year-old schoolgirl. It is all very well by way of novelty to have the mystery solved by a woman, but when the naive young thing of this story makes brilliant deductions, although it has been laboriously established that she is an inexperienced child, one rather revolts from the argument. She might just as well have been made a clever woman of the world, and then the story would have been plausible.

The direction slips in one particular. Fussy attention to small details makes one rather impatient. There was no ground for the endless footage to make it plain that the three men in the house were going to bed. Each in turn was shown in the elaborate process of undressing. It must have taken up more than 100 feet. A mere suggestion was all that was required. This is only one of many such passages. The director was over-anxious to get his point set, so he planted it three or four times to make sure. This robs the picture of briskness and direct narrative.

Old man Hartley's business is on the brink of ruin when his son John brings word that he has negotiated a loan from the bank. Things are more encouraging until Martin, Hartley's brother-in-law, shows that in spite of the loan the crash is unavoidable. Everybody goes to bed except the old man, who prowls about nervously. A young ne'er-do-well, an amateur in crime, enters the house bent on robbery. In the dark a pistol shot flashes and Martin finds the old man dead.

The young burglar is arrested. Meanwhile the daughter is summoned from school. She brings her

chum, Helen (Miss Marsh), home with her. The burglar, a bewildered young drug addict, persists that although he fired a shot it was not at the old man. Helen believes him and goes sleuthing. When the accused is put on trial she appears in court and makes astonishing statements on the witness stand. She has discovered by close search that the young accused entered the house through a bathroom window. Starting for the bathroom door in the dim light he faced his own image in the door mirror and nervously fired. Helen brings the door into court to show the bullet hole.

Then who did fire the shot? All this time suspicion has been directed toward Martin, the brother-in-law. But he is able to show by a letter that the old man had committed suicide rather than face business ruin. With his quick solution of the mystery a brief passage suffices to indicate the marriage of Helen and John Hartley. The merits of the picture overbalance the demerits. Altogether it is as good as most of the like subjects trumpeted with a lot more exploitation. *Rush.*

It transpires that the Fabians have had control of the Goodwin, Newark, N. J., since August. This came out as a rumor some time ago, but was at once denied. So far the Fabians have not made any announcement of the transfer of the house from Jans to them. This leaves only three downtown picture houses not in their control, the Terminal (Fox), Newark (Adams Bros.) and Strand (Center Amusement people).

Jack Norton, the English comedian, arrived in New York late last week after several months in Berlin, where he did some film work for the Carroll and Players' companies.

WILL NIGH Does It Again!

The first man to see Nigh's latest sensation wired:

"Notoriety" is the biggest yet. Didn't think it was possible to pack so much action in one picture. Don't know how he did it, but Will Nigh has made the greatest box-office seller I ever laid eyes on."

SAM GRAND

Federated Film Exchange of New England

"NOTORIETY"

A TREMENDOUS EIGHT-REEL SOCIETY DRAMA BRILLIANTLY STAGED AND SUPERBLY CAST BY THE INDUSTRY'S LEADING INDEPENDENT DIRECTOR, WILL NIGH

THE CAST:

MAURINE POWERS
ROD LA ROCQUE
RICHARD TRAVERS
MONA LISA
JOHN GOLDSWORTHY

MARY ALDEN
GEORGE HACKATHORNE
J. BARNEY SHERRY
ANDERS RANDOLF
IDA WATERMAN

Produced and Independently Distributed by

L. LAWRENCE WEBER and BOBBY NORTH
1600 BROADWAY
NEW YORK CITY

Foreign Rights Controlled by
APOLLO TRADING CORP., 1600 BROADWAY, N. Y. CITY

ON THE HIGH SEAS

Irving Willat production, presented by Adolph Zukor (Paramount-Famous Players). Starring Dorothy Dalton and Jack Holt. Story by Edward Sheldon. Scenario by E. Magnus Ingleton. At the New York Rialto week of Oct. 1. Leone Devereux.....Dorothy Dalton
Jim.....Jack Holt
Polack.....Mitchell Lewis
Alice.....Alice Knowland
Emmy.....Vernon Tremain
Maid.....James Gordon
Lieut. Gray, U. S. N.....Otto Brower
John Devereux.....Walter Har-
Diane Devereux.....William Boyd
Harold Van Allen.....Michael Dark

Dorothy Dalton has another deep-sea romance, only this time they give it a comedy twist and lend to the feminine lead the prestige of a screen notable of considerable weight in Jack Holt. The two players receive equal prominence in the billing and the double star names ought to bring returns. The picture is one of the best of the marine romance series, principally because it doesn't take itself too seriously. The light touch helps on Broadway, but one wonders what effect it will have in the neighborhood houses, where they take their thrills straight.

The idea of an adventure romance with loads of shipwrecks and some astonishing effects, including the thrilling sinking of a big liner at night (probably done with a model in the tank, but presenting a wonderful illusion) and turning off into a comedy chase and a surprise wedding has a vast deal to recommend it.

The melodrama is top-notch stuff, and there is an abundance of it. There are some fine marine scenes of a majestic liner plowing through the sea—the real thing. The actual shots are so cleverly merged into the studio counterfeits that an expert can't tell one from the other, and the illusion is complete. The same is true of certain passages dealing with the adventures of the shipwrecked sailors and their girl companion, when they take possession of a two-masted schooner crew of which has died off with plague. One episode is the rescue of the trio of characters from this vessel by a warship, which sinks the schooner as a derelict. The warship stands off and blows the little craft up with her guns, and one is convinced the performance is reality.

The picture has plenty of high-power kick in its development. Leone, pampered daughter of wealth, is returning on a liner from the Orient to wed a sappy individual picked out by her father. Fire starts in the ship's hold (some capital fire effects here). Leone is left behind in the panic, but is rescued by Jim (Holt) and the Polack (Mitchell Lewis), two stokers. They drift for days until they come across a deserted schooner, with all hands dead from plague. The Polack gets drunk and assaults Leone, but she is rescued by Jim (spirited fight here). A storm comes up and the Polack is killed by a toppling mast. The schooner is sinking when an American warship sights her distress flares and they are saved.

Back home on the warship, and plans go forward for Leone's wedding. Jim has been lost in the shuffle of the arrival. As Leone is on her way to the church for the wedding she is abducted by Jim (an interesting auto chase here), who carries her to a fine mansion where another wedding party is assembled. It turns out that Jim is a person of wealth and was playing stoker on the liner for a lark. Wedding bells, the sappy bridegroom waiting at the church for a finale laugh. Rush.

THE LONG CHANCE

Universal feature presented without an individual star but a strong cast, including Marjorie Daw, Henry B. Walthall and Ralph Graves. A Peter B. Kyne story, directed by Jack Conway. Five reels. T. Morgan Carey.....Boyd Irwin
Harley P. Hennage.....Henry B. Walthall
Bob McIlwain.....Ralph Graves
Donna Corbierly.....Marjorie Daw
Borax O'Rourke.....Jack Curtis

Corking western without any wild riding stuff. Just a straightforward story that runs along rather speedily from the beginning until almost the end, but when it finishes there are several loose ends that have not been cleared up. The picture, however, has good entertainment value, and for the bigger daily-change houses is strong enough to top a double feature bill anywhere. The cast has names that will draw 'em in, and the picture will please.

The story is told in the form of a prolog, and the real action takes place 20 years later. It gives Miss Daw a chance to play a double role, that of mother and daughter. Henry B. Walthall is the gambler of the small mining town on the edge of the desert. He is in love with the mother of the heroine in the prolog, and when her husband falls victim to the desert in the search for gold he protects the mother and watches the rearing of the daughter. At the mother's death he promises to watch over the girl, and in the end he finally gives up his life in the battle to assure her happiness.

Walthall gives a sterling performance, and Miss Daw and Ralph Graves ably support him.

The direction by Jack Conway was ably handled, there being some slight comedy touches that were evidently shot into the story at his hands. Fred.

TRAIL OF THE AXE

Dramatic feature of the lumber camps. Sponsored by the Dustin Farnum Productions. Distributed by American. Director Ernest C. Wade, from story by Ridgwell Cullum. Dustin Farnum starred, supported by Winifred Kingston. On double bill at Loew's New York Sept. 29.

Picture is about the Dustin Farnum average, with the star doing one of those heroic roles as the chief of a logging camp. The action revolves about a battle between a righteous man and his blackguard brother, the two men struggling for the same girl. This is not a cheerful subject under any circumstances, and is mishandled here sadly.

The worthless brother is so unutterably wicked and the good brother is so gosh-awful virtuous that one rather resists the contrast on the ground it is overwrought fiction. There was not the slightest reason for making the two men brothers, anyway.

The bad brother is addicted to hooch (no longer a melodramatic subject) and the good brother tries to redeem him by strong-arm methods. So the bad brother declines to reform and instead plots the other's ruin. To this end he gets a discharged workman to dynamite the sawmill. When that scheme fails to destroy the property entirely the bad brother incites dissatisfied workmen to riot, and by plying them with liquor works them up to burning the camp.

All this time the bad brother's fiancée is staying at the camp, having followed him there in hope of helping toward his redemption. The ne'er-do-well treats her badly and thereby further angers the good brother, who is secretly in love with the girl himself. The ethics are confusing. After the bad 'un has tried his best to get the good 'un murdered, the drunken workmen turn on him, for no special reason except that a little makes the statement that the passions of mobs are fickle, and they want to lynch him. But the magnanimous good brother helps the bad one to escape, and then the girl falls into the good brother's arms.

All this is crude fiction, but the settings in a real lumber camp are interesting. Particularly the shots of huge logs scooting along flumes and throwing up pillars of water when they drop into the river are impressive. The forest scenes are lovely. Photography generally excellent, with some especially fine long views of row on row of misty mountains stretching into the distance. Rush.

FORTUNE'S MASK

A Vitaphone Earl Williams starring feature adapted from O. Henry's "Cabbages and Kings," with script by C. Graham Baker, directed by Robert Emminger. Ramon Olivarra.....Earl Williams
Patsy Ruth Miller
Lauda.....Henry Herbert
General Plair.....Milton Ross
Madame Ortiz.....Eugenie Ford

O. Henry's "Cabbages and Kings" under the title of "Fortune's Mask" makes an ideal starring vehicle for Earl Williams. The picture is one of the type of "The Dictator," with a lot of Latin-American intrigue, revolutions and "shot at sunrise" stuff in it. As a feature this one is just about strong enough to hold up the weak end of a double feature bill in the daily change houses, but that is all.

Williams plays the role of the son of a former president of the somewhat mythical Central American republic who, after his father's death in a revolution, is sent to the United States to be raised. Those who planned his father's downfall and death have been in control of the country from the time that he was in knickerbockers until he grew to manhood's estate (that is the one false note). At the time of his return his trip is financed by the banana exporters, who are being taxed an extra ten cents a bunch by the controlling politicians, and they figured that the boy should be brought back into the country to rouse the populace against the grafters. He does that and manages to win the hand of the daughter of the keeper of the cantina, and there is the usual happy ending.

On the screen the story lacks speed, and Williams seems a little too heavy and mature for the role of the hero, but otherwise it is good picture material. The O. Henry humor of the story is permitted to slip into the discard, and it does not show until about the final couple of feet of the feature.

Patsy Ruth Miller is cute and manages to make much of the role of the little Spanish girl. The others in the cast were adequate. Fred.

TELL YOUR CHILDREN

London, Sept. 22. This is terribly crude drama of the propaganda type. Its particular motive is to impress upon children, at an early age, the facts about sex relationship. The story, adapted from Rachel Macnamara's novel, "Lark's Gate," is not nice, nor is it well told. It is full of improbabilities. For instance, the innocent and ignorant hero is the only son of a stock-breeder and his father's right hand, yet he knows nothing about sex matters, and this ignorance leads to the seduction of his sweetheart. This young lady, daughter of a society leader, goes about the farm asking how young things came into being, and is told such

information is not for little girls. Even the midwife at her confinement, a scene made too much of, is so ignorant of her business she says the child was born dead, at which the faithful old family nurse removes the little body from the sickroom to discover it is alive.

Rosny Edwards, daughter of Lady Sybil, an ambitious society leader, and her complacent husband, is sent down to a stud farm in the country for her health's sake. There she meets John, the farmer's son, and they fall in love. Both of them are absolutely innocent. A ban is put on their love, so they elope. They spend the night together in a ruined church. They are prevented from marrying by their youth. Rosny is sent to another part of the country, John to America. There he falls in with a wealthy American who first saves him from two girls by the simple process of buying them off. Meanwhile in England Rosny has become a mother. Through the midwife's mistake she is told the child is dead and her old nurse discovers the child to be alive. John has been adopted by his American benefactor, but still thinks only of Rosny.

Back in England the ambitious Lady Edwards "sells" Rosny to the profligate Lord Belhurst. Four years of hell are ended by this gentleman being done to death by Arabs after he has insulted a native dancing girl. Rosny, coming upon the scene, finds him in the arms of a brave young Englishman who tried to rescue him. Who is this brave Englishman? Why, John! Again they separate, but not until she's had a final interview with him and told him of their dead child. After months of illness she returns to the

old nurse, and on her way meets John with a little boy. Explanations come with great rapidity and we get the happy ending.

The only thing in this picture is its exterior locations, many of which are exquisitely beautiful. The acting is very patchy. Doris Eaton is "starred," why, it is difficult to understand. The producers could have found an actress equally unsuitable without recruiting from the Ziegfeld "Follies." The co-star, Walter Tennyson, will make a decent juvenile when he has had more experience, but at the moment, except for his appearance, he is not fitted for leading business.

These two young people are supported by a really fine cast who struggle gamely to infuse reality into the story. Margaret Halstan is the ambitious Lady Sybil, Mary Rorke gives a good show as the hero's mother, Gertrude McCoy has a small part as the hero's vindictive sweetheart, Maudie; Warwick Ward is good as Lord Belhurst, and Cecil Morton York presents a masterly character study as the farmer. This film is being released by Gaumont under the auspices of the British National Film League's program. Gore.

ROACH LOSES SALARY

Los Angeles, Oct. 4.

Bert Roach, who usually plays "crook" characters in the films, was stuck up by a real crook on his way home from Universal City.

The police are trying to hunt down the stick-up man and get Roach's salary back for him.

THE MIRACLE OF LIFE

London, Sept. 22.

Tuberculosis and its treatment are the theme of a "triangle" drama. With the main theme goes a child invalid interest. The whole is as dreary and morbid as a picture could be and seems about twice its length of 5,000 feet. It comes from France.

Professor Harper, a famous tuberculosis specialist, has an assistant, Madge Newton. Madge is the wife of another man. She is also a mother. After forbidding her to associate with Harper and being promptly disobeyed, the husband follows her to the hospital and sees Harper kissing her, in a fatherly way, of course. He packs up and leaves home, taking their child with him. Madge seeks the consolation of tuberculosis bacteria and the constant companionship of Harper.

Then her husband calls and says her child is ill. It is tuberculosis. Madge nurses the child and for a time resumes marital relationship. Then she returns to Harper. Later she goes back again to her husband. Her child is kidnapped and she at last finds it in the Harper house. She thinks the professor has gone mad and is torturing the child; he has, however, completed its cure. After that she again takes up her life with the professor and together they write the great book. She discovers that on the completion of the book the professor intends to kill himself. She sends for her husband, who arrives just in time. They decide to make a commonwealth home and thus arrive at a happy ending. The acting and production is good. No distributor or producer given. Gore.

"On the High Seas"

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AND **JACK HOLT**
SUPPORTED BY
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sea scenes ever filmed."
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human."
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lent; fire and storm scenes
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"Story is clean, dra-
matic, with a novel end-
ing."
—N. Y. Telegraph

By **EDWARD SHELDON**
Scenario by **E. MAGNUS INGLETION**
An **Irvin Willat Production**
(Three-column adv.
Mats at exchanges)



ENGLISH FILM NOTES

London, Sept. 22.

Stories of agents "cutting up" commission with producers are rife and have been for a long time, but with 75 per cent. of the players out of work evidence is hard to get. Those who could tell are afraid of joining the unemployed and clinging to the army adage "No names, no pack-drill." Agents are said to offer the producers a gratuity in consideration of all artists being got from them. This is covered by an increased fee on their part. One well known player on being told to go to an agent to fix up the engagement promptly demanded £40 more because the agent would extract that amount. She was able to enforce her demand, being a star, but the small part people reckon it will be taken out of them. Another, ex-agent frankly confessed that when engaging people for an American producer who bragged about his money, that he promptly doubled the usual salaries of the people he sent. In this case only the producer complained.

The new invention, "Cineojour," which is intended to revolutionize the cinema and enable perfect pictures to be shown in daylight and in any weather, is very like all other things of its type. Privately shown the other morning, its work was not helped by the films chosen. These were old topical and the sub-titles were the clearest parts of the pictures. The apparatus itself consists of a stage about 18 feet deep with a black cloth lining after the fashion of a folding camera bellows. This is connected up by a 20-foot tunnel, at the end of which is the projection room, beyond that again is the dynamo. The whole is the invention of a Frenchman, Ernest Bertón, and is being sponsored here by the Lionel Phillips firm.

Tom Terriss started work on the ideal picturization of George R. Sims' drama "The Harbour Lights" on the very day the author died. The contract was only signed three days previously. The cast includes Tom Moore, who will play the William Terriss part, Percy Standish, Gerald McCarthy, Isobel Elsom, Mary Korkie, and Annette Benson. By special permission of the Admiralty, H. M. S. Revenge, together with her officers and crew will play an important part in the production.

Mae Marsh has arrived back here to play the title role in "Paddy, the Next Best Thing," for Astra. Supporting her will be Nina Boucicault, Haldee Wright, Marie Wright, Lillian Douglas, Marie Ault, Sir Simeon Stuart, Darby Foster and George K. Arthur. Graham Cutts will produce. Astra has taken over the studios and technical staff of the Famous-Lasky company at Islington.

Alfonso Carreras and Enrique Carreras were recently publicly examined in bankruptcy. Their statement showed liabilities amounting to £47,221, of which £20,606 was expected to rank for dividend against net assets valued at £2,450. In 1912 they helped to form a cinema company called Blue Halls, Ltd. In February, 1922, they sold out for £27,000.

Walter Forde, English screen comedian, is about to shake the dust of the island from his feet and proceed to America. His reason is that he is disgusted at the slowness of things in Wardour street. His first half dozen films made for Zodiac are going strong, but his backers are waiting to see how things go, and the comedian is idle.

Following a run in the principal provincial cinema houses in the country, "From Manger to Cross" will be revived in London. This will be preceded by the publication of a book about the making of the film which will be written by the English actor, J. Henderson Bland, who played the Christus. A preface to the book will be written by the Bishop of London.

Complaints are being made about the treatment of artists by the Master Film Company, specialists in tense moment "shorts," now making a series of little pictures with stories written round sports. The other day one of the companies was kept playing Rugby football from 11 o'clock in the morning until dusk without the slightest refreshment.

Wyndham Standing and Marguerite Marsh have arrived to play in a new Granger-Binger production. Rex Davis, Mary Odette, and Juliette Compton are also in the cast. The picture will be made in the Anglo-Hollandia studios at Haarlem.

News has arrived here that Eleanor Duse and her new company father

will give a series of performances at the Costanzi Theatre, Rome. Among other plays she will produce a new tragedy by D'Annunzio entitled "La Citta Forta."

Gaumont (French) is about to make an authentic life of Napoleon Bonaparte. They will be assisted in the work by members of the Napoleonic Research Society. This production will take several months to complete.

Captain C. C. Calvert's next picture for Gaumont (British) will be called "The Spiritualist." Casting is not complete, but Marjorie Hume has been engaged for the leading woman's part.

Fred le Roy Granville is finishing "Shifting Sands" for his own company. The exterior scenes for this were made in Tripoli. Peggy Hyland is the star and the camera man is William Blakeley.

Thomas Bentley is making "Green Sea Island" for Ideal. Flora le Breton and Clive Brook are the leading people.

Donald Crisp will start work on a new production, "God's Prodigal." This will be for his own company, the Donald Crisp Productions.

Fred Paul is at work on "Castles in the Air" for British Super. This company's next work will be a screen version of the labor play, "The Right to Strike."

Fay Compton will play lead for Ideal in "This Freedom" by A. S. M. Hutchinson. Denison Clift will produce.

The next W. W. Jacobs story to be done by Artistic is "Dalston Lane." The production will be directed by Manning Haynes.

Yet another sporting drama from the Granger-Davidson company. This is "The Sporting Instinct," which Arthur Rooke has completed.

Films in Covent Garden.

London, Sept. 24.

Greville Brothers have taken over Covent Garden for a picture season, and are showing "The Prince of Wales in Japan" and "Treasureland." The former is the official record.

FRENCH FILM NOTES

Paris, Sept. 23.

The Societe Cinematographique Parisienne, in which the Gaumont company is interested, with Louis Gaumont as president, to follow the business of exhibiting, has taken over the Splendid Palace, Paris.

The French Gaumont Co. is filming the good old melodrama, "La Bouquetiere des Innocents," which at present holds the stage of the Porte St. Martin. It is being produced by Jacques Robert, with Henri Baudin, Decœur, Gaston Modot, Jacques Guilleme, de Kerdec, Vouthier, Mmes. Celine James, Simone Vaudry, Claude Merelle, etc.

During the week ended September 23 there were 33,570 metres of films trade-shown in Paris (compared with 26,680 metres the previous week). Released by Universal Film Mfg. Co.'s new French renting department, 3,000; Select Distribution (now through Gaumont), 2,000; Aubert, 3,000; Agence Generale Cinema, 2,595; Jupiter, 3,080; Phoebe, 2,000; Gaumont, 6,655; Pathe, 2,700; Fox, 2,070; Paramount, 3,170; Vitagraph, 2,700.

The Societe anonyme des films Loew-Metro, with a capital of 250,000 francs (a little over \$20,000 at present rate of exchange), has been registered at 124 Avenue de la Republique, Paris, for the purpose of renting Metro pictures in France. Thos. Salter and Pollock-Barr, of Paris, and J. G. Brockliss, of London, are the directors. The films will be released here through Aubert.

The Cinema de Montrouge, Paris, is changing its policy and will present legitimate instead of pictures. It will commence this week with the Vienna operetta "Waltz Dream," which recently attracted at the Bat-Clan. In a like manner the Montmartre theatre, devoted to pictures for the past five years, will revert to melodrama, with M. Duillin as house manager.

"L'Arlesienne," the work of Alphonse Daudet (for which Bizet supplied music), is being screened by the Societe d'Edition Cinematographique and will be released through Pathe in November. Fabris and Mlle. Lucienne Brevai are the principal protagonists. Special music is being composed to supplement that of Bizet.

Jacques de Baroncelli, having terminated a short comedy, "Amour" (Love), is now producing in Belgium "Le Carillon de Minuit" (Midnight Chimes), with Eric Barclay, Sovet and Maggy Thery, for the Belga Film Co.

BERLIN FILM NEWS

By C. HOOPER TRASK

Berlin, Sept. 22.

At the Marmor Haus was given the first showing of the Efa film, "Duke Ferrante's End" (Herzog Ferrante's Ende), and the mere fact that this small theatre was chosen instead of the much larger Ufa Palast, which usually houses big spectacular features, shows that the company was afraid of the picture. And rightly so, for although from an artistic standpoint this is perhaps the most interesting venture of the year commercially it is worthless. The chief reason is an utterly incompetent scenario.

It is a costume film laid in the Renaissance. Not enough actual plot material is present to pad out five reels, not to say the seven into which the film is actually divided. The only really original idea used is that of tyrannical duke who has the corpses of his defeated enemies mummified. These he berates nightly. A youth, whose brother occupies one of these niches, gets into the castle and, taking his brother's place, kills the villain. Everything else is merely padding. Paul Wegener (of "Golem" fame) is extraordinary when impersonating the duke, and one forgets and forgives. Wegener admits the scenario and direction, which latter is the usual expected from the actor-director; he pays little attention to his support, and allows Ernst Deutsch and Walter Janssen, his opponents, to register close-up after close-up in which they express feebly. Wegener's wife does the ingenue, but, really, family feeling can go much too far in some cases.

The person deserving of the biggest credit is the scenic designer, Roehrich. Here again he repeats the effects achieved in "Dr. Caligari" in a more conservative form. His exteriors, all studio stuff, are masterpieces of atmosphere. By the mere tilt of a wall he creates the thrill of horror and suspense. He is responsible for many of the groupings and mass movements which give the film its distinctive quality.

As this picture was a commercial failure in Germany it can hardly be a buy for America. Directors and designers should have a look at it, however.

At the Ufa Palast am Zoo is a picturization of Schiller's "Cabale und Liebe" under the title, "Luise Millerin." The piece is a popular German classic and was doubtlessly hoped to get benefit from this. The

piece has a tried and true sob appeal. Whatever chances it had were ruined by the futile casting and inadequate direction by Carl Froelich. The suspense is sacrificed time and again to insert a pleasing pictorial effect. The chief casting error is the choice of Paul Hartmann for Ferdinand, far too old for such a youthful role. Walter Janssen as the Count looks more like a woman in man's clothing, and Lil Dagover in the title part remains always the dancer who is trying to pantomime rather than to act. Gertrud Welker and Reinhold Schunzel did well enough when sure just what to register. Werner Krauss, as usual, this time in the minor role of Wurm, gave moments of perfection. As the film was hardly a success in Germany it is not worthy of consideration for American buyers.

"You Shall Not Covet," the U picture of some years back, has been showing at the Alhambra. It created a stir, as the leading role is played by Eric von Stroheim under the pseudonym of Frank Mayo. Stroheim is an Austrian, and during the war played in numerous anti-German films in America. Indeed, in the present picture he burlesques the typical German officer. This has become known in Germany, and much propaganda has been made against the showing of his films. They claim in Austria he is not a "von" (the sign of nobility) and was never an officer, as he claims. But they have to admit he hits the type off to a T.

William Fox has been in Berlin, accompanied by his director, J. Gordon Edwards, and Julius Steger. At the Alhambra, which was closed to the public for three days, he showed films afternoon and evening to an invited trade audience. He showed "The Queen of Sheba," "Over the Hill," "The Count of Monte Cristo," "Nero," and less known works, including comedies.

"Over the Hill" was well received; its evident good points were recognized and its ending laughed at. The others were not taken seriously, however. The badly-painted flats which make up the scenery of "Monte Cristo," the amateurishness of the direction in all the pictures except "Over the Hill," and the acting in "Nero" (for example that of the Italian who impersonated the emperor) could only be forgiven an opera singer.

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HOW IT WAS DONE, AS TOLD BY CABLEGRAMS

July 30—Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek war. Situation looks serious. Cohen.

July 31—Leaving for Constantinople today. Ercole.

Aug. 3—Ercole, Constantinople. Follow Turkish National army advance. Cogn.

Aug. 7—Ercole. Watch Greek advance, Smyrna. Clash seems imminent. Cohen.

Sept. 5—Ercole, Smyrna. Cover Greek retreat, Cohen.

Sept. 15—Rush all pictures Smyrna fire. Cohen.

Sept. 15—Sozio, Rome. Leave immediately Smyrna. Relieve Ercole, bringing first films fire.

Sept. 21—Rome. Shipping Saturday Smyrna. Covered exclusively. Smyrna burning 900 feet. Ercole.

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ARBUCKLE'S RETURN

(Continued from page 1)

trip and returned here last week, stopping at the home of Milton Cohen, his attorney.

Cohen, in speaking for Arbuckle, states that the plans for the return of "Fatty" to the screen have not been completely worked out as yet, but that there seemingly is some assurance from Will H. Hays that his say in the matter will be favorable to Arbuckle.

In New York this week Will H. Hays stated that as the matter of Arbuckle's return had not been brought before him or the Producers and Distributors Assn., officially he could not make any statement regarding the status of "Fatty" or the possible action that would be taken. The directorate board of the organization would undoubtedly have to consider the matter, he said.

The issuance of the statement on the part of the attorney of the comedian to the effect that there was a possibility of Arbuckle's return, is seemingly considered ill advised at this time, as it will give those opposed to the possible release of Arbuckle pictures an opportunity to organize a campaign against him prior to any official action being taken.

Undoubtedly the Famous Players and Jos. M. Schenck who have considerable money tied up in the Arbuckle pictures that are already made would welcome a whitewashing of Arbuckle that would permit of a release of the completed features now lying in the vaults, which represent something like \$5,000,000 in the possible gross that they might have played to predicated on the returns that his pictures were making prior to the San Francisco affair.

At the time the Producers and Distributors Assn. was formed with Will H. Hays at the head, it was believed the move was a shrewd one on the part of the sponsors for the Arbuckle films to lend an air of officialdom to the sanctioning of their release by the organization that had Hays at the heads of it. The fact that the association with Hays as the official spokesman banned the pictures after the San Francisco Courts turned out the comedian on the criminal charge, was looked upon as a step to add strength to the organization in the eyes of the public and especially those demanding censorship of the screen the country over. Seemingly this effect having been obtained it is quite possible that Arbuckle might receive the sanction of the organization to return to the screen.

The Famous Players would then immediately release the pictures on the shelf while the comedian would be working on new features, with the chances F. P. would get the jump on the field, and get out their production cost before any country-wide action could be taken against the comedian, providing there is no great ado staged on the strength of the issuance of sanction to resume.

The exhibitor attitude in the matter, according to one of the leading exhibitors in New York, is that they are not disposed to the return of the comedian, but that they rather sympathize with him. They feel that had "Fatty" not been a prominent screen personage there wouldn't have been the wide publicity about the San Francisco affair. They also feel that as the interests hardest hit by the taking of the Arbuckle pictures from the screen are in control of a number of theatres, it is no more than fair that the pulse of the public in regard to Fatty's return should be tried out in those houses. If the public is ready to forgive and forget the exhibitors will be only too glad to play the pictures.

INSIDE STUFF

ON PICTURES

Perhaps a curious commentary on the censoring with appointed censors occurred when the Universal took a party of censors from the Middle West to the coast to pre-judge "Foolish Wives." The U was a bit afraid of the film as Von Stroheim had made it, but the free ride and party stuff worked out to good effect for the Universal. While on the coast and at a banquet one evening one of the censors, a woman, arose and said she had a confession to make; that she had been impressed by the vastness of the picture studios as representative of the business, and she wanted to say that she had steadily refused to approve the pictures of one male star because she didn't like the star. The woman censor added that thereafter she would give him a break, admitting she did not know the star, but "just took a dislike to him."

In play censoring, the same thing often happens. In one eastern city last season 82 cuts were made in a burlesque performance by the local censor. That number of cuts ordinarily would ruin any show. The cuts, made in Boston, were followed in New York, and excepting that one laugh was lost, there was no discernible difference. Another recent instance of censoring around New York was a police censor ordering that a performer in a musical comedy might put one hand to her nose during a bit of business, but she should not be allowed to place two hands there.

Harry Ruff, at the Capitol, New York, is the highest paid property man in snow business. He executes all the special sets for picture prologues and designs some of them. He is on the payroll at \$150 a week, but retains his classification of head property man and carries a union card in that capacity. This week he has an elaborate bit of prolog for the Mae Murray feature, "Broadway Rose," with a brand new screen effect. "Broadway Rose" deals with a Broadway dancer, and by way of prolog the stage is set as a cabaret with a half dozen diners seated at tables and making up a singing ensemble. A miniature cabaret show is put on, ending in the specialty of Mlle. Gambarelli dressed exactly as Miss Murray in the picture, finishing the show with a dance specialty. As she is dancing a white transparency is dropped in place of the regular picture screen and the main title is thrown upon it. The lights are so manipulated that the cabaret scene is blocked out and only the dancer is visible through the transparency. The effect is exactly as though the dancer behind the flimsy screen were dancing through the titles. While she is still dancing the regular screen falls into place and Miss Murray appears in the film.

Film trade operators who keep an eye on the undercurrent of events find encouragement in a change of attitude of some territorial buyers. During the period of the slump, buyers declined to handle pictures except on sharing terms without advances or on outright purchase at the lowest price, usually below production cost. Within the last few weeks there have been a number of pictures marketed on percentage, with the territorial buyer putting down an advance payment. In this and in other respects there is evident a general tightening up of asking terms on the part of independent producers and distributors, and territorial buyers are said to have weakened somewhat in bargaining methods. The normal amount of wildcat producing, usually by local capital, is still going on, but exhibitors are beginning to feel that "double feature" bills with cheap product are a losing venture. This outlet for inferior material is rapidly closing, and intelligent producers are proportionately benefited.

The New York State Picture Commission declares the duplication of license numbers attached to prints has practically ceased since the change in the methods of issuing authorizations. Formerly the commission furnished the state seals while producers supplied the designated numbers. It was found that license numbers were duplicated or authorized numbers were being used on unauthorized prints of a different subject. The change consisted in the commission incorporating the license number in the state seal in a manner which made it impossible to separate them, and the commission supplied both seal and number. Heavy penalties may be imposed for the counterfeiting of the state seal, and none of the film gypsies have dared to cheat in this respect. An occasional use of a proper seal and number in an improper way has come to the attention of the commission, but wholesale duplication has stopped.

Trying to beat the price down on a story caused a picture producer to lose a piece of property that in advance looked like it might be one of the screen sensations of the year. The story is "Dancers in the Dark," by Dorothy Spears, published in one of the magazines. Several picture producers started negotiations for the film rights, and one in particular tried to cut the price asked. While he was dickering the author took the story to David Belasco, and closed a contract whereby the tale will be adapted for the stage. As the Belasco negotiations progressed, the picture producer trying the starving-out tactics got wind of the deal and then wired his agents to get the story at any cost, but his offer came too late. The author would then sell only the stage rights. With this the picture producer got a scenario writer and started him to work on an original story which he is calling "Dancers of the Night."

A story about the cutting of the "Prisoner of Zenda" for the opening of the new Eastman, Rochester, reveals one of the reasons why the film men object violently to the indiscriminate cutting of productions by exhibitors. When the "Prisoner" was first screened for the Eastman people it was decided the picture was much too long for the opening program. On its receipt it was turned over by the house management to the musical director, who proceeded to cut the film to suit the musical program. As a result, a number of important passages were elided and one important character in the story was eliminated entirely. In addition to the cutting, the whole picture was subordinated to the musical accompaniment, and as a result much criticism was directed at the picture.

N. C. Wagner, connected with the Pittsburgh exchange of the First National, has written Marguerite Gale, who holds the prints and negatives of a production which Bob Wagner promoted, offering to do something with the picture if shipped to him. N. C.'s son, Bob, under the name Bob Wagner, Inc., promoted the production of a film with amateur talent whom he induced to invest with him. Each of the cast was promised a long term contract, and then the members found that the film is worthless commercially and salary is due them for 13 weeks. Miss Gale, the only professional in the cast, has the film in her possession.

As part of the plan to restore the confidence of the bankers of the country in the picture industry a special performance was given at the Capitol, New York, Tuesday night, at which the delegates to the American Bankers' Association convention were the guests. More than the regular program was offered with a screen showing of a number of excerpts from speeches of Will H. Hays as part of the bill. Mr. Hays and a number of the leading producers and distributors were also present at the performance.

Charles H. Goulding, until recently manager of the Eastman, Rochester, is back again with F. P. Proctor as manager-director, with whom he was associated for several years before going to Rochester. As soon as Proctor heard Goulding was leaving the Eastman, he wired him an offer, asking him to return to his former position. No announcement has been forthcoming from the Eastman as to Goulding's successor, other than that Arthur Ammi, assistant manager, will fill the position until a manager is named.

The censoring of plays or pictures often sounds ridiculous, according to what the censors censor. In one picture production of recent date, censors in several cities and states deleted matter, no two censoring

boards in accord. This prompted the curiosity of the producers of the special and they kept tab on the censoring as it occurred. In the statistics gathered it was reported where a minister in pulpit in taking the picture for a text, selected a portion that had been censored out of the film in another city.

Collier's Weekly is currently printing a series of articles, "Why I Am Ashamed of the Movies," purporting to be authored by a w. k. producer. The articles are a feature of the periodical, and probably intended as a circulation booster. They are all penned in a pious vein, with a smattering of "superior" and high and lofty ideals for local coloring. A fairly sophisticated insight on pictures is disclosed, but the opinion is they emanate from a "wise" hack writer and not one really of the picture clan.

Despite precautions taken against the opening tickets for the Metro film, "Trifling Women," at the Astor, New York, Monday evening, falling into the hands of the ticket speculators, the specs got them. Whereas the box office were selling the tickets at \$1.65 downstairs, the specs around that theatre secured as high as \$4.40 each for them. The picture had a regular opening with the usual hurrah, made somewhat violent by the arrival, also departure, of Rodolph Valentino.

"The Man Who Played God," shown on Broadway with George Arliss starring, was done five years ago with Francis X. Bushman in the same role, under the title of "The Silent Voice," by an independent States' right company. It is from the Gouverneur Morris short story of the original title now used in the Arliss release, a title, by the way, which is causing some eyebrow lifting in New York.

MacARTHURS IN DIVORCE TILT

Los Angeles, Oct. 4.

Filing a cross-complaint, charging that it was her husband who deserted and abandoned her, and not she that left him without cause, Mrs. Natalie Toon MacArthur began her fight against divorce action filed sometime ago by Archibald MacArthur, manager of Mabel Normand and press agent for the Mack Sennett studios. Mrs. MacArthur, in her complaint, says that her husband is earning \$10,000 a year. In spite of this, she asserts, he failed to provide for her. She says she married Mr. MacArthur in Jersey City in April, 1914, and that he abandoned her here in June, 1920.

CONTINUING BUSINESS

Wilson L. Cannon, receiver of the Independent Movie Supply Co., Inc., has been granted formal court permission to continue the business. The corporation, against which an involuntary petition in bankruptcy was filed last week, is located at 727 Seventh avenue, New York.

It does a \$30 and 60 days' business with many important circuits and picture houses.

Mr. Cannon's petition is that the new season is getting quickly under way and it would be to the creditors' benefit to continue it. There are a number of outstanding accounts, all considered good.

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Norma Talmadge
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"The Bondboy"Thomas H. Ince's
"Skin Deep"Maurice Tourneur's
"Lorna Doone"Katherine MacDonald
"White Shoulders"John M. Stahl's
"The Dangerous Age"Strongheart
in a Laurence Trimble-Jane
Murfin production
"Brawn of the North"

A Charley Chaplin comedy

Katherine MacDonald
"The Woman Conquers"Mabel Normand
in a Mack Sennett production
"Suzanna"Guy Bates Post
in a Richard Walton Tully
production
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There's never been a time in the history of the industry when so many big ones came in such a bunch. It will take all the showmanship you have to exploit them in the way they merit. But it will mean the biggest Fall Harvest you ever had. On your toes! Go to it!



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JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

B'WAY'S PEACEFUL WEEK SAW LITTLE GROSS CHANGE

**Rialto Exception, with \$4,000 Increase Last Week—
"Knighthood" Still Playing to Turnaway Crowds
—"Rags to Riches" a Surprise at the Capitol**

Calm and peaceful along Broadway last week with the business varying very little at any of the houses with the possible exception of the Rialto where there was a \$4,000 jump over the previous week. At the Capitol there was some surprise expressed that Wesley Barry in "From Rags to Riches" should come within \$150 of the business done the previous week by Mae Murray in "Broadway Rose." At the Strand the Universal special "Under Two Flags" pulled a fair week, while "Manslaughter" held over at the Rivoli held the business pace exceeding well for a second week on the picture dropping less than \$1,500 below the first week.

"The Prisoner of Zenda" at the Astor finished last week and Monday Metro presented "Trifling Women" at the house for a run. The notices were hardly favorable to the feature as far as the daily press was concerned.

Two switches were arranged for pictures that are to come in for a run. The D. W. Griffith feature "One Exciting Night" is set for the Apollo to follow the Frank Tinney show there while the Douglas Fairbanks special "Robin Hood" comes into the Lyric following the William Fox feature "A Little Child Shall Lead Them" which has but another two weeks to go.

At the Criterion the record business with which "When Knighthood Was in Flower" started off which is still continuing and the picture is playing to a turnaway.

This week started off with a record Saturday and Sunday in all of the houses and as the Jewish holiday and it looks as though record business will be reported next week.

An estimate of the gross business at each house last week is:

Astor—"Trifling Women" (Metro). Seats, 1,131; scale, \$1.65. Opened this week following "A Prisoner of Zenda," which dropped considerably during the last weeks of its stay. The estimated gross for the final week was in the neighborhood of \$7,500.

Cameo—"The Ghost Breaker" (Paramount). Seats, 550; scale, 55-75. Wallace Reid star. House seems to be varying between playing a third pre-release run after the Rialto and Rivoli one week and following with an independent feature the next. This seems rather poor management, as it fails to establish a policy for the house and keeps them from building up a regular clientele. The Reid picture did a fairly good week's business for the house, getting in the neighborhood of \$4,000.

Capitol—"From Rags to Riches" (Warner Bros.). Seats, 5,300; scale, mats, 30-50-81; evens, 55-85-110. Wesley Barry star. This picture surpassed the expectations of even the Capitol management, when it managed to draw with \$1,500 of the business done by Mae Murray the week before. The gross on the week going to \$38,800.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan). Seats, 888; mats, \$1.50 top; evens, \$2. Marion Davies star. Is still continuing to do a turnaway at both the matinee and night performances and did a whale of a business during the holidays. Got over \$11,500 again last week.

44th Street—"Monte Cristo" (Fox Special). Seats, 1,323; scale, \$1.65; mats, \$1.65 evens. Business dropped a little again last week, with the gross just a little under \$7,500.

Lyric—"A Little Child Shall Lead Them" (Fox Special). Seats, 1,400; scale, \$1.65; mats, \$1.65 evens. The \$1,000 change of title campaign may have helped a little, but the picture did not improve very much at the box office, with the gross going around \$2,250.

Rialto—"Pink Gods" (Paramount). Seats, 1,960; scale 55-85-95. Bebe Daniels star. Business jumped about \$4,000 above the previous week, when "Misling Millions" was at the house. The gross last week about \$12,100.

Rivoli—"Manslaughter" (Paramount). Seats, 2,200; scale, 55-85-99a. Thomas Meighan star. This picture held up remarkably well for the second week at this house getting \$27,600 of the week which was only about \$1,500 under the first week.

Strand—"Under Two Flags" (Universal Jewel). Seats, 2,900; scale, 30-50-85c. Priscilla Dean star. Drew a very good week's business very nearly touching the \$30,000 mark with this feature which was remade by U. after Fox had made it about six years ago.

CAPITAL UNCHANGED

Statesmen Are Now Away From Washington, D. C.

Washington, Oct. 4. Senators and Congressmen have all left for their homes, but it is apparent they and their families comprise only a small portion of the supporters of the picture houses locally. Business has continued along even, the Metropolitan naturally getting the greatest play with "Monte Cristo." The business done boosted the receipts well up for this house, which really never has room for much complaint. The fact that the Columbia was on its second week of "The Prisoner of Zenda" also aided matters there, as did the exceptionally well handled extra advertising campaign launched by Harry Crandall's office for the "Monte Cristo" picture.

Estimates for the week:
Crandall's Metropolitan (Capacity 700. Scale 20-35 mats, 35-50 nights) "Monte Cristo" (Fox).—Heavy expenditure for extra advertising, getting it back many times over. This house, which has run along even, jumped way up, with receipts for week hitting possible \$14,000.

Loew's Columbia (Capacity 1,200. Scale, 35c mats, 35-50 nights).—Second week "The Prisoner of Zenda" (Metro). Held up remarkably well. Looks to have got close to \$11,000.

Moore's Rialto (Capacity 1,900. Scale, 25 mornings, 35 afternoons, 50 evenings, Saturdays, Sundays and holidays 50).—"The Storm" (Universal). House had receipts boosted considerably, but not to justify second week. Picture looks to have climbed to about \$8,000.

Loew's Palace (Capacity 2,500. Scale 20-25 mats, 20-30-40-50 evenings, Saturdays, Sundays and holidays 50).—"The Siren Call." Dorothy Dalton. (Paramount). Good week, although against strong opposition. Looks to have got around \$3,000.

ACTRESS IS APPRENTICE

Court Holds Mary Astor Must Serve Term of "Master Servant" Law

Lucille Langhanke (professionally Mary Astor, pictures) was denied the right to cancel her agreement with Harry Durant, picture producer, whereby she was to serve as "apprentice" to Durant for a term of six years. Miss Astor, 17, sought to annul the agreement, but New York Supreme Court Justice Philip J. McCook holds "the art in which Durant undertook to instruct Miss Astor brings the engagement within section 150 of the domestic relations law." This is the old "master and servant act," although, the justice continues, "it might be a question whether the plaintiff was a servant or an apprentice."

Miss Astor's contention was that Durant failed to instruct her in the picture acting art, but that her father actually secured all engagements for her. The defendant argued that actresses are really "made" and are "plastic material to be moulded" by experienced tutors.

MILDRED HARRIS' LEGAL JAM

Chicago, Oct. 4. Mildred Harris had to leave her clothes, personal belongings and salary in the hands of the Minneapolis County Court, to satisfy the garnishment proceedings instituted by J. W. Rubenstein, a local producer. Rubenstein claims having entered into a contract with Miss Harris for \$200 a week out of her \$1,750 weekly salary for a 12-week contract. Miss Harris paid \$550 and then stopped. The case is due to come up Oct. 20.

Los Angeles, Oct. 4. Mildred Harris filed a voluntary petition in bankruptcy Monday, listing \$30,000 liabilities and assets of \$1,500, consisting of wearing apparel which is claimed as exempt. The petition was executed in Duluth, but was forwarded here for filing.

Two long illnesses with its attendant non-employment for many months brought about her present financial condition. She asserted that only \$6,500 of the alimony Charles Chaplin settled on her was left her after settling with attorneys for legal tolls.

PHILLY'S SPURT HAS THROWN OFF HOODOO

Stanley Did Over \$24,000 Last Week—"Monte Cristo" Remained Four Weeks

Philadelphia, Oct. 4. The spurt taken by the bigger downtown film houses week before last has continued, and it looks now as if some of the houses which have recently labored under a hoodoo have thrown it off.

The Stanley with "Sherlock Holmes," the Kariton with "The Masquerader," the Stanton with a fourth and final week of "Monte Cristo" and the Palace with "Blood and Sand" all turned in good grosses.

Especially pleasing to the Stanley company has been the fine business at the Stanton, which made some real money with "Monte Cristo" after falling by the wayside during the last part of last year. This week, with the holiday to help, "Manslaughter's" opening drew a crowded house from the 11 o'clock opening until late night, with queues extending a block in either direction. This DeMille feature, which got all but one laudatory notice, looks to be good to repeat the Fox feature run.

The Stanley, too, has been hitting on all six cylinders recently, with a fine choice of features. Last week with "Sherlock Holmes," which was given the benefit of some special advertising and received splendid notices, the business went again to over \$24,000, and this feature has accordingly been booked at the Palace for next week. This week's feature at the Stanley is being closely watched. It is "Loves of Pharaoh," formerly scheduled at the Stanton. One week only.

"The Masquerader" at the Kariton did not measure up to the high average achieved by "The Storm" despite this Guy Bates Post picture was considered more fitted to the clientele of this elite Chestnut street house. However, "The Masquerader's" business was always satisfactory and no disappointment was felt that it was booked for two weeks. The notices it received were, on the whole, favorable.

Switched bookings, which have been the rule in the last few days here, have also been occurring frequently in the film houses. For example, "Burning Sands," the newest desert story, was booked for the Stanley on the 16th; and "The Face in the Fog," with Lionel Barrymore, was slated for the Kariton, Oct. 9. "The Face in the Fog" was so well liked by Stanley officials, however, that the bookings were reversed, with "Burning Sands" in at the Kariton next week, and the Barrymore film at the Stanley, starting on the 16th.

Definite announcement is now made that "The Prisoner of Zenda" will come into the Aldine Oct. 23 for "an indefinite engagement," with the house then operated by Metro. This is the one house which the Stanley company realizes needs bolstering in the worst way, and the Ingram feature is hoped to get it under way. "Remembrance," the Rupert Hughes sentimental yarn, will be the Aldine attraction next week, and this way to do something good, as the Goldwyn company has been advertising heavily in local papers recently.

Another interesting booking is that of the Universal special, "Human Hearts," at both the Arcadia and the Victoria next week. It is just recently that extended bookings at the big downtown houses were granted this company, but the strength of "The Storm's" big business at the Kariton others are coming in.

Estimates for last week:
Stanley—"Sherlock Holmes" (Paramount). Splendid notices and built up business by favorable word of mouth advertising, which resulted in gross of \$24,250. "Loves of Pharaoh" (Metro). Seats, 1,000; scale, 55-75c; mats, 50 and 75c, nights. The Barrymore film at the Stanley, starting on the 16th.

Stanton—"Monte Cristo" (Fox). Held over for fourth week and business warranted added stay. Again passed \$7,500 mark at 75c. Top. "Manslaughter" this week, also expected to stick around some time. (Capacity, 1,700; scale, 35 and 50c, matinees; 50 and 75c, nights.)

Aldine—"Rich Men's Wives" (Preferred). Did only moderately, never figuring to share in general wave of better business. May have grazed \$3,000, but nothing more. "Ghost Breaker" switched in here this week instead of at Stanley as first intended, may help some, with more promise held out by "Remembrance" and "Prisoner of Zenda." (Capacity, 1,500; scale, 50c, straight.)

Kariton—"Masquerader" (First National). This house has shown steady improvement recently, and while this Guy Bates Post film didn't reach high gross of "The Storm," its two weeks' run looks to be successful for all concerned. "Burning Sands," in Saturday, according to policy of house, which changes at end of week instead of

K. C. OFF

Last Week Not So Good—Two Weeks Too Long

Kansas City, Oct. 1. "Come Early or Stand" is the slogan recently hoisted to the masthead of the Newmark theatre, and the business last week fully lived up to the motto, although the final count-up failed to show quite as much cash in the coffers as for the run of "Blood and Sand," a couple of weeks ago.

With the weather much more suitable for indoor amusements, it was thought "Manslaughter" would beat "Blood and Sand," but the matinees dropped, the female fans failing to flock to the afternoon shows in the same numbers as for the Valentino production. The management is continuing its policy of added entertainment units, with the picture only one of the featured parts of the program.

The Liberty tried melodrama again with the Lincoln J. Carter classic, "The Fast Mail," which brought back fond memories to the old-timers, but which meant nothing to the younger fans. The picture was strongly billed, but business could have been better. Continuing along the same lines, the house will have "Human Hearts" for its Priests of Pallas feature this week.

At the Hardings' second house, Doric, "Marjah" was given all the notoriety, although a picture, "A Rogue's Romance," was run between the "Mystery Man" exhibitions. The entire bill has been retained for the third week.

"Orphans of the Storm," held at the Royal for the second week, failed to come up to the first week's business, and has pretty well demonstrated that this town will not give paying business on the second week to a picture.

As a whole, the week was not so good, even the managers on Twelfth street complaining, in spite of the fact that several were giving first runs and changing daily, for 10 and 15 cents.

The week's estimates:

Newman—"Manslaughter" (De Mille production). (Seats 1980—scale, matinees 35 cents, nights 50, 75 cents.) Thomas Meighan. Other entertainment units. Came with a rush, although title was practically unknown. Business close to the \$28,000.

Royal—"Orphans of the Storm" (Griffith). (Seats 900—scale, 55, 75 cents.) Second week, and while business held up fairly well, far from first week, when capacity ruled. Tilt in prices from 35-50 cents to 55-75 cents probably had something to do with falling off. About \$9,000.

Liberty—"The Fast Mail" (Fox production). (Seats 1,000—scale, 35-50 cents.) As a thriller, this picture of Carter's successful play is there. Business ordinary; around \$6,000.

Twelfth Street—"The Kick-Back" (Seats 1,100—scale, 25 cents.) Harry Carey. Other events on bill. Big show for a quarter. Gross about \$2,200.

SOVIET COMPANY FIRED

London, Sept. 24.

The better part of the Welsh Pearson company of 35 people have returned from Blair Athol in Scotland where they have been making exteriors for "The Roman." Despite stories circulated here by a member of the company who developed strong Communist tendencies and was fired with a month's money, the crowd speaks highly of the good time they have had.

The company lived in a regulation "bell tent" and were fed and looked after by a staff of expert ex-service cooks and the result is said to have cost about twice as much as had a hotel been within travelling distance. Little now remains to be done with the picture beyond the shooting of a few studio scenes but one or two members of the company remain in Scotland to do some "stunts" with a water-fall.

The leading members of the company are Victor McLaglen, Hugh E. Wright, Harvey Brabban, Malcolm Todd, Leon Taylor, Peggy Hathaway and Irene Norman. The latter is in reality the Marchioness of Queensbury and had about 10 years experience of the American stage before she married the present holder of the Queensbury title.

Monday. (Capacity, 1,100; scale, 50c, straight.)

Palace—"Blood and Sand" (Paramount). Third week downtown for this picture which, although a satisfactory draw everywhere, was no record-breaker here. Palace run did not touch house's high spots, but went over recent average for about \$3,000.

ONE BOSTON RECORD DESPITE THE HEAT

Globe Gets 'Em with Houdini in Person—Lavish Publicity

Boston, Oct. 4. Stimulation of picture business and exploitation both by stunt and straight newspaper copy is being attempted in Boston to offset the alarming skid business has taken as the result of the abnormally warm weather, two days last week being the hottest of corresponding date in 70 years.

One surprise came in the relinquishing of active operation of lease option basis of the Tremont Temple, Boston's biggest downtown auditorium, by the Fox interests, who apparently lost heart after the poor showing of "A Little Child Shall Lead Them." "Shepherd King," "The Town That Forgot God," and "My Son David" were all scheduled at the Temple. Instead, two weeks went by default to the Eustace African Travel pictures and Griffith's "One Exciting Night," with a young fortune being spent in newspaper copy, is announced for next week. The Fox "Nero" unexpectedly went into the Park on indefinite time, being the strongest stab this house has as yet made for really big time films. It was rumored that Fox had relinquished the Tremont Temple entirely, but it is now understood that Griffith's time was not opposed by the Fox interests.

The Loew camp opened its drive Monday night to stimulate Globe business, booking Houdini's "Man From Beyond," and bringing Houdini on for the Monday opening in person. The house is normally 10-20-30 after 12 o'clock, and the triple attraction of the film, Houdini in person, and the Mayday Clayton as an actress, brought 4,000 people into the house on Monday, a record for the house.

Next week the Loew forces, headed by Victor Morris, Joe DiPesa and Joe Porcella, tackle the season's biggest pop house exploitation when they will try out publicity on "Forget Me Not" with the orphans of Boston.

"The Prisoner of Zenda," which will be exploited at the State Theatre (Loew), will also make a splash along Celluloid Alley as the newspaper copy appropriation is said to be more than double any previous expenditure. Inasmuch as the house has played "Blood and Sand" to over \$17,000, there is some leeway for this type of campaign, especially in view of the fact that Loew can get a back-wash on his outlay by using the pictures for repeat weeks in his pop houses. This is what is being done this week with "Manslaughter," which did not play itself out last week at the State as \$13,000 and which pulled big on a repeat week at Loew's Orpheum.

The Bowdoin also broke the warm weather jinx through the astuteness of Al Somerbee of the Lothrop interests, who booked in "Mrs. Rudolph Valentino" in person, heavily advertised in the Sundays, interviewed for a harmless talk on married life. The stunt brought the women into the house in droves.

The pop houses are continuing to hunt for strong pictures, bookings for this week showing Jackie Coogan in "Trouble" at Gordon's School Square, Guy Bates Post's "Masquerader" at Gordon's Olympia, "More to Be Pitied Than Scorned" at Keith's Boston and Norma Tallmadge's "Eternal Flame" in the Fenway and Gordon's Strand. "Blood and Sand" is being released rapidly to the suburban houses, four or five showings in outside Boston being made this week.

Estimates for last week:
Loew's State (capacity 4,000; 25-50). "Manslaughter" last week at nearly \$13,000, another big surprise from this house, which nothing seems to affect seriously. "The Old Homestead" this week a doubtful issue, and "The Prisoner of Zenda" announced for next week with hopes of a whale of a week.

Tremont Temple (capacity 2,000; 25-50). "With Eustace in African Jungle" with the two Eustases in person did nothing alarming in their jump-in booking last week, being reported at about \$4,000.

Park (capacity 2,400; 28-40). "Silver Wings" (Fox) a disappointment at \$6,000, although making money at this price. The switch to this house by Fox has aroused some comment along Celluloid Alley.

Modern (capacity 800; 28-40). "What's Wrong with the Women?" and "The Queen of the Moulin Rouge" last week to about \$4,500, nothing disappointing, although showing profit. Town Moore in "Love Is an Awful Thing" and Dustin Farnum in "The Yosemite Trail" this week.

Beacon (attraction, scale and seating capacity identical with Modern). Slightly behind Modern last week.

CHICAGO'S OUTLYING HOUSES HURT FIRST RUNS IN THE LOOP

**"Prisoner of Zenda" Fails to Draw as Expected—
Poor Exploitation Blamed—"Under Two Flags"
Pulling Heavily With Strong Campaign**

Chicago, Oct. 4.

The Rialto saw the showing of two sensations of the year this week and it was expected that lively competition for trade would result from "The Prisoner of Zenda" playing for four weeks at the Roosevelt and "Under Two Flags" grinding its way for eight shows a day at the Randolph. "The Prisoner of Zenda" was bought by Balaban and Katz for a flat sum reported to be \$20,000, for which they will play the picture at the Roosevelt for four weeks, unless it is pulled out, and then the feature will take a run around its neighborhood houses, which include the Tivoli on the south side, the Central Park on the west side and the Riviera on the north side. The picture opened up to a very bad first week in comparison to what it was expected it would do.

Though it was not thought "The Prisoner of Zenda" would do "Blood and Sand" business, it was precluded from it by a close second, and in this it greatly disappointed, doing around \$15,000. What is attributed as one of the real causes for the failure of the picture to live up to its expected drawing power is the fact that the B. & K. people tried to put it over without any exploitation. "Blood and Sand" occupied a series of display boards and painted signs all over town for two months previous to its showing, while "Manslaughter" is still occupying the boards. The "Zenda" picture had just a few boards on the elevated platforms in the Loop, which was not enough even to get the Loop hounds. The Roosevelt is generally credited with drawing from all over the city, and even its daily space, though it took a big display, was not up to the publicity generally accorded a picture of this caliber. It seemed as though the Roosevelt was trying to squeeze by with as little overhead expense on this film as possible, and this reflected considerably on the box office.

On the other hand, "Under Two Flags" is occupying over 200 bulletin boards, besides which it worked up a campaign of exploitation which lasted for months. The fronts of the two theatre lobbies of the Randolph are the most extensive ever made for any picture playing at this theatre, and from the lavishness of lighting of the "Harem" scene on the State street side and the "Desert" scene on the Randolph street side, it looks as though \$5,000 was expended for just that exploitation. Business at the Randolph topped any picture ever there since U took the lease. Business went over \$9,000 for the week. By Friday the business was over \$6,000, which broke the house records.

The Chicago, with "Skin Deep" and a prologue of operatic selections with added attraction of Bartram and Saxton, did its average pace and ran close to \$30,000. The prologue of opera had a special chorus of twenty with three principal singers. Bartram and Saxton are two men whom B. & K. took out of vaudeville and who have been working for them in their four houses for the past two seasons.

The falling off of business is attributed to the surplus of tried and successful pictures which played the Loop houses, getting a play in the neighborhood houses. When the neighborhood houses get a picture red hot out of the Loop they usually succeed in keeping the motion picture clientele within the range of their own homes, so that they save carfare by not coming downtown. They see the same picture, sometimes with as much dressing as the Loop houses give them, for a much lower price of admission. It is because of this fact that the Chicago did not keep up its last week's pace and the Randolph did not reach a higher figure, for the Randolph gets its money from the turnaway from the Chicago and the Roosevelt.

Estimates for the last week:
"Skin Deep" (Chicago, Seats 4,200; 55 mats, 65 nights).—Treated lightly by the dailies, with no special comment being made as to the class of the picture. The special features of Bartram and Saxton and the Opera prologue strengthened the intake to \$30,000.

"Prisoner of Zenda" (1st week) (Metro) (Roosevelt, Seats 1,275; mats, 39, nights 50, holidays 60).—It was a 50-50 split between panings and good notices given to the picture. Theatre using the fact that picture played in New York at \$2 top as a bait for business at their prices. With the show start it got it is a question whether it will fill its entire booked time, although it was bought for a flat rental. The gross of \$15,000 is far below expectations, although it is money for the house.

"Under Two Flags" (Universal)

DETROIT HAS RECORD NUMBERS NOW WORKING

**Auto Makers Anticipate Busy
Season—Looked Bad for
Several Weeks**

Detroit, Oct. 4.

The opening day last week was one of the biggest the Detroit first-run theatres have had in several years, attributed to the sudden cold snap which continued afternoon and evening and the further fact that the attractions were better than the average.

Up to a few weeks ago the Detroit and state exhibitors were more or less skeptical regarding the business outlook. It did not look good especially when Ford and other large employers announced that they would close down and actually did. But now it's different. All of the factories have reopened and the very latest report of the Employer's Association of Detroit shows more people working right now in the Motor City than ever before. Car manufacturers are predicting a very busy winter. A year ago and two years ago thousands were laid off as factories closed Oct. 19.

The Capitol did the biggest business last week on account of its capacity. Norma Talmadge in "The Eternal Flame," unquestionably the star's best.

"The Storm" at the Adams proved tremendous attraction, opening to even greater business than the opening week of "Blood and Sand." Business held up big all week and will no doubt remain two more weeks. Now on its second.

"Rich Men's Wives" at the Madison had very big Sunday matinee play and capacity at night. All through the week the matinees were building while the evenings sold out both performances. The business on this production exceeded expectations.

Fox-Washington.—The last week of "Silver Wings," Fox special. Business nothing out of ordinary. No doubt heavy advertising of Mary Carr, drew certain trade, but the opinion of the public is that "Silver Wings" cannot hold up to "Over the Hill" for heart interest and real punch. "Orphans of Storm" followed for an indefinite engagement.

Broadway-Strand.—"The Man Who Played God" with George Arliss. First time Arliss has been featured at this house. Phil Gleichman went the limit on advertising and exploitation and business satisfactory, although nothing big. It is held for second week to give the theatre a break on the guaranteed real. Mr. Gleichman has contracted for some of the biggest specials of the year for the Broadway which means that he is no longer depending on Paramount for pictures, even though his case is still in the courts. Among the big pictures booked for early showing are "Broadway Rose"; "Hands of Nara," with Clara Kimball Young; Mary Pickford in "Fess of the Storm Country" and "Forget Me Not"; and Lady Diana Manners in an all Prizma subject.

FIRST RUN HOUSES FIRST

San Francisco, Oct. 4.

The outlying picture theatres which have been advertising the first run features for their theatres at the same time these pictures were being shown at the downtown houses will under the new arrangements be compelled to defer their announcements until shortly before the pictures are to be shown at their houses. The former clearance of 30 days has also been extended to 30 days.

This new order became effective after a meeting was held here by the downtown theatre owners and exchange men last week.

(first week) (Randolph, Seats 686; mats, 35, nights 50).—A special show last week for professionals built up interest, besides the heavy outlay of money being made for advertising. Could have done \$10,000 had business been normal at the other houses, but this way it smashed the showing by doing over \$9,000. Picture can easily stand a run of at least three weeks.

NEIGHBORHOOD ORGAN STIRS UP BUSINESS

**Elmwood, Buffalo, Replaces
Orchestra—Good Week for
"Manslaughter"**

Buffalo, Oct. 4.

Another hot spell coming at the end of the week held business down to about average proportions at all picture houses last week. All theatres offered heavy cards, with grinding competition.

"Manslaughter" at the Hip turned in one of the biggest weeks of season and proved as satisfactory a picture as the house has held so far. Leo's and Lafayette ran neck and neck with the pictures at neither house coming up to any very high standard.

Elmwood, neighborhood house, stepped into the limelight with a new \$40,000 organ. House operates nights only with three changes of bill per week. Went to overflow at every performance during week, with much comment over organ throughout town. Frank Leon, formerly of Blue Mouse, Seattle, was the featured player and proved himself a solid musician. Organ replaces orchestra entirely at this theatre and to all appearances will make strong bid for public favor.

Last week's estimates:
Hip—"Manslaughter." Capacity, 2,400; scale, mats, 15-25; nights, 25-50. One of largest weeks house had all year. Picture uniformly praised. Film played at Court Street Sunday only for biggest day house has had for Sunday this season. Draw steady all week, but warm wave toward close kept it from hanging up record. Within ace of \$13,000.

Leo's—"Bonded Woman" and vaudeville. Capacity, 3,400; scale, mats, 20; nights, 20-40. Fell off slightly due to weather. Picture not up to house requirements and public failed to fall for it. Vaudeville got good returns and proved pleasing card. House moved steadily and always to be counted in the running. Around \$9,000.

Lafayette Square—"Oath Bound" and vaudeville. Capacity, 3,400; scale, mats, 20-25; nights, 30-50. Picture missed on all fours. Farnum being played to death in town and this one not much out of usual run. Still getting good money, though short of anything sensational. About \$10,000.

Olympic—"Grandma's Boy" and "Dusk to Dawn." Capacity, 1,500; scale, mats, 15; nights, 15-25. Second run of Lloyd feature got more business for house than anything so far since opening. Scale of prices underwent change also, which was of some assistance. Theatre showing some strength Sundays and turned in several satisfactory days during week. Best week house has had so far, with gross running under \$4,000.

NEW YORK'S LEASE

Marcus Loew Renews It for 10 Years

The lease for the New York theatre has been renewed for 10 years between Famous Players and Loew's, Inc. Loew's operates the theatre and roof with a daily change policy of pictures. Loew's, State, opposite the New York, plays a split week policy of pop vaudeville and pictures.

Loew's leased the New York for one year, after Famous purchased the property from Klaw & Erlanger. The year's term was taken to determine if the house could be played in opposition to the State. While the State reduced the weekly gross at the New York to some extent, it was not enough to prevent Marcus Loew from closing for the 10-year renewal term.

OFFICE BOY MAKES GOOD

London, Sept. 24.

About a year ago the Ideal company fired an office boy. His offence was sampling a Trade Show without permission. Wardour Street had taught him that if one producing firm could do well another might do likewise or at least win a decent living. So he became a producing firm. His first company was of the best and included Flora Le Breton, George K. Arthur, Sydney Paxton, and other well-known people. The film is as yet untitled but reports say it is a success.

CLUBHOUSE FOR T. O. C. C.

The Theatre Owners Chamber of Commerce is to have a clubhouse. This was decided at one of the recent meetings of the organization. In connection with the club a restaurant is to be conducted which will also serve others of the industry. The building to be secured is to be located somewhere in the film district.

COAST FILM NEWS

Los Angeles, Sept. 28.

Charles Ray isn't one of those people who believes in rushing madly with the mob, but, nevertheless, you will note that he accomplishes that which is known in vulgar parlance as getting there just the same. One of the things that Ray hasn't been in any hurry about doing is going to Europe. Now, however, the popular star is beginning to think seriously about the matter, especially as he has some leisure in which to do the things he wants to do. And if all goes well, he hopes to go to Europe next summer or late in the spring.

Talk about actors playing joyous roles, while their souls are full of trouble. That was the sad experience last week of Lloyd Whitlock, who is doing a debonaire part in Harry Garson's production, "An Old Sweetheart of Mine." It was Friday morning that Whitlock's little two-year-old daughter, Suzanne, playing about the breakfast table, upset a boiling pot of tea on her shoulders, burning herself badly. Doctors were at once summoned and her suffering relieved, but it is now thought the little one will have to undergo the process of having skin grafted.

"Never woo by correspondence" advises Kid McCoy, when his almost-wedding of recent date finally went on the rocks. The bride-that-was-to be left the Kid waiting at the hotel and said she would never return. McCoy wooed Mrs. Jacqueline McDowell, of Baltimore, by mail, the courtship lasting two years. Mrs. McDowell came here, turned around and went right home again, leaving the Kid a wise but sadder matrimony hunter.

Ernest Belcher quit the dancing stage to produce dances for the films. And to prove that there's more money in the latter, he has just erected a \$75,000 school here. He supplies practically two-thirds of the film companies material of this kind.

Clara Kimball Young has again put on her makeup and is reporting at the studio every morning instead of taking her early morning constitutional in the cold mountain streams of northern California, as she was wont to do a few weeks ago while on vacation.

Anna Q. Nilsson, who was seriously burned recently when she drove a motorcycle through a forest fire for a scene in the Reginald Barker production, "Hearts Afire," has entirely recovered from her injuries and is now back at work on the Mayer studio lot.

George Seligmann has filed answer to his wife's suit for divorce. The actor says his wife has no cause for a decree, but Mrs. Seligmann sticks to her story that Seligmann is a caveman and unbearable. The judge will decide.

West Coast Theatres, Inc., has invaded San Diego. They are to take over the Plaza, California and Kinema theatres in that city. Harry Arthur, general manager of West Coast, returned this week after closing the deal.

Final arrangements were made for the Actors' Fund performance of "A Midsummer Night's Dream," scheduled for Hollywood Bowl Oct. 7, at a mass meeting called at the Fairbanks-Pickford studio by Mary Pickford.

Col. Wm. N. Selig is compiling a library of film types. This innovation, it is said, will be very helpful to picture casting directors. At a glance the casting man may tell who's who and what's what.

George Melford has gone east. He will direct a production at Famous Players-Lasky eastern studio. Of course, George took his golf sticks along.

Warner Bros. are dicker for the film rights to "Spring Street," a fiction serial running in a local paper. The film company has the rights to "Main Street" also.

Herbert Rawlinson is out one Cadillac touring car as the result of a smash-up when his new machine was hit broadside by a Pacific Electric street car.

Harold Lloyd's "Grandma's Boy" has concluded its run of 19 weeks at the Symphony theatre. This is a local film presentation record.

Laurette Taylor, making her first picture in Hollywood, says Hollywood at nights reminds her of a vaudeville street drop in one.

Forrest Robins, a actor, and family, arrived from New York. Robinson once purchased a home in Hollywood.

Boyd Irwin left the movies for the Pilgrimage Play and in turn left that production for "A Sporting Thing to Do."

Harry Garson is preparing to direct "The Ole Swimmin' Hole." The film will be made at the Clara Kimball Young studio.

MINE RESCUE CREW BIG 'FRISCO DRAW

**Heroes of California Disaster
Pull Business When Double
Feature Flops**

San Francisco, Oct. 4.

Frank Newman at the Strand pulled the big stunt of the week with the presentation of the rescue crew from the recent Jackson, Cal., mine disaster. He had a double feature bill in with the "Three Must-Get-Theres" and "Handle with Care," but the pictures did not pull until the added attraction was pulled.

The much heralded production "Nero," at the Warfield last week, was a distinct disappointment from a box office standpoint. It was expected that it would prove a draw for two weeks or more, but the public failed to respond, and it was ordered off after but one week. The picture earned fulsome praise from all of the critics, but it lacked public appeal.

At the Granada "Burning Sands" did a little better than usual, although much better was expected. It was advertised extensively as an "answer to the Shells," but even this didn't have the desired pull.

"Just Tony," at the California, a Tom Mix picture, with his trained horse featured, didn't get over at all. The business took a noticeable drop, and patrons of the house showed no interest at all in the film. The big thing in town is "Manslaughter" now in its third week at the Imperial. It is picking them in, with indications that it will continue to do so for a few more weeks.

At the Tivoli "Hurricane's Gal" did about normal, although a great deal of advance publicity was put over for this feature. Among the stunts pulled was marching several hundred bluejackets to a morning performance of the film.

The Frolic is going its even way with a double feature billed. This is a drop in house showing Universal pictures and gets a fair attendance, no matter what the attraction.

California—"Just Tony" (Fox) (Seats 2,700; scale 50-75-90).—Tom Mix. The horse got the electric lights and big type billing. Business below normal. Got \$14,000 on the week.

Granada—"Burning Sands" (Paramount) (Seats 1,150; scale 50-75-90). Milton Sills. Gross \$18,000.

Imperial—"Manslaughter" (Paramount) (Seats 1,425; scale 35-50-75). Still doing good (third week). Is the surprise of the town, getting \$11,000 in its third week.

Strand—Max Linder in "The Three Must Get Theres" and Grace Darmond in "Handle with Care." (Seats 1,700; scale 40-55). Business way off on the double feature until Mine Rescue crew was pulled. Got \$7,500.

Tivoli—"Hurricane's Gal" (First National) (Seats 1,800; scale 25-40). Dorothy Phillips. About averages. \$7,000 on the week.

Loew's Warfield—"Nero" (Fox). (Seats 2,800; scale 30-75). Below expectations. With \$8,500 on the week picture goes out after first week. House now in booking pool.

Frolic—Harry Carey in "The Soul Herder" and Gladys Walton in "Top o' the Morning." (Seats 1,000; scale 10-30.) Did around \$3,100.

DIRECTING EX-WIFE

Helen Holmes Off for Cuba for Picture Done by McGowan

Helen Holmes sailed from New York for Havana a few days ago to act in a new independent picture to be directed by J. P. McGowan, her ex-husband. Miss Holmes attained national fame a few years ago doing "stunt" parts in a succession of serials.

The new picture will have Eleanor Fair as one of its principals. Miss Fair is one of the younger players who is coming to the fore. She had a part in Hobart Bosworth's "White Hands" and played opposite Otis Skinner in "Kismet."

ALAN ALEXANDER FREED

Los Angeles, Oct. 4.

Alan Alexander, picture director and said to have handled the business affairs of Gladys Walton, cinema star, was discharged by Justice Hinshaw on a charge of embezzlement of \$1,600 from the actress July 15 last. The dismissal was made upon the ground of insufficient evidence.

Miss Walton charged that she gave Alexander various sums totaling \$1,600 and he failed to account for them.

Alfred T. Dobson, who holds the assigned claims of James H. Horney, motion picture director, for \$3,750, filed suit for that amount against the directors of the Lew Cody Film Corporation. It is sought to hold them responsible for the claim for services under a contract of \$500 a week. It is stated that \$250 was paid on account and the suit is for the balance.

FIRST NATIONAL WITH HAYS DECIDED AT CHICAGO MEETING

Producing Plan Also Under Discussion—Rumor of Ousting of Williams and Schwalbe Denied—Modification of Franchise Plan Proposed

Chicago, Oct. 4.

First National has joined the Motion Picture Producers and Distributors Assn., the organization which has Will H. Hays as its head. That was one of the principal matters of discussion at the meeting of the Executive Committee of the First National, which started Monday. According to the information during the course of the meeting the First National has had an application before the Hays association for more than a month. Sept. 14 it was officially voted on and since that time there have been a number of meetings held at which the exact status of the organization was defined in regard to its membership in the Hays outfit.

In addition the matter of greatest discussion was that in regard to First National joining the producing ranks, which naturally had bearing on the rating under which it would enter the Producers' and Distributors'. It is certain that they contemplate entering the producing field, but just what definite steps have been taken at this meeting were not disclosed.

The Rowland plan was presented to the committee and the discussion was a lengthy one. Some of the members of the committee who are also in the producing field on their own it is understood opposed the idea of First National organizing its own producing units. This, was to be expected, as their position as producers with a certain outlet through the organization would be impaired through this.

The meeting really didn't get underway until Tuesday because of Monday's religious holiday. It was accepted the move on the part of the First National to join with Hays was engineered by Robert Leiber, president of First National, from Indianapolis, and recognized as willing to help out Hays because of the "home town" feeling.

Rumors were plentiful here in regard to the possible ousting of J. D. Williams and Harry Schwalbe with the possibility of Richard A. Rowland being appointed to head the organization. This was all in the air and no verification could be obtained regarding the situation. It was admitted there was a possibility of the question of the organization joining the ranks of the producers being discussed at length at the meeting.

Nothing could be learned in regard to the possibility of Jesse Lasky being affiliated with the First National in the event the long threatened break between he and Zukor occurred, although it was stated it was hardly probable First National could give Lasky as good a deal off hand as he is getting with Famous Players.

At the offices of First National in New York it was stated the rumors to the effect that Williams and Schwalbe would be ousted were manufactured out of air and that it was only a relash of the rumor grind in progress at the time of the First National's French Lick meeting.

No comment would be made as regard the possibility of the organization entering the producing ranks. It was denied there was anything known in regard to a possible deal with Lasky should he break from Zukor.

One of the principal topics before the Executive Committee in addition to the Hays membership, is the question of whether or not there is to be a modification of the present franchise agreement and if a modification is finally decided upon what form it will take. There are at present three or four different plans that have been worked out but which one is to be adopted in the event that modification is agreed upon, is a question.

One of the executives attached to the home office characterized the Schwalbe-Williams rumors as totally unfounded. The company according to him, is in better shape now than it ever has been and their

MANSFIELD ACT OFF

New York Picture Agent Did Not Keep Agreement

The Martha Mansfield act, which was to have made a tour of the middle west in conjunction with the showing of "The Queen of the Moulin Rouge," released through the American Corp., was called off. The American Releasing Corp. had arranged with a New York picture agent for the act. The agent promised he would have Ned Wayburn stage it. At the last minute he pleaded he was unable to get the producer to handle the turn and obtained another stage director.

When the act was shown to the releasing corporation's executives prior to the opening date they immediately cancelled all time arranged for it. One manager insisted that as he had spent several thousand dollars in advance advertising, the act play for him. On opening it drew the first day on the strength of the advertising, but the balance of the week proved a flop for the house.

OLD STUFF WEARIES

Englishmen Say They're Tired of Stereotyped Screen Types

London, Sept. 22.

Speaking at a luncheon given by Lord Ashfield and the Provincial Cinematograph Theatres, Ltd., lately, following the showing of the Esquimaux picture "Nanook," Sir John Foster Fraser, M. P., the journalist, soldier and politician, said that the country was tired of the eternal triangle class of picture and of its offspring being instructed in the rifting of safes, to say nothing of damsels dressed up as female Buffalo Bills.

Speaking of films, he had never seen an Englishman on the American stage who wasn't an utter ass with a monocle, he had never seen an American on the English stage who wasn't eating cigars and spitting on somebody's carpets to saying nothing of remarking that he was out to "Whip the earth." Neither picture was in any way true.

A. E. Newbould, M. P., a high official of P. C. T. said, the public was undoubtedly tired of foolish wives, wise wives, "should doctors tell" and sex trash.

SHALVEY ESTATE \$42,000

Edward J. Shalvey, late president of the V. B. K. Film Corporation; treasurer of the Ay Vee Bee Corporation, producers of the Ernest Truex two-reel comedies; secretary of the Notick Amusement Co.; secretary of the Van Kelton Amusement Co., and who, in the amusement business, was actively identified with Amelée Van Beuren, left a net estate of \$42,280.99 when he died May 19, 1920. It was disclosed this week in the Surrogates' Court, New York, through the filing of a transfer tax State appraisal of his property.

PRISCILLA DONNER STUMPING

Los Angeles, Oct. 4.

From pictures to politics is the leap that Priscilla Donner has made. She is taking the stump through the state in behalf of the chiropractors in their fight to obtain state recognition and licensing.

pictures as lined up for the coming season are strongest they have ever been in the existence of the company. This fact coupled with the possibility of a modification of the franchise agreement he stated should place the franchise holders in such a frame of mind that a change of executives at this time would most likely be furthestest from their thoughts.

Squawks from producers have been plentiful at the meeting. Jos. M. Schenck seems to be the only one who can secure what he wants in the way of exhibition values.

LOEW'S WARFIELD IN COAST POOL

Deal Closed Whereby House Will Be Booked With Zukor Chain

San Francisco, Oct. 4.

Loew's Warfield is now being booked by Eugene Roth of the Market Street Realty company that controls the California, Granada and Imperial theatres here. This led to a report that Roth's interests had purchased the Warfield.

The booking arrangement is the outgrowth of a plan on the part of the downtown exhibitors to "beat the gate" in the matter of keeping up the price of first run showings. As the Roth outfit controls practically all of the downtown first run theatres his buying for the Warfield as well practically gives him absolute control of the market.

According to those in the know film salesmen heretofore have been playing one picture theatre against another in seeking to get top prices for a film that was desirable. The only houses now booking separately are the Strand and the Tivoli. The film board recently held a meeting and sought to prevent the merger of the picture theatre managements in their film buying scheme, but their efforts were unavailing.

As it stands the Metro releases will fill the Warfield about half the year and Roth will be required only to buy for the remaining half.

Roth has made a statement denying that he had acquired any financial interest in the Warfield.

PICTURE UNITS

Tab to Be Produced for Picture Houses.

John Wenger, formerly art director with Paramount and other picture producers, is heading a corporation bearing his name which will specialize in the production of picture units to be routed over a circuit of picture theatres. With picture houses paying headline attractions from \$1,500 to \$2,500 weekly, and more in the case of big "names," the matter of producing 15-20 minute tabloids at a lesser cost was broached to exhibitors and producers who promised full cooperation. Louis Silvers who has specialized in film music will compose the music for these miniature musical acts.

Sammy Lee is stage director. Kendler & Goldstein, attorneys for the principals, will charter the corporation. They are also on the advisory board.

OPEN AIRS OPEN

For the first time in ten years the open air picture theatres are still operating during October. Several managers with the advent of the warm spell early this week decided to continue running their outdoor theatres instead of closing and transferring their shows indoors.

A surprising thing is that last Sunday Coney Island had a bigger crowd than on any of the days during the summer. Those of the concessions that were still operating cleaned up and the motion picture places on the Bowery had a harvest.

MAE BUSCH HAS DIVORCE

Los Angeles, Oct. 4.

Mae Busch, former Universal star and more recently under the direction of Maurice Tourneur, has obtained a decree of divorce from Francis J. MacDonald, also a picture player.

FILMS CROWDED OUT

(Continued from page 1)

St. Charles is to open on Nov. 5 with Francis X. Bushman and Beverly Bayne as the stars of the company for four weeks. If the venture is a successful one it is possible that a stock circuit will be laid out with rotating stars, each star to make a return every four weeks or so as the visiting head of the local company. Thus each star will be able to play one role for at least four weeks.

Other managers in the South are watching the development of the stock invasion with great interest in the belief that it is going to be one of the factors that is going to keep them on the right side of the ledger, and stop the losses that they have been suffering through falling picture receipts.

LYNCH HOUSES BOOK 1ST NAT'L FEATURES ON 20-80 BASIS

Hold of Famous Players on South Broken by Big Deal—Percentage Booking Involves 150 Houses—All First National Releases to Be Played

VALENTINO INJUNCTION

F. P. L. Wins in Preliminary Action to Restrain Star

The Famous Players-Lasky Corp. won its motion for a permanent injunction to restrain Rodolph Valentino from breaching his contract. The film star is accorded the privilege of electing a speedy trial before a referee and Famous must post an additional bond of \$25,000. A \$10,000 bond was already posted at the temporary injunctive order.

The papers disclose that F. P. L.'s contract with Valentino was graduated up to \$3,000 weekly. The defendant through Arthur Butler Graham alleged a contract breach through non-exploitation and other alleged contractual shortcomings. The Thomas Meighan contract figured in the argument, Mr. Graham setting forth that Meighan gets \$5,000 a week working or not while Valentino is only paid when actually employed.

Valentino has "The Young Rajah" awaiting release and already completed. His next production was to be "Don Cesar de Bazan" ("The Young Cavalier") under Allan Dwan's direction. June Mathis, the scenario writer, who "discovered" Valentino's starring possibilities, has the scenario already completed. The picture was to have been "shot" abroad, either Spain, France or Germany, on a lavishness parring Douglas Fairbanks' "Three Musketeers." Edwin Booth and Alexander Salvini appeared in the original version of the "Cavalier."

A new version of the litigation was circulated this week. The point is that Valentino received an indirect intimation he could have the name part in the projected production of "Ben Hur" to be done by Goldwyn, if satisfactory arrangements could be made with Famous Players on a release.

It is said the project was broached by June Mathis during the filming of "The Four Horsemen" for Metro. Miss Mathis had arranged the screen version of the Ibanez novel and was frequently in consultation with the director, Rex Ingram, during its production.

When A. L. Erlanger disposed of the screen rights to "Ben Hur" to Goldwyn, he stipulated that he should have the approval of the adaptor. June Mathis, who was for several years chief scenario writer for Metro and who has handled several of its biggest enterprises from the writing end, was suggested to Erlanger. He approved the choice and Miss Mathis is said now to be in Europe preparing for the work.

Before her departure, she is said to have discussed the star part with Valentino with reference to his adaptability to the role. It is not indicated that she was empowered to offer the part to the star of "Blood and Sand" or that she even was authorized to sound him on the prospect, but the possibility is said to have so stirred Valentino that he cast about for a way to dispose of his arrangement with Famous Players. Accordingly, so the tale runs, he served notice on Famous Players that the company had committed a breach of contract. Famous Players' application for an injunction to restrain Valentino from playing for any other company followed swiftly.

Apropos of the story the industry anticipates great things for the "Ben Hur" picture. The prestige of the Gen. Lew Wallace novel and the play made from it, that stretches from one end of the country to the other and abroad as well, promises a work that promises to rival, or even overshadow Griffith's "Birth of a Nation." It goes without saying that the star of the picture will be made for life. No name has been mentioned in this connection and few details of Goldwyn's plans have become known.

Jess Levine, who handled upper New York City sales for the New York exchange of Paramount, resigned last week and has associated himself with the Warner Bros. exchange.

Atlanta, Oct. 4.

A new era in percentage bookings on pictures seems to be looming. A deal just closed here which covers the entire Southern territory is indicative that the percentage idea is going to spread in the picture field in the near future. There are 150 of the S. A. Lynch houses involved in the contract that has just been closed whereby the First National attractions will play all of the houses for 20 per cent. of the gross receipts.

E. V. Richards closed the deal. Frank Freeman and Dan Michelove, general and booking managers, respectively for the Lynch House circuit, were on the other side of the deal.

For several years past, since the closing of the deal whereby Lynch, who was a First National franchise holder, made a deal whereby Famous Players obtained an interest in his holding and practically sewed up that part of the country, First National attractions have virtually been out of the houses of the circuit. Under the new agreement, the Lynch houses will play all of the features released by First National on the percentage basis with the attraction getting 20 per cent. of the gross and the houses 80 per cent.

First National producers have received contracts for their attractions on that basis.

Minneapolis, Oct. 4.

Forty exhibitors in the Northwest have signed for F. & R. Film Co.'s road show licensing plan by which one exhibitor in towns of 5,000 or less gets the right to exhibit at least two unit shows per month. Each show will be composed of a feature and short reels, the latter selected from the Educational line-up.

The scheme works on a percentage arrangement and calls for the installation of a live exploitation department to help exhibitors in even the smallest of towns. The cost of maintaining this series is to be split equally.

All of the territory embraced by the Dakotas, Wisconsin, Minnesota and upper Michigan which F. & R. controls by virtue of its franchise with Al Lichtman is included in the plan, evolved by J. F. Cubberley. Whatever other features F. & R. control, including the Warner output, is also included in the plan.

OPPOSITION HOUSE AT UTICA

Utica, N. Y., Oct. 4.

Utica is to have an independent theatre, to cost about \$400,000, and to seat 2,500, to be known as the Criterion, and will be erected on a plot of land about 200 by 75 feet, by the newly incorporated Criterion Theatre Co., backed by the Empsall interests. Part of the site is at present covered by the Hippodrome, a motion picture house, one of the oldest in the city. Construction will begin in the spring.

W. H. Linton, owner of the Hippodrome, is promoting the enterprise. Also connected are: Hon. James D. Smith of Utica, former mayor of this city; Frank A. Empsall, millionaire Watertown merchant and theatre owner; William Rubin, prominent Syracuse attorney; Clarence E. Williams, former U. S. district attorney, of this city.

The company is capitalized at \$500,000, according to incorporation papers filed at Albany. It is understood that citizens of Utica will be given an opportunity to purchase stock in the venture.

BELASCO CO. STARTS

San Francisco, Oct. 4.

Belasco Productions, Inc., of which Edward Belasco is president, has started production work on a story called "Her Price," written by Louis Zellner. It is an original script and the scenes will be taken at the Universal lot in Hollywood, where the company has leased space.

In the cast are Miriam Cooper, Forrest Stanley, Mitchell Lewis and Richard Tucker. Dallas M. Fitzgerald will direct.

PICTURES

47

CHAS. SCHWAB SLATED
FOR LOEW'S BOARD?

Report Denied—Reported Possibility—Stock May Have Risen Through Holdings

Although Marcus Loew denied a story appearing in one of the New York dailies this week that Charles M. Schwab would become an immediate member of the Board of Directors for Loew's, Inc., inside information said that while Mr. Loew's denial was correct, there is a possibility Mr. Schwab in the near future may join the organization as a director.

The big steel man is reported to have lately bought up a large block of Loew stock. "It may have been an accumulation of some time, but it is claimed he is now a large Loew holder. Some account for the recent rise in the Loew's, Inc., quotations through the Schwab buying, other than that indulged in by a buying pool that Schwab was not concerned in.

Mr. Schwab is said to be financially interested in the Ward & Glynne theatres in Brooklyn and Astoria, L. I. He financed the building of them by Ward & Glynne, with the ventures developing into theatrical successes. It is presumed by the wisecracks that if Mr. Schwab becomes openly associated with Loew's the Ward & Glynne theatres may find their way into the Loew booking offices.

METRO'S ALDINE

Playing Picture Policy With Stanley Co. Interested

Philadelphia, Oct. 4. Metro has the Aldine and will reopen Oct. 23 with "The Prisoner of Zenda." It is understood the Stanley Co. will be jointly interested, though the Aldine will be a Metro exhibition theatre.

It is said R. V. Lynch, who is the only outsider interested in a Metro exchange (its local one) will also be interested in the Aldine, a theatre some weeks ago taken over by the Stanley people from the Felt Brothers.

INFRINGEMENT ALLEGED

Prizma, Inc., has brought a suit in equity against Technicolor, Inc., in the Federal District Court alleging that the defendant's process for natural color photography is an infringement of the Joseph Mason Patent No. 1,348,029, which Prizma controls for a period of 17 years from July 17, 1920. Technicolor, Inc., is a new Delaware corporation with headquarters in Wilmington. It also controls the Technicolor Motion Picture Corp. of Massachusetts.

Prizma asks for an injunction, an accounting of profits and any other damages the court may award.

HAL DISCLAIMED BY TOM MIX

Los Angeles, Oct. 4. The Los Angeles police department has been asked to make a search for a man named Hal Mix, who claimed that he was a brother of Tom Mix. Advice from Lancaster, Calif., state Hal Mix deserted his bride of a few weeks there and left her penniless.

Tom Mix disclaimed any relationship to the missing man, stating definitely that he had no brother.

"TESS" DIRECT

The Mary Pickford feature "Tess of the Storm Country" is to be released direct to the picture houses without a special road show exploitation campaign. This decision was reached last week.

In New York it is figured that there will be rather spirited bidding between the Strand and the Capitol for the production, with the chances at this time favoring the former house which has been playing the United Artists releases, having the George Arliss picture "The Man Who Played God" this week.

WIFE A HINDRANCE

Los Angeles, Oct. 4. Because his wife's jealousy proved a hindrance to his career as a picture actor, William Butts brought an action for divorce against his French war-bride. He was granted a decree late last week.

ZUKOR-LASKY BREAK
NOW REPORTED IMMINENT

Lasky Due Back in New York—Metro and Goldwyn Mentioned for Lasky's Future If Break Occurs and DeMilles Go With Him

The return of Jesse Lasky to New York within the next day or so may possibly bring to a head the long-rumored possibility of a split in the Famous Player-Lasky organization with Lasky and Zukor going their separate ways.

Since April last there have been constant stories that all was not well between the two biggest factors in the organization. The break it is understood came after the Lasky lot in Hollywood was the center of a couple of scandals which broke all publicity records, the Arbuckle affair and the Taylor murder mystery.

At present it seems almost certain that should Lasky break with Zukor and the Famous Players organization the two DeMilles (Cecil and William B.) will trail with Lasky as they have been with him from the beginning in his picture ventures.

Just where Lasky will turn in the event the break does come is a question at this time. Broadway has heard that both First National and Metro were in negotiation with Lasky with the strongest line that could be obtained favoring Metro. Within the last two weeks there have been a number of executive sessions in the Metro offices bearing on this subject, the meeting occurring almost immediately after the return of Marcus Loew from abroad. It is quite possible Loew and Lasky were in consultation regarding the matter on the other side. There is the possibility Goldwyn would be willing to make almost any sort of concession to Lasky to secure him and the DeMilles as part of its producing organization.

At present Goldwyn is beginning to build up a selling organization that is to be the strongest the company has ever had and it is going into the field to make a strong fight for business. Goldwyn is making bids for several big features recently made on the coast, without advance releasing arrangements definitely set.

Within the last week or so Goldwyn has lined up 21 exploitation men for the exchanges of the country, and the sales force is being thoroughly reorganized for a real fight.

On the inside of the Famous Players organization it was admitted there is a feeling existing between the two heads and that the possibility of a break is not as remote as some people seem to think, but whether Cecil DeMille would be found with Lasky in the new lineup was questioned. They stated DeMille has but recently signed a new contract under which he was working under a cost-of-production-plus arrangement.

That the Lasky name has been considerably subordinated in the Paramount advertising for months was the first indication. That followed with the hurried trip east by Lasky and a trip abroad. Just what bearing the former English connections of Famous Players may have had on Lasky while he was in England is a question, but it is almost certain that they would be far from kindly disposed toward Zukor.

Those who have been in on the recent Loew conferences regarding the production plans of Metro know that plans are being laid for a 52 production program for next year. Big stories are being gone after and at these conferences the possibility of the Lasky connection with the Metro was frequently brought up and discussed, as though it would be a foregone conclusion that on Lasky's return a break will come and Lasky may be a factor in the Loew producing plan for Metro. There are shrewd trade observers who put Metro first in the industry as quality competitor to Famous Players.

At the New York office of First

National early this week it was stated nothing was known there about any negotiations that might have been on with Lasky although that some of the executives in Chicago this week at the meeting of the executive committee might have knowledge of it was mentioned.

Discussion of the Lasky report this week brought out that Lasky is the last of the old crowd associated with Famous Players. About ten leading picture men have joined the Famous Players personnel and after careers of varying length, departed from the connection, in all cases rich men and in nearly all cases still on outwardly friendly terms with Zukor.

The infusion of new blood into Famous came about in the old merger of Famous and Paramount. Jesse Lasky and Samuel Goldwyn had been associated in the formation of Paramount, a distributing organization which started with the Pacific coast distribution rights to Famous product. It has been related in the trade that this concern started with production in a cautious way, the Lasky-Goldwyn original bankroll being around \$20,000. Later Paramount grew into a national distributing machine with five franchise holders, Lasky and Goldwyn on the coast, Clark & Rowland in the middle west territory, W. E. Greene and Hiram Abrams in New England, William Sherry in New York, and one other.

When Famous Players took over Paramount and absorbed it on the basis of Paramount stock for Famous Players stock at a rate of exchange that was never disclosed, the various factors of Paramount entered into service of Famous Players. It is said that when the split between Goldwyn and Zukor came, Goldwyn and Zukor arranged the details in a more or less friendly fashion and the way was paved for Goldwyn to dispose of his Famous Players stock for a total of \$750,000. In a roundabout way the Paramount deal also brought W. W. Hodgkinson into Famous Players. Another executive who has come and gone to and from the Zukor organization is Al Lichtman who was general manager after serving as sales executive. Lichtman had started in a relatively minor capacity, but advanced to a salary of \$50,000 a year, one of the first big "movie salaries" that brought discussion.

Through all these changes and shifts the leadership of Zukor has persisted. No less than five years ago his control was believed for a time to be menaced by the growing hold of the Wall street bankers on the property. At the behest of the banks which held a considerable total of Famous Players paper, E. J. H. Connick was installed as chairman of the finance committee and trade rumor had it that his position was that of dictator within the company. The story of Connick's departure has never been written, but in connection with the Lasky reports this week a slight sketch of the incident leaked out.

It is related that a million-dollar obligation against Famous Players by one of the biggest banking institutions in New York (the Guaranty Trust Co.) was about to mature and it was desirable to have it renewed. The business situation was pretty tight at the time and Connick was charged with the mission of having the old loan renewed. He returned from a conference with the bankers with the news that a renewal was absolutely out of the question.

The story goes on to relate that Zukor took the report quietly but presently left the office alone and went to work in other directions to bring about a renewal of the loan. In a few days it was made known that the loan would be renewed and the difficulty was overcome. A month or so later Connick resigned. There hasn't been any talk of banker control since then.

TWO COSTUME PLAYS
OPENING IN CHICAGO

"Knighthood" at Roosevelt May Start Before "Robin Hood" at Cohan's

The battle for time on the part of the two pictures, "When Knighthood Was in Flower" and "Robin Hood," continues, with Chicago as the objective. This week the Hearst people made arrangements to beat the Fairbanks picture into Chicago through securing the Roosevelt for a run for their production. "Robin Hood" is scheduled to open at Cohan's Grand Oct. 16. "Knighthood" may open before by a full week.

Fairbanks and Miss Pickford arrived in New York Tuesday via Montreal. Miss Pickford is to immediately start working on the cast of "Dorothy Vernon of Haddon Hall," a story by the late Charles Major, who also was the author of "Knighthood." By coincidence the Cosmopolitan Productions also has a "Haddon Hall" picture in the course of production. Their picture is reported as already under way, while the Pickford production, getting started months later, would have to follow that made by Hearst's company, which would lead to a further clash between the two companies through the similarity of titles.

"Robin Hood," to open at the Lyric, New York, is to have the benefit of the personal supervision of Fairbanks in presentation. Special offices in the Brokaw building have been taken by the Fairbanks representatives, which takes them away from the United Artists suite in film row.

About the same time that the Fairbanks picture arrives on 42d street D. W. Griffith will open "One Exciting Night" at the Apollo, succeeding the Frank Tinney show at that house.

COMPLETELY "WASHED"

Picture Men Cleared in Young-Whipple Matter

Los Angeles, Oct. 4. Jack Pickford, Tom Moore and others of the picture colony have been completely whitewashed as to any connection with the sensational divorce proceedings and counter suits being waged by James Young and his wife, Clara Whipple. Before leaving for New York Young completely exonerated all of those mentioned in connection with the case a week ago.

Young lost the action to recover from his former wife the property that he gave her in settlement of the divorce action.

GOLDWYN SELLING

Chicago Capital Reported Taking Over Ascher Houses

Chicago, Oct. 4. A deal is reported on here whereby Goldwyn will relinquish its interest in the Ascher string of theatres. They now hold the controlling interest in the houses and a group of local capitalists have gotten together to form a pool to take over their holdings, the report runs.

HOPE, DALLAS, REOPENING

Dallas, Tex., Oct. 4. The Melba, formerly the Hope, recently under the management of J. D. Williams and associates, will reopen Sunday, Oct. 8, by P. G. Cameron, C. Y. Charninsky and John T. Jones.

The stage has been enlarged and other improvements made. The Melba is to house Pantages vaudeville. It will, however, open with a picture and 20-piece orchestra.

VIGNOLA ON WORLD TRIP

A world's trip to consume six months or longer is contemplated by Robert G. Vignola, the Cosmopolitan's director.

Mr. Vignola has not taken a vacation for years.

SCREEN ACTORS ONLY
PUPPETS, SAYS BEBAN

Directors Fix Poses and Expressions—Players Merely "Exhibits"

Chicago, Oct. 4. George Beban gave an interview to the dailies, while playing neighboring towns around here. The point of his interview was the failure of motion picture actors to be actors. Beban says they are "exhibits."

He illustrated his point with personal incidents where he saw famous stars not only undergoing the whipping hand of the directors, but even their face muscles and poses had to be set by directors.

"When the screen stars cry on the screen and make you cry then they are artists, otherwise they are simply exhibits." The dailies took the story up for a quarter of a column.

TAX ACT WINS

Prosecutions Starting Update—Fraud Alleged

Syracuse, N. Y., Oct. 4. First move on the part of the Internal Revenue Bureau to prosecute update theatrical men for alleged revenue law violations was announced by Collector Jesse W. Clark of the Syracuse revenue headquarters. Harry Gilbert and Leo Bladen, proprietors of the Langan theatre, this city, and the heads of the Gilmore Amusement Co., operating the Strand and the Richardson in Oswego, are the targets. Evidence against the two theatrical men, charging them with alleged attempt to defraud the government in war taxes, will be presented to the United States grand jury today at Auburn.

According to Collector Clarke, the Syracuse and Oswego theatrical operators failed to regard government instruction in having their admission tickets printed, and further they failed to keep the prescribed record of attendance.

Field deputies of the Syracuse revenue headquarters uncovered the alleged violations some time ago, but action was withheld until a complete checkup had been made.

MRS. VALENTINO TALKING

Providence, R. I., Oct. 4. Mrs. Rodolph Valentino, petite, brunet, slim of figure and charmingly gowned, told the story of Rodolph to large audiences at Fay's last week. The slender young woman, who spent the week in Providence, gained hosts of new friends by her simple recital of her first meeting with the hero of "The Four Horsemen," the story of his birth, and, in lighter vein, named his favorite dessert.

Mrs. Valentina said: "Rodolph was born in Italy and was educated in an Italian military school. It was while I was engaged in making the scenes of 'Lombardi, Ltd.' that I was introduced to him at a house party at Los Angeles given by my dear friend, Pauline Frederick. The first question he asked me was, 'Do you care to dance?' I decided to sit it out with him under a California moon, and you know the rest."

POLI NEGRI AS 'BELLA DONNA'

"Bella Donna," the famous Robert Hichens novel, has been selected as the first story in which Poli Negri is to appear for the Famous Players in this country. Work on the feature is to start within two weeks in the Lasky lot in Hollywood, with George Fitzmaurice directing.

Conway Tearle is under contract to play the lead opposite the foreign star and left for the coast this week.

REMAKING "SPOILERS"

Benjamin B. Hampton is to remake Rex Beach's "The Spoilers." Originally the picture was released in 1914 after having been made by Col. Selig and it was utilized as the opening feature at the Strand, New York, when that house opened.

William Farnum and Kathryn Williams were the principal players in the cast at that time.

THE SATURDAY EVENING POST

September 30th, 1922

WARNER BROTHERS

*Seven Great Pictures from
Seven Great Books*

Millions have read them—

Millions will want to see them
on the screen.

WARNER BROTHERS

Producers and distributors of
clean, interesting motion pictures;
have spared no expense in selecting
the best known screen players
and directors to interpret the work
of the best writers for the enter-
tainment of the American public.

*Ask the manager of your
favorite theatre when these
pictures will be shown.*

MAIN
STREET

BRASS

THE
BEAUTIFUL
AND
DAMNED
By F. Scott
Fitzgerald

LITTLE
CHURCH
AROUND
THE
CORNER

Little
Heroes
of the
Street

By
MARION
RUSSELL

WRITTEN BY
EDMUND
GOULDING

VARIETY

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NEW YORK CITY, FRIDAY, OCTOBER 13, 1922

48 PAGES

KEITH'S AFTER NEW NAMES

"RUNNING BOOZE DOWN THE LINE" NOW UNPROFITABLE, SAYS AGENT

Prohibition Man Figures Bootlegging in One Car Is Declining—Possible \$200 Profit Per Trip—Liquor \$70 a Case at Border

"Running booze down the line" is now unprofitable, and is, therefore, played much less than formerly, a prohibition agent who has been "riding the roads" below the border, told a Variety correspondent. "Whiskey at a loading station this side of the border is \$70 a case," the prohibition agent said, "and it brings only \$50 at the point of destination, or a profit of but \$10 a case. Twenty cases are a good-sized load, and that means a profit to the rum runner of less than \$200 for the trip. Out of that \$200 he has to pay at least \$50 for expenses. As a rule now, he carries a woman for 'protection,' and that is an added item.

The cars used in the transportation (Continued on page 39)

CHORUS GIRL MAKES PLEA FOR AMERICANS

Says English Girls Are Supplanting Native Choristers—Americans Better Looking

Editor Variety:—

It is alarming how many American chorus girls are out of work. The trouble is that a lot of producers are employing only English girls. When I applied to the New York Hippodrome last summer for work, they told me there would be no chorus this season, but now I hear they have 500 English girls.

Isn't there some law against bringing a number of people from foreign countries under contract to work in the United States? If there is such a law, it should be enforced, the sooner the better. A good many splendid American girls come to New York looking for work on the stage, and their opportunity is taken away by this invasion of foreigners.

Our American girls are as good dancers as the English and a great deal better looking. The English girls all do the same stuff, while our own girls are adaptable and readily learn a great variety of steps.

An American Chorus Girl.

NO. 2 "BLOSSOM TIME" COMING TO BROADWAY

Original Leaving Jolson's. Second Company Opening at Bayes

The No. 2 company of "Blossom Time" which recently started on tour will be brought to Broadway, succeeding "East Side, West Side" at the Bayes where the show will be cut-rated. The original company now playing at Jolson's will move to the road for the important stands after another week. The holdover operetta success switched (Continued on page 3)

COSTLY SIDEWALK

Seventy Damage Suits in Frisco Settled for \$137,000

San Francisco, Oct. 10. The collapse of a temporary sidewalk in front of the site of the present Warfield theatre during the construction of that building New Year's Eve, 1920, has proved costly to McDonald & Kahn, the architects, and Marcus Loew. The 70 damage suits filed were finally settled here last week for \$112,000 for 69 of them and \$25,000 for the other one.

The loss was split equally between Loew and McDonald & Kahn.

DRAMA WITH FILM

Dramatic Playlet in Detroit Picture House

Detroit, Oct. 10. John H. Kunsky has inaugurated a new policy at his Liberty by adding to the assortment of pictures a one-act dramatic playlet to be changed weekly. They are being presented by the Rance Gray Players.

The first is "A Wife's Honor." There will be two afternoon and one evening performance daily.

PASSE MATERIAL SLATED FOR DISCARD

Would Fill Gap Caused by Feature Turns Booked Elsewhere—Big Time Will Closely Examine Offerings of Stage Stars—Guard Against "Lemon" Vehicles

POOR PLAYLETS A LOSS

The Keith office has instituted a drive for new headliners to replace some of those considered passe and others that have left the circuit to play elsewhere.

Several legitimate names are (Continued on page 3)

WHITEMAN'S \$1,000,000 INCOME FROM BANDS

Going on Tour—11 Bands in New York—57 Playing Outside

Paul Whiteman and his orchestra are booked for a six-week concert tour which will net Whiteman \$120,000 for himself and 15 musicians.

Whiteman has made arrangements with Paul Salvain, who holds a contract for Whiteman's services for the Palais Royal, New York. The restaurant man will give the Whiteman Band a six-week absence, it being understood Salvain gets a piece of the concert profits.

During Whiteman's absence one of his orchestras will replace him at the Palais Royal. At the present time Whiteman has 11 bands working in Greater New York, 17 on the road and 40 bands throughout the country receiving the Whiteman music service. His income is over a million dollars annually from his many activities.

Harry Askin, manager of John Phillips Sousa, is to manage the Whiteman concert tour, according to report. The tour will begin next month.

TEN REELS OF BIG GAME HUNT READY FOR FILM DISTRIBUTION

Best Jungle Pictures Ever Made Reported at Oakland—Cost of \$300,000 to Secure Them—Taken By Professor Shaw

QUICKEST FLOP YET IS "DOLLY JORDAN"

Lasted Five Days—Closed by John Cort Without Notice Required

The quickest flop of the season's first flight of productions is "Dolly Jordan," a costume comedy offered by John Cort at his 63d street theatre now called the Augustin Daly. The piece ran five days opening Tuesday night of last week and closing without notice as "Dolly" had not played four weeks in total, it having been out of town two (Continued on page 3)

MANAGERESS AS SENATOR

Local Paper Booming Mrs. Hartley, of Stamford, Conn.

Stamford, Conn., Oct. 10. It looks as though the woman in politics is going to make her mark in Connecticut and the fact it is a woman of the theatre who will undoubtedly be selected to carry the banner for the Democratic ticket for the office of State Senator makes matters more interesting.

Mrs. Emily Wakeman Hartley, manager of the Stamford theatre, looks like the candidate in the 27th Senatorial district, in Greenwich, where she has her farm.

A campaign for her nomination was started in the Greenwich "Press," which came out editorially with fulsome praise of her civic activities in the past and a strong recommendation that she be chosen for the state office.

LOW RECORD GROSS

The season's low record for receipts is said to have been reached at the Bijou, New York, Thursday night of last week.

The box office statement for "That Day" that night showed \$58.50 gross.

Oakland, Oct. 10. Eugene H. Roth, the San Francisco picture theatre owner is returning to the coast from the east. Immediately after his arrival here there will be shown at the Civic Auditorium, which has 6,000 seating capacity, a wild animal picture. It is entitled "Hunting Big Game in Africa with Gun and Camera" in ten reels, a pictorial record of the exhibition into the Dark Continent under the direction of Prof. H. A. Snow, of this city in the interest of the local Museum of Natural History. After the showing here the pictures are to be taken east for world wide distribution under the auspices of Oakland Museum of Natural History, of which Prof. Snow is now curator. The expedition remained in Africa (Continued on page 39)

CUT RATES ADVOCATED FOR BALTIMORE HOUSES

Local Critic Takes Up Pen—Last Week's Business Not Good

Baltimore, Oct. 10. John Oldmixon Lambdin, probably the best of the local critics, for the past two weeks, on the "Sunday Sun," has been harping on reduced prices for the Baltimore theatres. Business here has been rotten this year, there is no getting away from that. Good shows have come here and lost money. Keith vaudeville alone seemed to prosper. And Mr. Lambdin is blaming it on the high prices which the box offices are (Continued on page 3)

MAX and NORMA HOFFMANN, Jr., & TERRIS

—WITH—

NORA BAYES

in "THE QUEEN OF HEARTS" Geo. M. Cohan Theatre, N. Y. Indefinite.

VIENNA MUSICIANS JAM UP SCORES IN FREAK STRIKE MOVE

Play One Set of Music as Franz Lehar Directs Another—General Strike Anticipated—May Close All Theatres

Paris, Oct. 10.

A freak strike demonstration was made in Vienna during the playing of Lehar's operetta, "Frasquita." The musicians, who demanded a salary increase, and who say it had been promised, but did not materialize, played a different score than the one Lehar was leading from the director's desk.

A violent controversy raged over the incident, the public taking sides. For the most part, theatregoers supported Lehar. The immediate wrangle was settled, but the theatre situation is greatly overcast. The trouble with the musicians was only part of the general feeling of discontent, and it is expected that a general theatrical strike will be called sooner or later.

TWO "FOOLS"

Production of Pollock's Play in London and New York

London, Oct. 10.

Gladys Cooper will produce "The Fool" by Channing Pollock at the conclusion of the current run of "The Second Mrs. Tanqueray" at the Playhouse.

"The Fool," produced by the Selwyns, will open at the Times Square theatre, New York, Oct. 23, succeeding "The Exciters." It will be billed "The Man Who Tried to Live Like Christ."

NEW ACT WEEKLY

French Players Engaged for London Coliseum for Four Weeks

London, Oct. 10.

The Comedie Francaise Players from Paris have been booked by Howell & Wolheim for four weeks at Stoll's London Coliseum, opening Oct. 23.

The French group will change sketches and players weekly.

RUBY NORTON IN DEMAND

Held Through Additional Time in West End, London, Following Hit

London, Oct. 10.

Following her tremendous hit at Finsbury, Ruby Norton found herself in important demand for the West End here.

With additional time given her, Miss Norton again has been compelled to postpone her American bookings.

CARL ROSA'S 47TH SEASON

London, Oct. 10.

The Carl Rosa Opera Co. Oct. 9 started its forty-seventh season, appearing at Covent Garden in "Madam Butterfly."

The opera is there at the Garden for four weeks.

"CINDERELLA'S" TANK SCENE

London, Oct. 10.

The tank scene, now employed at the Hippodrome, New York, will be utilized by Wylie-Tate in their Christmas "Cinderella" pantomime at the London Hippodrome.

ROSA LYND DIES IN LONDON

London, Oct. 10.

Rosa Lynd died here Oct. 8. She was an American actress who, several years ago, married the English baronet, Guy Chetwynd.

Anita Elson in "Smith Family"

London, Oct. 10.

Anita Elson, daughter of Willie Edelman, opened Monday in "The Smith Family" at the Empire.

Miss Elson is dancing with Charles Brooks.

RHINESTONES

We Built the Diamond Girl Scene in the "Passing Show" now at Winter Garden. Also the Star Curtain in "Orange Blossoms" now at Fulton Theatre. ANYTHING IN RHINESTONES

THE LITTLEJOHNS

226 West 46th St., New York
Phone BRYANT 4337

"SHEIK" PLAY IN PARIS

East-West Marriage Play Ends in Wife Murder—Piece Fares Well

Paris, Oct. 10.

"L'Inconnue" ("The Woman Who Wouldn't Submit"), a new three-act play by Pierre Frondaie, was produced at the Theatre Antoine last week, and fared well. The cast includes Charles Boyer, George Plateau, Maury, Vera Sergine and Mary Marquet.

The piece was originally entitled "L'Orientale" and it brings the "sheik" vogue to Paris. The plot has to do with a French woman educated in America married to an Arab prince educated in England. The oriental husband, unable to restrict the liberties of the emancipated wife, abandons her in France and returns to his native Morocco.

During this time the wife loves her husband devotedly and ultimately rejoins him in Morocco. On his own ground and supported by native custom the prince detains his wife, practically a prisoner in the harem. Although she still loves her husband, the wife agrees to accept the aid of French friends to effect her escape, making her home with them after the liberation.

The husband seeks wife in these surroundings and during the interview kills her with a poisoned ring. Vera Sergine as the unsubmitting wife is excellent and Mr. Boyer does well as the Moroccan chieftain.

BUYING CIRCUIT

Rumors of Picture Syndicate Taking Over Vaudeville Houses

London, Oct. 10.

Rumors are growing stronger that a big vaudeville circuit over here is to pass to the control of a picture syndicate.

The deal involves £500,000 (about \$2,000,000).

Americans are reported interested in the purchase.

TWO LONDON DEATHS

Marie Lloyd and Walter Howard Die

London, Oct. 10.

Marie Lloyd died Oct. 7 at her home and the death of Walter Howard, the dramatist, was reported the day previously, following an operation.

The direct cause of death of Miss Lloyd was kidney disease. She had been appearing and played at Edmonton until Oct. 3, when taken to her home, fatally stricken.

QUESTION OF SUPPLY

Sydney, Australia, Sept. 15.

George Marlow has opened the Grand Opera House with small time vaudeville. The Hippodrome, a few yards up the street, has also opened with pop-time vaudeville under management of Reg Dykeham. The Grand Opera House was leased by the Fullers and was used by them as a dramatic stock house.

As the result of a law order they had to vacate.

If the patronage is good the next question that arises is where are the artists coming from? People soon grow tired of seeing the same faces week after week.

"DEDE" AT BOUFFES

Paris, Oct. 10.

"Dede" was revived Oct. 6 at the Bouffes theatre here with Maurice Chevalier. The English version is due at the Garrick, London, Oct. 17. In the London production will be Joseph Coyne and Gertrude Lawrence.

DeCOURVILLE'S "SMOKE RINGS"

London, Oct. 10.

The revue production by Albert de Courville will be called "Smoke Rings." It is to be first produced Oct. 16 at Sheffield.

Costumes from the New York production made by de Courville will be used for the new show.



The main idea is that every thing is ridiculous and we all attach too much importance to our own silly, little existences. Why not rise above all these picaresque affairs of infinitesimal human insects and laugh? The best way to laugh is to go to see

FRANK VAN HOVEN
Etc., Etc.

COCHRAN DUE HERE, TELS OF HIS PLANS

British Producer on Berengaria—May Do Dunsaney Play

London, Oct. 7.

To a Variety representative, before sailing for New York on the "Berengaria" Oct. 3, Charles B. Cochran said:

"There is really nothing to keep me here at present, as my theatres and attractions are in such shape as not to require my personal attention for the moment. The Man in Dress Clothes, at the Garrick, has run its course and is shortly coming off. 'Phi Phi,' at the Pavilion, is breaking the house records for the night performances, with the matinees constantly improving. The Oxford has been rented to Carl Laemmle for pictures until December, after which I have three or four propositions for rentals, and if none of these materializes it will be available for an attraction. Andre Charlot and Paul Murray have taken a long 'let' of the Garrick for their production of 'Dede.' Marcus Loew has the Palace for 'The Four Horsemen' until Dec. 10, by which time I shall be back to produce 'The Music Box Revue' there, though it is barely possible Loew may want the house for a few weeks longer, in which event I can easily delay my production there.

"I am taking with me to New York a new Dunsaney play, 'Mr. Faithful,' for which two American producers have cabled, offering to take it without reading the manuscript. I have not yet decided whether I shall produce it first in New York or here.

"Edward Knoblock, who sails with me, en route to California to do some more picture writing, is at work on a drama for Delysia, in which she will sing two songs, legitimately introduced in the unfolding of the story. Delysia's general health is excellent, but she is still suffering from a temporary paralysis of the vocal cords. The specialists have assured her that with sufficient rest she will be as well as ever, and to that end she has gone to a convent on the continent, where she can enjoy the quiet and repose she requires."

FRENCH CO. FOR LONDON

Paris, Oct. 10.

Certain members of the Comedie Francaise troupe have been engaged for four weeks at the London Coliseum where they will do a series of classical plays.

The offering will be changed weekly and the list will include "Hamlet," "Gregoire Venise" and Louis XI.

"LAST WALTZ" FAVORABLE

London, Oct. 10.

Saturday night at the Gaiety "The Last Waltz" with Jose Collins was favorably received.

Mariquita, Dancer, Dead

Paris, Oct. 10.

Madame Mariquita, formerly a French dancer, died in Europe, Oct. 5. She was 80 years old.

IN LONDON

London, Sept. 29.

Daniel Meyer, Ltd., will present Violet Vanbrugh in an English version of "La Flame," adapted from the French of Charles Mere by James Bernard Fagan. The American rights of this play have been acquired by William A. Brady.

Some time ago the idea of opening theatres later was widely discussed in managerial circles. "Summer time" and the lateness of many dinner hours led to the discussion, but at the time nothing was done. Now J. L. Davies, whose "Minstrels of 1922" are going well in vaudeville, has turned his attention to the plan and will shortly stage an entertainment at the Little under the title of "The Nine o'Clock Revue." The curtain will rise at nine and fall at eleven. The company will be a strong one, probably headed by Fred Leslie, the son of the Leslie of old-time Gaiety fame, while the book itself will be the work of Morris Harvey and Harold Simpson. Davies thinks his plan will meet the requirements of the idle rich, who do not dine till late. People who arrive early will be regaled with coffee and orchestral music. The prices will run from 5 shillings to 10-and-6, with tax extra. Dion Titheradge will produce the show, which is due Oct. 25.

The cast for the production of "Cinderella" at the Kennington is almost complete. The artists already engaged include Ouida Macdormott, Kitty Curtis, Harry Claff, Albert le Fre (who also produces), Jack Barty and Rona Ray. Harry Maclelland, the veteran producer, who was also going to have a finger in the pie, goes to Glasgow to produce Florrie Ford's show.

Up to the moment the Regent, recently the Euston music hall, is not proving a big success with Arnold Bennett's new play, "Body and Soul." The play will shortly be withdrawn to make way for the Czechoslovakian attraction, "The Life of an Insect," which is the work of two brothers named Capak. William A. Brady has the American rights.

"Dr." Waldorf Bodie has broken out in a new place by appearing as a ventriloquist at the Holborn Empire. There is nothing strikingly original about the new act, which is, however, popular with the audience. As the skipper of a boat he opens up by conversing with an invisible sailor. Later the dummy appears and the usual vent cross-talk follows. The act concludes with the introduction of a woman, a black child and an old negro.

Arthur Prince is to settle down to legitimate production in earnest and in conjunction with Harry Grattan is looking for a West End house at which to produce the comedy, "Moon and Son," tried out recently in the provinces. Prince is at work on a new ventriloquist act for himself. This will be in a nautical setting of the year 1720.

Sir Alfred Butt will be associated with Seymour Hicks in the production here of the Parisian revue, "Ta Bouche." It will probably be staged at the Queens.

Grossmith & Malone will produce "The Cat and the Canary" at the Royal, Portsmouth, prior to bringing the piece to the Shaftesbury.

Walks Out on Partner

Sydney, Australia, Sept. 15.

The act of Burton and Dwyer, on the Fuller circuit, has broken up. Trouble arose when Dwyer walked off the stage in Brisbane saying that he could not work with his partner. Burton is in the hospital at present.

Rewriting "King Solomon, Jr."

London, Oct. 10.

The vaudeville skit "King Solomon, Jr.," has been improved as rewritten by Weston and Lee, who have interpolated songs.

Ed Lavine Resumes Work

London, Oct. 10.

The ruptured blood vessel Ed Lavine suffered last week, while appearing, developed no serious consequences, with Lavine resuming work this week, at the Metropole "Follies" (restaurant).

SAILINGS

Oct. 7 (from London), Lee Baker, Adrian Anson (Albanic)

The cast includes Morton Selten, S. J. Warmington, Evan, Thomas, Frank Denison, C. Aubrey, Caleb Porter, Eamie Berringer, Aurole Lee, Sheila Courtney, Mary Glynn.

"If Winter Comes," with Owen Nares as Mark Sabre, is doing big business in the provinces. It will probably be seen in the West End early in the new year. Cyril Maude has the American rights and the Australian have gone to the Williamson management.

With less than a month's run to its credit "The Torch" finishes at the Apollo Oct. 7.

"Kid" Lewis, the pugilist, is the latest recruit to the vaudeville stage. He will appear as his own leading man in a revue, "Hullo, Sweetie," at the Woolwich Empire, Oct. 2. This is probably a reconstruction of the ill-fated "Whirl of Girls," which he bought from Lew Herman some weeks ago.

Bannister Howard is in Paris arranging for the production of "Tons of Money" there at Christmas. He is also arranging French provincial tours of the Shaftesbury comedy and "The Belle of New York."

"Double or Quit," which has had to close at the Aldwych to make room for "The Way of an Eagle," will be transferred to the Kingsway, succeeding "I Serve," which is a failure.

Felix Edwards is resigning as principal producer for Grossmith & Malone and will embark upon a "freelance" career. Among the pieces he has been responsible for are "The Great Lover," "On Trial," "Under Cover," "Be Careful Baby," "Mr. Manhattan," "The Misleading Lady" and "Romance."

Arthur Gibbons and Martin Henry have successfully produced the American farce, "Peggy, Behave," at Brighton. Reports point to success, but the firm are out for originality, as they do not advertise the production as "prior to production in the West End of London."

Norman Lee will direct the Charles Gulliver stock season at Colins, where the prices will run from threepence to one shilling and threepence. A return to the old order of things with a vengeance. The opening piece will be "Seven Nights in London," which will be followed by "The Mormon and His Wives," "Childless Wives" and "The Plaything of an Hour."

Earl Spencer died Sept. 26, aged 65. He was for some years the Lord Chamberlain and responsible for the licensing of plays. In this capacity he aroused much criticism by his action in banning "The Mikado," thinking it would give offense to the Japanese Government.

After being closed for some time Colins music hall, Islington, is to be reopened by Charles Gulliver as a first-class legitimate house with a stock company playing popular drama "twice nightly." This venture should be a success, as there is absolutely no opposition of a legitimate type nearer than the West End.

Charles Gulliver denies the Holborn Empire is to become a cinema. The rumor probably arose from the fact that the customary notice of application for a license to show cinema pictures had been shown outside the building, in accordance with the legal custom. The reason for the need of a cinema license is that the management intend to show pictures on Sundays and may also give a series of matinees of super-films.

The Play Actors start their season Oct. 29 at a theatre not yet announced. The opening production will be a new dramatic play by F. C. Montague, entitled "Yetta Polowski." Hilda Bayley will be the leading woman.

The semi-private "subscription" production companies are getting into their autumn stride. The Inter-clude Players, whose president and vice-president are Fred J. Nettles (Continued on page 21)

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
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Director, JOHN TILLER

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ALL AMUSEMENT STOCKS RUN INTO PERIOD OF DULLNESS

Prices Steady and Maneuvers of Pools Hidden From Ticker Watchers—Orpheum Most Active Relatively—New Goldwyn Top

The amusement stocks went through a conspicuously quiet week. The net price change in all cases was fractional from Oct. 4 to Oct. 10, even the active leader, Famous Players, keeping within the relatively narrow range of 97-99. Orpheum was comparatively active, generally having a larger turnover daily than the others, instead of the smallest.

The campaign in Orpheum is younger than the others and that probably is the reason for its momentary leadership. It was apparent that all the cliques had for the moment dropped their aggressive attitude. By this time they probably have accumulated pretty large blocks and ordinarily a cautious liquidation in preparation for another running up of prices would be in order. But the absence of violent reactions makes it probable that here has been no considerable distribution. It seems more likely that the syndicates have merely ceased buying and in the absence of support permitted price levels to sag.

Attention Diverted

Another probable factor is the violent upward movement of numerous industrials. Wall Street interests allied with the banks are generally believed to be involved in the amusement pools. Their attention may have been momentarily diverted to other spectacular stocks to the neglect of the theatre issues. The conspicuous item of trade gossip was that Orpheum probably would be the first to resume the advance. Its recovery from the 1922 bottom is fairly recent and it has not yet gone ahead sufficiently to be in line with Famous Players at par and Loew around 22.

At their recent highs for the fall—23% for Loew and 28 for Orpheum—both stocks pretty well exhausted the possibilities of their new position. The expectation of resuming dividends was moderately discounted and capitalized by the insiders and now that it has become known that Orpheum certainly will not pay the November quarter and Loew probably will not, a reaction has run its course. At current prices a couple of points under the best satisfactory current earnings of both companies are reflected more or less adequately and something new is awaited for a new movement. The probabilities for February dividends probably will soon begin to furnish a new incentive.

Goldwyn Climbs

Famous Players is governed entirely by pool considerations, without reference to dividend votes. The next dividend meeting is due November 14 and it goes without saying that the rate will be maintained.

Goldwyn came to the fore late last week for the first time since its listing three weeks ago. Under enormous transactions, running into 20,000 shares a day, it climbed from 6% to 8%. At that peak it appeared to have exhausted the immediate possibilities, getting back to 7% on Wednesday. Some shrewd market dabblers with a knowledge of the film trade are reported still holding Goldwyn stock purchased long ago around 7, in the belief that it will ultimately sell above 10. This opinion rests rather upon the impression that powerful financial interests have large holdings in Goldwyn stock and will support it, than upon any assurance that Goldwyn will recover to a permanently substantial basis as a dividend payer in the near future. The potential profits of "Ben Hur" ought to be large, but they are all in the future and meanwhile 1,000,000 shares representing an original valuation of \$25 a share is an enormous total.

Orpheum Pref. at 95

Orpheum preferred came out on the tape for the second time in a month in a 100-share lot at 95, 1 1/2 points up from the only previous transaction on the New York Exchange. Orpheum common averages 100 sm.

continued large in Boston, and it was noted that disproportionately large dealings were put through the Consolidated in New York. This latter development might indicate that the small fry of Broadway have been acting on the tip current in the theatrical district that Orpheum is due for a prompt advance to better than 30.

The operation in Technicolor continued on the Curb, transactions running 200 to 500 shares a day, all within less than 1/4 of 25, and all at a fractional premium above the underwriter price over the counter.

The summary of transactions Oct. 6 to 10 inclusive:

STOCK EXCHANGE									
Thursday	Sales	High	Low	Last	Chg.	Friday	Sales	High	Low
Fam. Play. L.	2,300	98 1/2	98 1/2	98 3/4	+ 1/4	Fam. Play. L.	3,400	99 1/2	97 1/2
Do. pfd.	400	104 1/2	103 1/2	103 3/4	+ 1/4	Do. pfd.	300	104 1/2	103 1/2
Goldwyn	13,000	8 1/2	7 1/2	8 1/4	+ 1/4	Goldwyn	2,900	8 1/2	7 1/2
Loew, Inc.	6,200	22 1/2	21 1/2	21 3/4	+ 1/4	Loew, Inc.	600	21 1/2	21 1/2
Orpheum	7,000	28 1/2	26 1/2	26 3/4	+ 1/4	Orpheum	800	26 1/2	25 1/2
Boston sold 935 Orpheum at 27 1/2.						Boston sold 825 Orpheum at 26 1/2.			
THE CURB									
Thursday	Sales	High	Low	Last	Chg.	Friday	Sales	High	Low
Technicolor, w. l.	500	25 1/2	25 1/2	25 1/2	+ 1/4	Technicolor, w. l.	400	25 1/2	25 1/2
Do. pfd.	400	25 1/2	25 1/2	25 1/2	+ 1/4	Do. pfd.	200	25 1/2	25 1/2
Technicolor, w. l.	500	25 1/2	25 1/2	25 1/2	+ 1/4	Technicolor, w. l.	500	25 1/2	25 1/2
Do. pfd.	400	25 1/2	25 1/2	25 1/2	+ 1/4	Do. pfd.	400	25 1/2	25 1/2

Boston sold 625 Orpheum at 26 1/2.

Thursday—Sales High Low Last Chg.

Friday—Sales High Low Last Chg.

Saturday—Sales High Low Last Chg.

Technicolor, w. l. 500 25 1/2 25 1/2 25 1/2 + 1/4

Do. pfd. 400 25 1/2 25 1/2 25 1/2 + 1/4

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ROYAL FIRST

Keith's Declares Preference for Bronx House

The proximity of Keith's Royal, a big time house, with Keith's Fordham and Franklin, both small time split weeks, has resulted in the Keith people instructing the booking men to arrange bookings to avoid conflicts.

In the future the "name" will play the Royal before reaching the neighborhood houses. Where conditions make this impossible the acts playing either the Franklin or Fordham first will not play the Royal at least for months.

The bills at the Franklin have been topped by big time headliners, also the Fordham, with the result that the Royal with a higher admission scale, suffered. The Royal plays eight or more acts twice daily and is a full week; the others, six acts and feature pictures, splitting mid-weekly at pop prices.

The Fordham and Franklin are both new houses, erected within the past three years.

N. Y. STATE EMPLOYMENT

Albany, N. Y., Oct. 10.

The New York State Department of Labor finds an increase of 2 per cent in the average wages of workmen from August to September in a survey of state factories. Wage averages have been advancing steadily since August, 1921, and 160,000 workers have been added to payrolls since that low period of depression.

Between March, 1920, and August, 1921, it is estimated 450,000 workers were dropped. Notable business recoveries are reported. Rochester shoe factories are taking on many workers. The metal and machinery trades are much improved. Factories making cash registers, typewriters and other business machines are adding to forces. The auto trades are seasonably off, but candy making, manufacture of electrical goods and paper boxes is improved.

ENGAGEMENTS

Smith and Cook and Nellie Cook, with W. C. Fields' "Subway" vaudeville act.

Mr. and Mrs. Charles Wright, for "Listen Lester."

Mary Daniel, in "The Door Mat."

SUBPOENAS GALORE FOR HART IN ACTION AGAINST BIG TIME

Service Commenced This Week—Trial May Consume Month—Act Served in Palace, New York, Dressing Room—Littleton Associate Council

B'WAY'S QUICK FLOP

(Continued from page 1)

weeks prior to its Broadway entrance.

It is reported Cort will lose the dramatic rights to the play because of the failure to present it the required number of performances stipulated in the contract. B. Iden Payne is understood revising the book for possible use in London with Josephine Victor, who was featured in the play here.

The cast of "Dolly Jordan" protested to Cort immediately after the opening of the show, claiming the 63d street was not a first class house as he promised for the presentation. Trouble was experienced because alterations had not been completed. It being said that there was a month's work necessary. A loose board which the players had to tread on in making entrances banged and disturbed the dialog delivery, further handicapped by the absence of acoustics.

The premiere was accompanied by further interference, a telephone bell jingling frequently and plainly heard throughout the house. The bell was out of order, the play being set in a period far ante-dating the birth of the phone.

The players importuned Cort to shift the attraction to another theatre, the closing order following. Business for the opening was satisfactory but dropped to around \$300 the second night and no indication of improvement noted.

BALTIMORE CUT RATES

(Continued from page 1)

charging. His remedy is that the much abused cut rate system be put into effect here, his argument being that a well-filled house at \$2 is better than many empty seats at \$2.50.

This was fairly well demonstrated here last year at the Garlin's Arena theatre. DeFoe Grand Opera played there at a \$2 top and lost an enormous amount of money. They played for three weeks with a gross that probably estimated \$3,000 a week, when their bare expenses were twice that. They played a fourth week at a loss. Immediately after that DeWolf Hopper came in with his Gilbert and Sullivan repertoire and played ten weeks of business that averaged \$8,000 and sometimes went as high as \$11,000.

Business in the Baltimore theatres last week was good in spots. Julian Eltinge had a fair week, playing to about \$8,000 on his break-in at Ford's theatre. "The Blushing Bride," at the Auditorium, started off fairly well, but ended up weakly, despite the way the show was billed all over the town. Shubert vaudeville made a slight advance over the previous week, which had about \$3,500 as its mark. Keith vaudeville, playing at the Maryland, had a rather off week, despite an excellent bill. The weather here, however, was hot, and October 5 the thermometer hit 93 degrees.

NO. 2 CO. FOR B'WAY

(Continued from page 1)

to Tolson's last week from the Ambassador to make room for "The Lady in Ermine."

The Broadway booking for the second "Blossom Time" company will connect up the run of the original which will leave town with a solid year to its credit. The attraction opened in August of last year but laid off five weeks during the summer, which accounts for the fact that it has two weeks more to achieve 52 playing weeks on Broadway. The piece was opened in the spring of last year but looked so good the Shuberts held it out for the new season, the operetta more than making good the expectation of running a whole season. Through-out its run the original company was never cut-rated and the second company figures to continue through the fall with that aid. The company is said to be a better singing organization than the original, particularly the chorus which has 16 girls as against 12 in the original.

The trial of the action of Max Hart against the big time vaudeville interests became the talk of Times square this week when a flood of subpoenas issued by Hart's attorneys were served on people in the square. One act, Sophie Tucker, had a Hart subpoena served in her dressing room at the Palace, New York, Monday. It became a mystery how the process server evaded the stage door-keeper, as the Palace, a Keith house, is known as the hardest in New York to gain egress back stage. Another service made was on Blossom Seeley, following an ineffectual attempt to serve her at the Alhambra. The paper was tossed into Miss Seeley's lap while she was in a taxicab.

Several Keith and Shubert agents were summoned, with one Shubert agent (Davidow) dodging service through quick thinking. Pat Casey was also served.

Martin W. Littleton, the eminent Brooklyn attorney, will be associate counsel with the Hart lawyers in the trial of the action. Mr. Littleton also represents Jenie Jacobs, in Miss Jacobs' action against the same defendants.

For the Keith people, Maurice Goodman will handle the defense, with Charles H. Stubbins representing the Orpheum circuit.

The Hart case is expected to commence before Judge Mack in the federal court of New York city, October 23. Its continuance is problematical. Monday, before Judge Mack, the statement was made by the Hart counsel it would require a week to complete. Theatrical attorneys say if the case goes through to a full trial it will need at least a month.

It is understood the defense will move to have the complaint dismissed on the ground vaudeville does not classify as interstate commerce. The action has been brought under the provisions of the Sherman act, which is limited to matters of interstate commerce.

UNITS ON ONE-NIGHTERS

The four personal J. J. & Leo Shubert units, "Whirl of New York," "Midnight Rounders," "Rose Girl" and "Oh What a Girl," will play a week of one-night stands between St. Paul and Chicago, an open week on the Affiliated circuit.

"The Whirl of New York" is playing the one-nighters this week, closing Saturday night for a Sunday opening in Chicago (Englewood). The one-night stands will not fill regularly the open week on the Affiliated, as the Shuberts shows booked them individually.

WANT NEW NAMES

(Continued from page 1)

being angled for, inspired by the success of Lou Tellegen and Lionel Atwill, both of whom are headlining on the Keith Circuit and proving draws.

Cissie Loftus, a former favorite in this country, who has been appearing abroad for the past four years, will open at the Palace, New York, Feb. 12, prior to a trip over the Keith Circuit.

In the future legitimate and musical comedy stars entering vaudeville will find their vehicles subjected to unusual scrutiny by the officials of the Keith organization. The heads of the circuit feel a star's drawing power in a poor playlet is offset by the criticism that follows the star's appearance with an unsatisfactory vehicle.

One legitimate male star who has been consistently doing business for the houses in a poor vehicle is taken as a criterion. The next week's business after the star has been invariably poor. This is construed as a protest against the vehicle, not the actor.



SURROGATE JOHN P. COHALAN

Surrogate John P. Cohalan's independent fight against all of the Democratic and Republican bosses has received the endorsement of a large majority of the members of the theatrical profession of both sexes. The Surrogate's Court is the court of widows and orphans. The savings bank accounts of poor men and the estates of rich men must, at death, pass through this court.

The Surrogate's Court supervises the accounts of guardians and protects the property of their wards; it controls the adoption of children.

John P. Cohalan has been Surrogate of New York County for 14 years. His administration of that office has been approved by the bar, the press and the people. He is endorsed by the Bar Association and the New York County Lawyers' Association.

The deal to oust Cohalan is an open move to interject politics into the judiciary and strikes at the very fundamental principals of our democracy.

A vote for Cohalan is a red-blooded American protest against the return of Tweedism in Manhattan.

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LOEW COLLECTION AGENCY PROPOSED BY LOEW AGENT

Willing to Pay One-third of Commissions Earned to Secure Prompt Payment—Proposal Under Consideration by Loew's Booking Office

The probability of the Marcus Loew vaudeville booking exchange establishing a collection agency which would become operative during the fall is reported. One of the leading agents booking with the circuit has outlined the plan to a Loew executive and it is understood the proposition is being favorably considered. To date the Loew organization and the independent vaudeville circuits have not considered a department for the collection of agents' commissions, though a collection department has long been an arm of the Keith and Orpheum offices.

Under the plan proposed for the Loew collection service there would be no additional expenditure from acts. Agents would pay the Loew office one-third of the commissions collected. That is the same percentage subtracted from commissions collected for agents doing business on the fifth floor (pop price department) of the Palace by the Keith exchange, one-half of the agents' commission obtaining for bookings on the sixth floor or big time department.

Agents doing business with the Loew office claim that about one-third of their commissions is lost and that they would be willing to pay that percentage for a collection service. The reason for the losses is explained by bookings taken care of when acts are out of town. It often occurs that acts so booked are lost sight of and commissions are not paid for some reason or other, according to agents.

An advantage seen in a collection agency would be in the payment of commissions in a lump sum from the department and it is proposed that payment to the agents be made once a month, that fitting with the time the chief office expenditures are due, such as rent. A collection agency would not be a check on the earnings of Loew agents, since most representatives doing business with the Loew office also book with independent circuits.

AUTHOR COURT VICTOR

Ralph Isen (professionally George Fisher, vaudeville, now teamed with Honey Hurst) had his \$10,000 damage suit against James Horan, vaudeville author, dismissed. Fisher set forth he engaged Horan to write "Business Is Business" as a vaudeville vehicle for him, agreeing to pay \$15 weekly royalty. Fisher charged Horan had damaged him by leasing the act to others.

Horan's defense was that Fisher did not care to use the skit any more, having played it for over a season and he only leased it to John Hawley after Fisher had teamed with Hoey and Lee. Horan stated that the usual procedure was to bring injunction proceedings to enjoin the presentation of the act and not seek damages from an author.

Morris L. Greenberg of Nathan Vidaver's office secured the dismissal of the action.

FILLS CLOCK WANT

The famous "Long Acre Square Clock," which used to overlook the intersection of Broadway and Seventh avenue, at 47th street, is to adorn the Central theatre, 47th and Broadway by I. H. Herk of the Affiliated Circuit.

The clock at the time of its removal about a year ago was the subject of much newspaper comment. Men of the theatrical district who used to set their watches by it have missed it. It was suggested to Herk that it would be a good publicity stunt as well as a useful deed to install a duplicate of the clock on the Central.

Owen's Rights Restored

Utica, N. Y., Oct. 10. John Owen, now of Boston, but formerly a theatrical man of Utica, has been declared competent, and has been restored to the management of his own affairs by a court order. He was declared incompetent in 1916.

SHUBERTS' BILLING RECEIVES ADDITION

"Music Revues" Also — Bill Posting Drive Starts Next Week

The Shubert vaudeville circuit will inaugurate a bill posting drive in all of the cities of the circuit beginning next Monday.

Twenty-five 24-sheet stands have been secured in each city and will be covered with new paper carrying the billing and advance stuff of the Shubert units.

The new billing matter will contain the line, "Shubert Vaudeville and Musical Revues." Instead of "Shubert Vaudeville" only, as on the original 24-sheets and other paper.

NO WHITE PLAINS DEAL

Keiths Drop Negotiations—Markus Still Booking

The Lynn, White Plains, N. Y., will not be acquired by the Keith office, all negotiations for the house having been dropped by the Keith people.

Fully Markus, the independent agent, will continue to book the house, which plays split-week vaudeville.

The Lynn has been the subject of conflicting rumors ever since the Keith office entered into negotiations with the owners looking toward the acquisition of the house, which was also in a house in Mamaroneck, N. Y.

According to insiders the Lynn owners wanted \$400,000 for the two houses, \$165,000 to be cash. The owner of the Strand, White Plains, who held a Keith pop vaudeville franchise, objected to the Keith name going up on the Lynn. A pooling arrangement was next tried for but failed to materialize.

Negotiations had progressed to the point where Markus was told not to book any show for this week. He received word last week, however, to line up a bill.

UNIT NOTES

Harry Shapiro resigned the management of Gerard's "Funmakers" in Pittsburgh last week. Louis Gerard, office manager for Barney Gerard for the past two years, will manage the "Funmakers" for the rest of the season.

Lynn Cantor denies the report she is due to leave, or has left, the cast of Weber and Fields' "Reunited" unit. Miss Cantor still continues as prima donna and is not being replaced by Ada Ayres as reported.

Peggy Hope is out of "Gimme a Thrill." Max and Moritz, the monk act, replaced her at the Central, New York, this week.

Harry Hedges has been appointed advance man for Barney Gerard's "Funmakers" (Shubert unit). He replaces Chas. W. Lynch. Hedges was formerly manager of the Olympic, Cincinnati, Columbia wheel stand.

"The Broadway Follies" missed the Sunday matinee opening at the Shubert, Kansas City, last Sunday, arriving five hours late. The engine of the train the troupe was traveling broke down. It is the Shubert unit show formerly known as "Mulligan's Follies."

Both the Arthur Pearson and Eddie Dowling units are laying off this week, with Pearson fixing up the Dowling show.

The Chestnut Street opera house, Philadelphia, with unit shows the policy, is now expected to open over there Oct. 23 for its regular season. A building violation has prevented the opening so far.



AMOROS and OBEY ABILITY PERSONIFIED

The Girl from Paris and the Boy from Maine. Playing everything in vaudeville and always playing. Direction: H. BURTON - MAX OBERNDORF

BESSIE MCCOY DAVIS SETTLES WITH PEARSON

Surrenders \$900 Weekly Contract for 30 Consecutive Weeks

The 30-week consecutive play or pay contract at \$900 weekly held by Bessie McCoy Davis, to be the feature of the Arthur Pearson "Zig Zag" Shubert vaudeville unit, was canceled last week by mutual consent through Frederick E. Goldsmith, attorney for Mr. Pearson. No consideration passed in the cancellation of the agreement.

Pearson engaged Miss McCoy in the summer to head his forthcoming unit. The show opened in Toledo and moved to Detroit. Last week it was in Buffalo, but Miss McCoy retired after the Detroit engagement, following what is reported to have been a difference of opinion between herself and manager over the performance.

MOSCONI DANCING SCHOOL

The Mosconi Brothers are planning to found a dancing school on a large scale as a permanent institution in Philadelphia and New York, to operate with and without their personal services as instructors, though the father may remain stationed in Philadelphia as physical instructor and teacher of difficult turns, steps, falls, etc.

Felix Isman is said to be financially interested, and a lease has been tentatively secured in the Times square district. The school will be in operation before Thanksgiving and will be known as the Mosconi Dancing Institute.

NEW ACTS

Louis Zoeller, songwriter, and Janet Bodwell, in "The Producer." Milt Britton (Frank and Milt Britton) and jazz band, assisted by Myrtle Bonnie.

Eddie O'Rourke (Sherman and O'Rourke) and Frank Carroll (Carroll and Gorman), two-act.

Zella Rameau in "The Four Horsemen." Joe Stanley in "Welcome Inn."

The Henry Bellit offices announce two new musical revues, "Hats Off," a six-people attraction, and "The Runaways," with five in cast, both turns opening next week. Betty Morgan will show a new turn by the same firm, assisted by a male pianist. Jimmy Morgan, her husband and partner, is ill. Horlick and Harris, a new dancing team, will also show something new from the same office.

"A Dance Review" with 14 people, chorus of 8, 5 principals, 1 man, "7 Hearts" with Jennet Dix. Girlie and her four Dandies. colored act.

Sager and Midgley in "Hello Wife," a new act under the management of Henry Bellet.

Lucretia Parker with Ed. Kelly in "Real Dreams."

Ned Wayburn has placed the new "Demi-Tasse Revue" in rehearsal for the B. F. Keith circuit. The book and lyrics are by Gene Buck, and music by Dave Stamper. The act is to open the last week of the month. Milton Hocky and Howard J. Green are rehearsing a girl act, including Helen Schroeder, Florentine Gosnowa, Zita Zenda, Betty Morgan, Mary Marshutte, Elizabeth West. Robert Marks will stage the numbers. The act opens Oct. 16.

TRIPLING!

Lopez Bands Appearing in Three Houses

The nearest thing to tripling in vaudeville occurred this week, when Vincent Lopez and company doubled the Palace and Colonial, New York, while Vincent Lopez's Orchestra opened the week at Moss' Franklin in the Bronx.

The last Lopez act is an orchestra led by Del Lampert, with a reproduction of the Lopez effects and stage settings.

UNITS AND FILM STARS ON ORPHEUM CIRCUIT

Style for '22-'23—Afterpieces Staged by Intact Traveling Bills

Picture stars and "units" or afterpieces seem to be the style set by the Orpheum Circuit for 1922 and 1923. Of the former now playing Orpheum houses are Wesley Barry, who has a ten-week route (five of which is substituting for Harry Fox); Theodore Roberts in a sketch; Henry B. Walthall, sketch; Vera Gordon, sketch; Mildred Harris, sketch; Bushman and Bayne, sketch; Hobart Bosworth, playing five weeks of coast time in a new sketch; Crane Wilbur and Suzanne Caubet in the author-actor's own sketch, and Ralph E. Bushman, son of Francis X. Bushman, in "When Love Is Young," a Lewis & Gordon sketch, in which young Bushman is making his stage debut.

The afterpieces are being staged by members of bills traveling intact. One is Doc Baker in "Flashes," Fisher and Gilmore, Smith and Strong, and York and King. A second intact show is McKay and Ardine, Neal Abel, Condon and Glass, Juggling Masons. This unit assembles at St. Paul Oct. 22.

The Quixey Four are to play the bills, with Eddie Leonard joining the minstrel, Oct. 29, at Kansas City. Leonard is advertising this Orpheum trip as his farewell to the Golden West.

Another intact show has Gus Edwards, Tom Smith and Sandy in an afterpiece staged by Edwards, and another will be built around Victor Moore and Emma Littlefield. Tommy Dugan and Babette Raymond will also stage a unit of the acts composing their bill.

NO CUTS OR JUNIORS ON KELLY'S ORPHEUM TIME

Next Monday Judge Walter C. Kelly will commence a trip over the Orpheum circuit, on a route that calls for a St. Louis opening Oct. 9, with weeks thereafter only in the big two-a-day Orpheums of the tour.

The Kelly agreement is without a cut salary during its 22 weeks, and no Junior Orpheum (three-a-day) on it. In Chicago the Judge will appear only at the Palace, having rejected the suggestion he also play the State-Lake there. On the coast the story-teller will remain two consecutive weeks at each of the big Orpheums in San Francisco and Los Angeles.

It is about four years since Judge Kelly played the Orpheum time.

BILLY GIBSON'S VERDICT

Awarded \$10,000 in Queens County for Auto Accident

Billy Gibson, monopede vaudeville dancer, was awarded a verdict for \$10,000 by Justice Dike and a jury in the Queens County (N. Y.) Supreme Court as a result of an accident last March 12 at Manhattan avenue and 114th street, New York. Basil N. Gunn was charged with having struck Gibson with his automobile, thus incapacitating him completely for his professional pursuits.

As part of the evidence Gibson, represented by Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll), introduced a motion picture reel, which was exhibited in court, showing how he learned to dance despite the handicap of an artificial leg. Gibson lost his right leg at the knee ten years ago. Gibson asked \$50,000 damages.

RECEIPTS OF UNITS ESTIMATED FOR WEEK

State, Cleveland, Again Leads — Weber and Fields, Next, at Crescent, B'klyn

The State, Cleveland, again topped the Shubert unit list with "Success," getting \$12,600 for the week. The units had weather conditions against them in every city but New York.

The Weber and Fields "Reunited" unit at the Crescent, Brooklyn, was second, taking \$11,500 for the week. "Midnight Revels" at the Detroit opera house was third, with \$10,800 for the Henry Dixon Attraction, a gain of \$300 over the previous week's gross for the house. The Central, New York, grabbed \$7,300 with the Jennie Jacobs-Jack Morris attraction "As You Were."

The weak spots were Baltimore with \$5,500 for Lew Field's "Ritz Girls," and Kansas City, which grossed \$3,900 with "Laughs and Ladies." Kansas City gained \$800 over the previous week's receipts. It goes into a split week starting Oct. 14.

Other unit show grosses last week were "Frolics of 1922," Union Hill and Jersey City (split week), \$9,000; "Plenty of Pep," Astoria and Boro Park, \$10,000; "Hello Miss Radio, Newark, N. J., \$9,600; "Oh What a Girl," Washington, \$7,400; Altona, Zanesville and Wheeling (2 days each), \$8,000; "Funmakers," Pittsburgh, \$6,700; "Echoes" of Broadway, Garrick, Chicago, \$9,000; "Rose Girl," Indianapolis, \$6,100; "Hello Everybody," Louisville, \$7,100; "Carnival of Fun," Cincinnati, \$8,400; "Broadway Follies," St. Louis, \$6,200; "Say It With Laughs," Minneapolis, \$7,000; "Whirl of New York," St. Paul, \$7,200; "Troubles of 1922," Englewood, Chicago, \$6,700; "Stolen Sweets," Toronto, \$7,600; "Zig Zag," Buffalo, \$6,500; "Spice of Life," Worcester (3 days), \$4,000; "Stepping Around," Fall River (3 days), \$4,000; "Town Talk," Boston, \$8,600; "Give Me a Thrill," Hartford, not estimated—reported Hartford should be split week.

LOCAL 'FOLLIES' IDEA IS SPREADING AROUND

At Keith's, Syracuse, Last Week — Chorus Girl Competition

The local "Follies" idea applied to vaudeville by the Linton Brothers has caught on in several smaller stands near New York. It was at Keith's, Syracuse, last week. The idea calls for several weeks of preparation, and is worked in conjunction with a local newspaper, which awards prizes for the most popular girls. A chorus of 30 girls is selected for the competition. They are trained by a pianist and director a week ahead of the revue, which is headed by professional talent.

The Lintons with Jack Horn have a wardrobe of 200 costumes, and are operating three "Follies" companies. Two wardrobe mistresses are carried. The professional cast includes two comedians and three soubrettes for each unit.

OIL HEATING PALACE

Keith's Palace, New York, has abandoned the coal heating arrangements in use since the house was built ten years ago. It is installing apparatus that will permit of heating the Palace theatre and building by oil hereafter.

Keith's Boston has had the oil heating arrangements for the last five years.

MARRIAGES

Nat Lewis to Mollie Forscher, Oct. 3 in New York city. Mr. Lewis is the Broadway haberdasher and theatrical outfitter; Mrs. Lewis, the daughter of Mr. and Mrs. Bernard Forscher of 356 West 145th street, New York, formerly was the bookkeeper in her husband's establishment.

Marian Gibney (vaudeville) to James Thomas, non-professional, in Chicago, Sept. 25. Miss Gibney was married to her partner, Bickwell, who died five years ago.

SMALL TIME BUSINESS LIGHT; BUSINESS AND WEATHER BLAMED

**Part Time Vaudeville, More Acts and Higher Cost
Fail to Improve Trade in Eastern Vaudeville—
Picture House Opposition Felt**

Business has been generally light in the pop vaudeville houses located in the smaller cities east of Chicago since the season started. In most of the towns of 20,000 to 100,000 population playing the small time grade of bills it has been practically impossible for the pop houses to get started.

In September a number of small-timers added an extra act or two, the general trend being to increase the quality and cost of the bills, with a view to boosting business at the outset.

This has not worked to advantage, the larger part of the houses increasing bills having dropped back to last season's quota. In a number of cities in New York State business showed so little inclination to take a jump that many houses hit upon the idea of playing the vaudeville acts but half a week instead of twice weekly, as the custom has been for years.

In the Keith family department eight pop houses that had always played two bills weekly have been playing but one, a half week, for the last two weeks. Pictures fill in the first or second half, as the case may be. The condition is duplicated in other booking offices.

The part time for vaudeville idea is an expedient or the part of the managers to keep the houses going until business improves. In most instances it will have to improve quickly or many of the houses playing part time vaudeville and the other half of the week pictures may close.

Small time managers confronted with this condition and considering the elimination of vaudeville altogether are up against the opposition of straight picture houses already established.

Mercantile conditions are ascribed as the reason for the general slump among the small-timers, although the weather also figures.

As against the current period and this time last year business is about 35 per cent. less. Small time agencies as a result are booking considerably less houses now than the corresponding period a year ago.

Small time agents appear to believe the public that patronized the pop shows still exists in as large numbers as formerly, but business conditions have not provided this public with the money to attend the shows as frequently as before.

BEE PALMER AND HUBBY MAY HAVE TO PLAY CAFE

**Received \$1,500 Advance
Money From Oriental Cafe
—Couple Separated Again**

Although reported separated again, Bee Palmer and her husband, Al Siegel, also her pianist, may have to appear at the Oriental cabaret, New Orleans, to fulfill their four weeks' engagement. The contract calls for a weekly salary of \$1,750.

The Oriental cafe expected the couple last week, but they did not appear and the cabaret used a revue instead.

It is reported the couple separated after Siegel, according to Miss Palmer, had secured an advance of \$1,500 on the New Orleans engagement.

Following their non-appearance in the south, the restaurant, according to the account, made a demand upon them to complete the contracted engagement.

George Chan, manager of the Oriental, was reported Tuesday on his way to New York in connection with the cancellation. The Oriental was booked by Spiegelberg of Atlanta, who is said to have lost its booking through the contretemps. The Palmer booking was indirectly arranged through a New York small time agent.

N. V. A.'S PUNCHBOARDS TO HELP SICK FUND

**Over \$130,000 Paid Past Year
—\$50,000 in Life
Insurance**

The N. V. A. Sick and Charity Fund has spent \$130,000 in charity during the past year. One of the greatest inroads into the fund was made by the paying of \$1,000 insurance to which each member is entitled at death. Over \$50,000 was paid out last year as death benefits.

About \$35,000 of the fund went to outsiders or non-N. V. A.s, who appealed to the club for financial aid.

A "drive" is now on to replenish the depleted coffers of the fund. Punch boards have been sent out to different members of the organization with requests that the chances be sold, the funds realized to be placed to the credit of the sick and benefit fund.

WHICH 20?

**Gerard and Willie Cohan Disagree
on Contract**

Barney Gerard has been served in a \$3,500 suit for alleged breach of contract by Willie Cohan. Cohan, through Frederick E. Goldsmith, asks for 20 weeks' salary at \$175 a week on a contract which stipulated the actor was to have commenced working for Gerard on or about Sept. 15. To date Gerard has not taken advantage of his services.

The agreement was for a Shubert unit. Gerard's contention is, he cannot find an opening for Cohan, and if he has covenanted for 20 weeks minimum guarantee he is privileged to elect the last 20 in the season.

Padden Booking Keeney's

Louis Pincus has resigned from the Amalgamated Booking Offices, where he formerly booked the Frank Keeney houses. He will be associated with Wirth, Blumenfeld and Co. in the future.

Harry Padden will book Keeney's, Brooklyn, the only Keeney house remaining in the Amalgamated or playing vaudeville.

COLORED CABARET ACT

Wilton Placing Tappan's Entertainers in Vaudeville

The four colored entertainers who have a feature of Tappan's restaurant, Sheephead Bay, for the past 10 years will enter vaudeville under the direction of Alf Wilton.

The colored artists will be billed as Tappan's Singing Orchestra. They have turned down numerous vaudeville offers, preferring to play clubs and do cabaret work.

The Keith agent, after witnessing a recent performance of the Tappan entertainers, induced several Keith bookers to review the turn, with the result the colored boys placed themselves under Wilton's management.

The new act will open at an out-of-town Keith house within two weeks.

CLACQUE'S THREAT AGAINST ACT FAILS

**Foreign Turn Selected—De-
manded \$50—Jimmy
Lucas Intervenes**

The culmination of a growing series of attempts to get a claqué working in New York vaudeville houses came Monday night when a raw and open threat was made to Mitty and Tillo on the stage of the Colonial theatre.

Two strangers called at the stage door while the performance was on and sent word in that they wanted to see Tillo, with a message from France. Tillo asked that they be admitted and met them on the stage. Jimmy Lucas' act was playing at the time. The men entered and, in loud voices notified Tillo that they had come to warn him of a plot to "razz" him at that performance, but it could be squared for \$50.

Tillo did not understand what they said, but the crew did. While the strangers were trying to explain to Tillo, they sent extra watchers to the gallery and balcony and threw the shakedown pair out. Tillo went on without even knowing what the threats were. There was no trouble.

Reports have come in consistently of late that acts, especially foreign ones, have been overtured in several ways on behalf of a supposed claqué, and the "work" has been the usual Metropolitan Grand Opera system, threats of booing and offers of applause, always with a consideration in the background. The Colonial instance, however, is the only known one on record where it was pulled on a stage during a performance and open enough to be heard by witnesses.

3 SHOWS DAILY AT STATE

Loew's State, New York, has reduced the number of its daily performances to three, starting with the last half last week, when a unit vaudeville bill went in.

The decrease from the former four shows is said to have been caused through the final performance under the old policy closing at midnight or later to empty seats. The last curtain now comes down at 11.30.

LONG TERM CONTRACT IDEA BETTER LIKED BY KEITH ACTS

**Large Percentage of Turns Now Signing for Two
or Three Years—Special Exploitation and
Publicity**

BALMY WEATHER STAMPEDES "ROUTES"

**Many Acts Capitulated Last
Week on Big Time—"Dead-
lock" Given Setback**

The deadlock between the acts and the Keith office over salaries, which resulted in many acts turning down proffered routes at cut salaries, preferring to book from week to week instead, has been dissolving, with the Keith people reported still adhering to their determination to reduce salaries.

More acts have accepted routes during the past ten days than at any time since the season opened. Several reasons are advanced for this. The principal one is that the acts became panicky owing to the unusual hot spell, which has put a crimp in business throughout the country, with the result that houses in many instances reduced their appropriations for the cost of their vaudeville. Several intermediate houses dropped an act whenever possible, and others have been doing so whenever a feature picture of desirable strength came along.

This increased the number of acts available, and with the booking men doubling the "name" acts whenever possible and padding out the rest of their bills with turns of lesser ability, many heretofore standard acts booking from week to week found themselves not in demand, in the face of reports of a material shortage.

That doubling has cropped out this early in the season is the real tip-off that a material shortage of feature and name acts does exist, but the actor who hasn't booked next week is out of perspective and is apt to capitulate at the terms offered for a route.

20c. POP BILL

**Casino, Frisco, With Six Acts and
Pictures**

San Francisco, Oct. 10. The Casino has been fixed for the new vaudeville policy for it by Ackerman & Harris. The program will consist of six acts with a picture and prices will be 20 cents top.

Because of the exceptionally large capacity it is believed the Casino will cut into the Market street theatres with their higher admission rates.

CHICAGO AGENCY DISSOLVES

Chicago, Oct. 10. The booking agency of Cohen & Dusey has dissolved partnership, with Mike Cohen taking over the good will and acts. They did business on the Association floor but came under the iron hand when a general clean-up was made and some of the agencies were barred.

Loew's "Follies" in Newark

Newark, N. J., Oct. 10. Manager Downes of Loew's State is attracting a good deal of attention by using large side calling for fifty Newark girls to take part in a proposed Newark Follies, which will be produced in the near future at the State.

Meadville Opposition

Meadville, Pa., Oct. 10. A vaudeville battle is on here between the Academy and the Park. The former is playing Gus Sun vaudeville, four acts and pictures, split week policy. The Park is a new house booked by Billy Dulaney of the Keith pop-price department. Both houses have been vying for names and strong vaudeville acts.

John McNally Joins Tully Staff

John McNally, assistant to I. H. Samuels in the Keith booking office, resigned this week to become associated with May Tully in the production of vaudeville acts.

Philip Bloom, formerly assisting John Kolvoord, succeeds McNally as Samuels' assistant.

A large percentage of the acts being routed by the Keith office are signing long term contracts, mostly of the two and three-year variety.

The contracts provide for increases in salary each season, graded upward. The main reason back of the avidity with which the artists are accepting the long term agreements is the "special publicity" bureau of the Keith office, which is promising to concentrate on acts signed for long periods.

This is a drastic change from former seasons, when most artists shied at the long term contracts, preferring to accept a route for a season and make new terms before opening the following one.

Among the actors it is reported that "office acts" during the past season have been given preference in billing and received publicity and exploitation that developed into strong propaganda for the long term agreements.

Several agents are becoming rather thoughtful over the innovation. Although they receive commission on an act that signs through the committee, they believe the actor will, in time, become educated to the booking direct and long term thing to the elimination or cutting down of the agents.

Another reason for the long term bookings is the number of headliners developed in the Keith houses and receiving Keith publicity, who have gone over to opposition circuits rather than accept the Keith salaries after they became headliners.

MILES' BOOKING

**Stops Pantages Road Shows—
"Names" Wanted**

The Miles' houses have discontinued playing the Pantages road shows, although still securing their vaudeville acts through the Pantages' office.

The road shows, consisting of five and six acts, were found impractical for the Miles' houses on account of the varying number of turns used in several of the houses.

The Miles, Cleveland, using seven acts, found them impracticable; also the Miles' Orpheum, Hialto, and Miles in Detroit, some of which use but three vaudeville acts and pictures.

Another factor entering into the dropping of the road shows was the necessity for "names" in some of the Miles' houses which would have to be added to the road shows when the "names" were secured.

Eva Tanguay will open for a tour of the Miles' houses within two weeks. Miss Tanguay is receiving \$2,500 weekly.

"PLAYOGRAPH" SUIT

The Star Ball Player Co. is suing Loew's, Inc., of New York (misspelled in all papers on file in the U. S. District Court as "Lowe's," Inc.) alleging patent infringement in mechanically reproducing on a score board the world series plays. This has reference to the "playograph" device on view on the New York Roof during the five days of the world's series games for which a 75-cent flat admission was charged.

The Star Ball Player Co. is suing for an injunction, an accounting and triple damages under the law.

JERSEY HOUSES CUT SCALE

The Ritz, Jersey City, and the Strand, if booked, both Keith booked, have dropped admission scales. Dating from last week matinees are 10 cents, with the nights 35 cents.

The former scale was 25 cents for the afternoon, with 50-cent top at night. Other neighborhood houses in Jersey territory are reported holding to the latter scale.

STILL FIXING DOWLING UNIT

The Eddie Dowling Shubert unit, "Hello, Miss Radio," is still in the throes of fixing, with Arthur Pearson called in this week by Dowling to help remake the show.



TRIXIE FRIGANZA

In MARY ROBERTS RINEHART'S story of TISH in "MIND OVER MOTOR," a WARD LASCELLE Production.

"THE LID IS NOT OFF," SAYS SAM SCRIBNER

Writes Letter of Information to Columbia Wheel Managers and Producers

A letter addressed to all Columbia burlesque wheel house managers and show producers sent out by Sam Scribner this week states "the lid is not off on Columbia shows, despite the removal of the ban on bare legs."

Scribner's letter said nothing that even savors slightly of "smut" will be tolerated.

The permission extended the show producers to have the chorus "legged" if desired was granted, so the Scribner letter says, because every other theatre in the country is allowing it.

The Scribner letter outlining the Columbia's stand on "dirty shows" and making it plain none but clean ones would get by the Columbia censorship came about as the result of an inquiry made by one of the Columbia house managers.

In pointing out again in another paragraph of the letter that the "lid is on," Scribner says the Columbia's policy is to secure as much of the better class of patronage as possible, especially patronage of women, and it should be taken for granted by managers they are expected to give nothing but a clean show.

EXAMINING JACK JOHNSON

Jack Johnson was examined in the New York Supreme Court last week by Louis D. Froelich of Nathan Burkan's office in supplementary proceedings as a result of a \$3,500 judgment Barney Gerard recovered in a breach of contract suit begun in 1915. The colored pugilist paid \$1,000 on the indebtedness, the attorney's examination being for the purpose of ascertaining the whyfore and wherefore of "Big Arthur's" backwardness.

Johnson reiterated under examination that despite his willingness to meet all comers in his class, he has had difficulty in booking matches. Hence his financially embarrassed batting average.

"NIGHT ON B'WAY" REVIVED

"A Night on Broadway," a classic of burlesque 20 years ago as produced by the late Harry Morris, will form part of the book of the new show Harry Emerson is producing for the Mutual wheel, and which will be called "The Limit Girls." Emerson was a member of the original "Night on Broadway" cast. "A Turkish Dream" will fill out the rest of the show.

The "Limit Girls" cast includes Grace Celeste, W. A. Boyd, Billy Inman, Ben Riggs, Harry Emerson and Belle Wilton. The show opens at the Scenic, Pawtucket, Oct. 16.

HOWARD BACK IN CAST

Tom Howard, principal comedian at the Park, New York, for Minsky Bros. stock burlesque, was out of the cast for one performance last week when an injunction was obtained restraining him from appearing by Harry Hastings, the Columbia burlesque producer.

Howard returned to the show pending a hearing on the injunction proceedings. A bond was put up for Howard by the Minskys.

PARK'S MIDNIGHT SHOW

The Park, New York, opened a midnight show Thursday Oct. 5. The performance consisted of the stock burlesque attraction featuring Tom Howard and Sally Fields that has been playing at the house for several weeks past.

The midnight show will be continued every Thursday night indefinitely.

MUTUAL'S \$4,700 IN BUFFALO

Buffalo, Oct. 10. The Garden playing Mutual burlesque and with "The Monte Carlo Girls" last week, added greatly through a baseball scoreboard for the series, did \$4,700 on the week.

Mutual's Two Weeks in Cleveland

The Mutual wheel route has been rearranged so as to give the circuit two consecutive weeks in Cleveland. The shows will play the Band Box first, and the Empire the week following.

The change in routing became effective this week.

\$50,000 NOTE

Suit to Recover from Amalgamated Burlesque Enterprises

The First National Bank of Detroit, through William Klein, has begun a New York Supreme Court action to recover on a \$50,000 note against the Amalgamated Burlesque Enterprises, Inc., Sam Levey, Isidor H. Herk, Rud K. Hynicka and Sam A. Ceribner.

The cause for action as set forth in the complaint is to the effect the A. B. E., by Herk and Hynicka as president and treasurer, respectively, delivered to Levey the \$50,000 note "for consideration" redeemable in 24 months at 6 per cent. interest Herk, Hynicka and Ceribner endorsed it, but it was not paid at its redeeming place, the Detroit Trust Co., Detroit.

The Amalgamated is a subsidiary of the American Burlesque Association.

CENSOR'S SECOND TRIP

Tom Henry and Jess Burns Reinspecting Wheel Shows

Tom Henry and Jess Burns, Columbia wheel censors, started a tour of reinspection of the Columbia shows this week.

The trip will embrace a fortnight or so, during which Henry and Burns will look over the shows they reviewed on the first trip.

COLUMBIA'S CAMPAIGN

Walter Hill, Columbia publicity man, spent ten days in Pennsylvania during the last two weeks, doing special exploitation work in advance of "Hippity Hop," a new Columbia wheel show that opened at Reading Monday.

Hill's work also embraced special publicity for the new Columbia string of one-nighters, including Reading, Altoona, Allentown, Harrisburg, Lancaster and Williamsport. None of these towns ever played Columbia wheel shows before. Several have played the American circuits in the past.

The Hill campaign marks the first of its kind by the Columbia in the interests of its houses and attractions.

LOUISVILLE DEAL

Negotiations are under way between the Columbia Amusement Co. and the Mannheim-Vail interests whereby the latter may take over the Gayety, Louisville. The Gayety played American wheel shows for several years up to the end of last season, dropping out of the American route when the split between the American and Columbia interests arose.

This season the Gayety, Louisville, started with Columbia shows, but stopped after four or five weeks of bad business.

If the Mannheim-Vail people secure the Gayety they will play the Mutual shows in it.

\$8,800 AT COLUMBIA

Bedini's "Chuckles of 1922" did approximately \$8,800, at the Columbia, New York, last week, Sunday's gross not included. The Jewish holiday (Yom Kippur) Monday boosted the Monday's receipts higher than any previous Monday in five years. The matinees were off owing to the World's Series ball games (Giants and Yankees), but the night shows gained by the crowds attracted to New York by the ball games and bankers convention.

The preceding week's show "Social Maids" got about \$7,200.

Pantages in Dayton

The Auditorium, Dayton, Ohio, formerly playing the Mutual wheel shows, starts with the Pantages road shows this week. The Mannheim interests of Cleveland control the house.

Dayton will be a split week for the Pantages vaudeville shows.

Art Moeler at Star and Garter

Art Moeler, last season manager of the Columbia burlesque attraction "Maids of America," has been appointed manager of the Star and Garter, Chicago.

BIRTHS

Mr. and Mrs. Budwin Walsh, at Misericordia hospital, New York, Oct. 6, daughter.

Mr. and Mrs. Lewis Lehr, Sept. 27, daughter. The parents are Lehr and Belle in vaudeville.

Mr. and Mrs. J. L. Valentine, in Chicago, daughter. The mother was formerly Garnet Rae (Rae and Wynn).

BIG WONDER SHOW

(COLUMBIA BURLESQUE)

Pageant Master.....Ben Spencer
Magician.....George Ross
First Gate Keeper.....George Alabach
Second Gate Keeper.....Julia Hark
Miss Souther.....Miss Hark
Miss Syracuse.....Miss Fay
Miss Ulica.....Miss Florence
Defendant from Paris.....Miss Mildred Cecil
Defendant from Paris.....Miss Mildred Cecil
Satanic Majesty.....Marty Semon
Habb (Hootlegger).....Bill Foster
Cabb (Lawyer).....Frank Harcourt

Joe Hurlig hasn't stinted any on the production of the "Big Wonder Show" at the Columbia this week. The stage settings and costumes are above the average. The book by Billy K. Wells embraces plenty of hoke and familiar gags, but covers ample scope in 11: six full-stage sets, all elaborate and one or two that are scenic big leaguers.

The cast includes three former vaudeville acts in Spencer and Hark and Florence and the Hamid Troupe (acrobats), who close the first half in whirlwind fashion with pyramids and ground tumbling. The acrobats are also used in the big sets to dress the stage and add atmosphere, giving an impression of numbers, further augmented by 18 chorus girls and the rest of the principals.

The Spencer and Rose combination handled a singing, talking and dancing specialty down late that can go out. The talk is a book of released gag badly handled and slows up that portion of an otherwise fast moving entertainment.

Fay and Florence, two cute youngsters, sprinkle harmony songs throughout both parts, also accounting for a specialty that would stand up on any bill. Their Colonial costumes of hoopskirts and pantalettes were one of the best shown, and the medley of old and new songs. They put over several other doubles that landed, adding strength throughout.

The comics are Frank Harcourt in an eccentric role with red nose and false dome, and Billy Foster in Dutch. Both had ample opportunity and scored repeatedly, aided by Marty Semon, who straightened as Satan over-unciously. Harcourt and Foster had some questionable moments with the women. One bit in the Garden of Eden will never pass Boston. They liked it at the Columbia, however, which is good showmanship, for burlesque has over-sterilized itself lately.

Mildred Cecil is a real prima with beauty, figure and a voice, a rare combination. Her costumes were elaborate and stunning. She was a vision in white tights with a train as Sheba's Queen in one scene. All of her solos landed heavily. She was the class of the female portion, sharing honors with Fay and Florence.

Libbie Hart, the ingenue soubrette, and Estelle (Arab) Nack, the soubrette, worked hard. Miss Nack registered as a peppy dancer but her vocalizing was something else again.

The scenes in act one were "The Outer Gate Between Heaven and Earth," a modern Wells version of "Irish Justice" with George Rose a most unconvincing Hebrew judge; "The Infernal Regions," with the comics intrigued by the pretty and numerous devils; "On the Nile," a beautiful set with a lighting effect of moving water, the comedians making an entrance on prop horses, followed by a funny gladiator duel with Marty Semon. The Arabs as warriors were legitimately introduced as entertainers of the Queen.

Act two opened with "The Planet Venus." A prop cow that was fed copiously from a booze garden and gave cocktails instead of milk was utilized for good laughs. "The Garden of Eden" next, and the conclusion, "Boudoir of Madam Du Barry," with Harcourt as the royal executioner.

One of the funniest bits was a talking interlude in "one" between Semon and the two comedians in a lying contest.

The program labels the "Big Wonder Show" a mythological, fantastic revue. That's a long way from burlesque, but an apt description nevertheless. Most of the characters are allegorical and the mystic atmosphere prevails.

Eighteen red-robing chorus girls flashed out 10 changes. One was an extravagant parade, the 10 show girls doing a "Ziegfeld" strut in costumes representing different fruits. It was well staged. The ensembles were all smooth, for which Ben Bernard gets credit. Lyrics and music by Hughie Schubert, Razaf and Woolford, probably a nom de plume for Tl-Pan Alley. Marty Semon staged the attraction and Joe Hurlig directed. All did a meritorious job for "The Big Wonder Show" as a whole compares favorably with any Columbia attraction at the Columbia this season.

PAT WHITE SHOW

The Labor Leader.....Pat White
1234 Secretary.....John Straton
Johnnie B. Wise.....Chas. Pendley
Montana Pete.....Bob Robertson
Flop.....Red Walters
Marty Le.....Norman Nichols
Lillian Langdon.....Jene Fox
Clara.....Helen Dale

Pat White has the right idea for a Mutual wheel show. It's filled with slappertits, hoke and wiggles, with plenty of spice. About the

BURLESQUE REVIEWS

only thing Pat overlooked was the seltzer bottle. All the other Western wheel studs are there—slapstick, bladder, comedy falls, stage money, and what would be called a "cooch" dancer in the days of Miner's Bowery.

Then there's Pat White himself, one of the very few surviving members of a once populous clan of stage Irishmen, with red grogans (whiskers) under his chin and around his map like a horseshoe, with a stage Jew playing opposite, characterized by Harry Stratton with all the earmarks of the old-time crepe hair type, with comedy derby.

To heighten the illusion the auditor is looking at a show of 10 years ago instead of today, there's the Western bad man with an ever-ready revolver. But it's a good show notwithstanding, classing with the best on the Mutual wheel, which, while it may not be saying much, means it's easily worth the gate money as an entertainment.

White is a corking low comedian. He works with the greatest of ease, getting laughs continuously. In the last part, there's a comedy scene called the Peace Conference which has several of the cast made up to represent ambassadors of various European and Asiatic countries. Good old-fashioned rough stuff, but a comedy wow of the first water, played about as perfectly as a low comedy scene could be played.

The Mannheim and Vail Productions, Inc., sponsor the White show, the full monicker of which is "Pat White and His Irish Daisies." The production end is several notches above the rank and file of Mutual shows—nothing to brag of, but like the show in general, standing out as far as No. 2 wheel standards go.

White has the assistance of a good cast in making the show bright and lively. There are three women principals, and they're all good. Jene Fox is red-haired and a good singing prima, Helen Dale brunet and a neat dancing ingenue, and Bessie Baker blonde and also a good dancing soubrette.

Mabel Mannard, a chorister, does a toe dance as a specialty that would do credit to a high-class production. This girl holds lots of promise as a stepper.

Princess Dover is the wiggly dancer of the troupe, appearing just before the final curtain, in accordance with the traditions of the old-time burlesque shows. The Princess is slender and graceful, and her dancing is excellent on the whole. It's of oriental nature generally classed as "classical." There's a wiggle or two thrown in for good measure, but at no time does the dance become any "stronger," or as "strong" in fact, as what passes for the classical bank on Broadway.

Chas. Pendley makes a good straight, working smoothly in the various bits with White and Stratton. Bob Robertson does a number of character bits, all well handled, and Red Walters is the juvenile, with a specialty in the olio.

One of the comedy scenes brought forth models in union suits, with White and Stratton clowning for laughs and getting plenty.

The chorus are a first rate dancing bunch for the Mutual. Bare legs mostly, with more costume changes than usual. The Pat White show is far from clean. Calling it spicily is a pretty mild way of classifying it. There's a bit too much double entendre, in fact, more than it needs, even for 14th St. More than one of White's sallies were pretty broad.

With just a bit of disinfectant on the spice, the White show should class as a model No. 2 wheel entertainment.

Monday night the Olympic did a trifle short of capacity. Bell.

AMERICAN GIRLS

(COLUMBIA WHEEL)

Chicago, Oct. 11.
Dan Coleman.....Dan Coleman
Patrick McKenna.....Charles McCarty
Harry Sheehan.....Charles Raymond
Charlie McKenna.....Hazel
Nora Rielly.....Rose Hemley
Mrs. Patrick McKenna.....Alma Bauer
Mr. Dan Rielly.....Jeanne Buckley
Dora Murphy.....Hilda LeRoy
Jama, butler.....Jasper Strouse
Platen, undertaker.....Stratford Johnson
Pier Le.....Norman Nichols
Jack Doyle.....Jack Gill

Dan Coleman has stuck to the standards of burlesque requirements in his new show, which has a plot interwoven, though not of any strength, yet sufficient to give a working basis for Coleman. He has not shown any unusual judgment in picking his cast, with just a few of them representing a few degrees.

Coleman is about as smooth a working Irish character as there is, and he does not let himself off the stage any too long. If he did there would not be much of a show.

Coleman has as his sidekick and feeder for his Irish wit Charles McCarty, who is almost a double of him. He is seen whenever Coleman comes on and acquires himself with a very good performance. Charles Raymond is the straight man, and though he tries hard to measure up to the work of Coleman and McCarty he is a trifle weak. Raymond hops on every now and then in a change of wardrobe and it seemed as

though the male end of the wardrobe flash was placed on his shoulders. Jack Hazzard dances and sings a bit as the juvenile, working opposite Rose Hemley, who flutters around as the soubrette. Hazzard steps in for doubles with others in the show, while Miss Hemley, outside of her small talking bits, leads the chorus in a string of numbers.

Alma Bauer and Jean Buckley are the same as Coleman and McCarty. These women work together in most of the scenes and in different parts do solos. Miss Buckley carries with her a brogue that is purely manufactured and could be let out with no harm. Hilda Le Roy glides through a small part, but stands out satisfactorily when she steps into her just role as prima donna. But these opportunities to sing are limited to Miss Le Roy. The Paramount Four, Messrs. Gill, Stroupe, Johnson and Neilson, try the stunt of being versatile and in doing so sacrifice their big work, that of harmonizing. In the bits where they do a few specialties their voices far from blend, although there is more or less of colorful singing. In the first scene there is a dancing specialty between Hazzard and Spellman, the latter one not being mentioned elsewhere on the program, and in the second act of the second scene Bessie Hart is billed for a number, but she does not appear.

Coleman's present show will never create a furore, although he drew a big business Sunday matinee at the Columbia. The music is all published songs and no one is given credit for the staging, dances or book. The show goes its way with a surplus of risque situations and suggestiveness popping up now and then, and these instances are more reminiscent of the old time burlesque stuff than the sort of books burlesque shows have been presenting here. Sometimes it's the modulation of the voice that makes certain bits naughty and sometimes it's the book which apparently demands that situations be made double entendre.

There is nothing which speaks of an outlay of money for scenery or costumes. It looked more like warehouse stuff. The chorus has 20 billed on the program while only 18 girls worked in the show. There is a line between the first act and intermission on the program which slaps at the audience in a manner which has long since been taboo on the speaking stage of every class of show. It reads: "Why is it that the fellow who never applauds in a theatre looks with scorn on the fellow who does applaud? Is it because he is handcuffed? We don't know. Do you? Think it over during the ten minutes' intermission." The "old penny" throwing act has usually followed this sort of knocking of audiences. The appendix did not help any, for many numbers were done by the chorus and principals that provoked no applause. Coleman's show is all Coleman, and it could stand more than just one shining light.

Out of Park Stock

Sue and Annette Creighton, Jessie Reece and Douglas Hunter left the cast of the Minsky Park stock Saturday.

ILL AND INJURED

Mrs. Jean Bedini was about for the first time in five weeks last week, having suffered a badly injured knee in an auto accident at Geneva, N. Y.

Jimmy Morgan (Jim and Betty Morgan) was discharged from Mt. Sinai Hospital, New York, Monday, following an operation for ulcers of the stomach performed by Dr. Moscowitz. Betty Morgan will continue in vaudeville with a partner. Jimmy Morgan upon convalescence will appear with a band.

Billy Hibbitt (Hibbitt and Malle) left the American Hospital, Chicago last week, after a serious illness of a month.

Lee Stafford (Stafford and Louise), contracted diphtheria and was quarantined at Hagerstown, Md., with the hope he would be able to leave to reopen this week.

James Murphy of the New Amsterdam box office, New York, was operated on for hernia Tuesday at St. Francis hospital by Dr. Walter C. Cramp.

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

If
You
Don't
Advertise
in

VARIETY
DON'T
ADVERTISE

CARNIVALS' TENTED DIVES, GENERALLY KNOWN AS '49 CAMP'

Abominations of Outdoor Amusement Field—Men Operating Worse Than Girls in Them—Local Officials Permitting Curse Worse Than All Together

Of all the abominations that have helped to bring the carnival into disrepute, and of all of the so-called "amusements" which have been contributed to lighten the purse of the "sucker" and to work and destroy the morals of the rising generation of the country, there is none so utterly vile and entirely abominable as the "49 Camp" or "Dancing Academy."

The youth of the country, particularly in the rural districts, is lured to perdition by the Jezebel smiles of the painted hussies who are the female spiders set to destroy the morals and manhood of all who come in contact with them.

Generally denounced by the managers of carnival companies of the better sort, fought by law and order committees, civic leagues, and attacked by the press of the country, the "49 Camp" continues to thrive and flourish.

Driven out of town by local police, county officials and state constabulary, it goes to the next town. Wide open as ever with the field and filthy tent filled with the gilded youth and weaker sons of better men, throwing away their money for a smile or for the doubtful pleasure of reclining in the arms of one of these vampish sirens who are out for gold—even though it drops to 25 cents or \$1 per youth.

Time and time again, infuriated citizens, urged into action by broken-hearted mothers and exasperated fathers have raided this scourge among carnivals. Guy ropes have been cut, tents have been torn down and, in several instances, set on fire; serious fights have been caused by the "49 Camp" and more than one good man has been killed in cold blood on the polished wooden dance floor of these traveling brothels, while pianos tinkled and ribald laughter helped to drown the sound of the shots.

Showmen's organizations have denounced them and any sort of a self-respecting show has long since thrown them into the discard, but still they come and, it is safe to say, that 25 per cent. of the smaller shows playing certain sections make a feature of this low-down and utterly vile make-believe at entertainment and, unfortunately, many of these are doing a land office business. The cheap, jazzy orchestra hammers away all night long and the tinselled dancing women working overtime beguiling the cash from the pockets of the local "hobbledehoy" or working men, who seem to be willing to spend their all for one little smile from the girl of their choice.

Newer Names for It

The title "49 Camp" long since has been discarded and newer and more deceptive names have been tacked on by the unprincipled, who build, own and operate them. With the big shows they are no more. Many a carnival manager will blush when reminded that he, too, once featured the "49 Camp" in a prominent location on his midway. All of the decent fairs and agricultural festivals have placed a strict boycott on them. It is only at a few small day-and-night fairs in the south that the "49 Camp" is to be found. At big still carnival events the "49 Camp" is conspicuous by its absence but, to the despair of all reformers, it is continually popping up—oftentimes with shows where one would least expect it, while in the coal fields of Virginia and West Virginia, in the mountain country of Kentucky and Tennessee, and in many of the remote sections of the south the so-called "Dancing Academy" is running full tilt with the lid clear off; no word or act to restrain it in its vile and unchecked career.

First Wild West Show

The "49 Camp," as known now, came into existence around 1912-1913, starting on its wild career as a purely educational attraction, depicting the "dance hall" and gambling hell of pioneer days.

The whole was surrounded by an

appropriate stage setting—the front was painted with a log cabin effect and some of the more pretentious built elaborate Western cabin fronts, with all the trimmings from hitching posts, cow ponies and the usual sign, "Denver Pete, Palace of Chance." Inside was a rough bar, with bottles, glasses and a real Western barkeep, while on one side stood the roulette table, where visitors could take a flyer with the Goddess of Fortune. The players all used stage money which was on sale. This could be redeemed for genuine money if there was anything coming. There usually was not.

In the center was a large portable dance floor, and congregated about the tents were the girls, all dressed in true Western style, Stetson hats, divided skirts, cow boots and the perennial Colt's .45 hanging conspicuously at the hip.

The shows opened the evening with continuous ballyhoos, in which the girls and a gang of dirty looking men attired as cowboys filled the ballyhoos platform, while the announcer, also in wild West garb, went into details of the glorious pioneer days, the frontier Indian lights and the gold mining of "49."

"Racket" Inside
Once inside, the racket began. Each girl grabbed a "John," dragging him to the money exchange desk, and from there to a roulette table, or favoring him with a two-minute dance. At the close of it all couples lined up at the bar, where the greasy bartender in a dirty red shirt was dispensing drinks in miniature liquor glasses. On sampling the liquor, it turned out to be coca-cola, root beer, sarsaparilla or some other deadly product of prohibition, for which the "boob" was clipped for 25 cents. If he broke a bill or a piece of silver money, his change was quickly grabbed by the businesslike damsel, who, with an amorous look, would explain: "Just for a little candy, sweetie."

Most of the girls who worked in these tented dives were youthful, but of experience in the arts and wiles of "taking a sucker." Their system of playing the field and backing one "mark" against the other kept them busy playing their "systems" the week long. Rival lovers would go to ridiculous lengths to win the girls of their choice, and he who could produce was the winner, and he, too, was getting the double cross.

Long after the shows on the carnival midway had closed, the tap of the snare drums and the tinkle of the piano could be heard by local early risers, and more often than not the local night police and other officers of the law might be seen at the "49 Camp," a girl on each knee and a bottle of contraband "hooch" wide open on the table.

Many of these dumps did, and still do, sell liquor. Where they don't there is always plenty on hand, brought there by the resourceful and sporting young bloods of the town.

Drunken Men and Women

Breaking up at early morning, drunken men and drunken women find their way to their sleeping places, some in hotels, some on the show train and others in the back end of some show tent. With the girls who live on the show train there is little to worry about, as most are either married or "doubled up," but for the vagrants who live in town there is no way of keeping track, and just how far they go would be hard to tell. That they mix with men of all classes in the towns the show plays is a visible fact, but their exact methods and their inside rackets may only be guessed at.

As in all other walks, some are better than others, and here and there is a "49 Camp" girl worthy of better things.

Leopard Spots Won't Change

When the "49 Camp" went into disrepute, and it wasn't long after

its first appearance on the American carnival midway, there was a sudden craze for changing the name of this, evil influence in the carnival to "Happy Hollow," "Slippery Gulch," "Frontier Days," etc., until the Wild West idea was thrown entirely aside and the girls were attired in long ballroom dresses to lend a moral tone. "The Cafe de Paris," "The Dance Cabaret," "The Dancing Academy" and other names were flaunted, the interior of the tents was arranged in various ways, always with a strong effort to hide any trace of the "wild West" effect. One big show called its "49 Camp" the "Grape Juice Girls." Here only grape juice was sold over the bar. An attractive interior effect was achieved by a green painted trellis work lining, from which hung bunches of artificial grapes. The girls on the dance floor were dressed in sombre black, with white caps, cuffs and aprons. All traces of gambling had vanished, but with all this the same unclean atmosphere was in the air.

The methods of operation were the same and the girls used the same tactics to loosen the "monkeys" from their "jack."

The girls get a percentage of all drinks they sell and, in most cases, take all tips. Formerly the show manager cut himself in with the tips, but the girls got wise, and good workers demand a straight percentage and all tips. The tips and the side money are the real source of income, and the girls overlook no bets. With smiles and kisses, hugs and promises they gradually unwind the rube from his roll. A "good, wise hustler" can secure a nice little bankroll on a good week stand. On a while a real mark comes to life and the lucky lady regales the envious eyes of her less fortunate sisters with new shoes, new hat, new dress, new stockings, new everything.

The Girls Only Know
How do they do it? None but the girls know, but they don't tell everybody their business.

All sorts of filthy stories are told of the "49 Camp," some doubtless true, while of others there is a shadow of a doubt. The fact remains they could hardly be worse than they are, and no show of its kind ever hit a town without leaving a trail of trouble and disease.

Shows of this kind are not amusement. The men who tolerate them on their midways are far worse than the men who frame and operate them, encouraging young girls to lead evil lives and enticing young men to sin and vice.

Local officials who permit such abominations within their corporate limits are worse than the rest put together.

Fault of Local Officials
Without their full co-operation and protection there would be no "49 Camps."

The girls who travel with these tented brothels are for the most part quite at home with the "49 Camp." With the tips and percentage and extra money made in other ways, they appear to prosper. They find an advantage in traveling with a carnival. It entitles them to say, "I'm a performer," or, for sake of change, "an actress."

CIRCUS ROUTES

Ringling Bros.-B. B.
Oct. 13, Lafayette, La.; 14, Baton Rouge; 15-16, New Orleans; 17, Hattiesburg, Miss.; 18, Meridian; 19, Tuscaloosa, Ala.; 20, Birmingham; 21, Columbus, Ga.

Hagenbeck-Wallace
Oct. 13, Charleston, S. C.; 14, Sumter; 16, Augusta, Ga.; 17, Washington, Ga.; 18, Milledgeville; 19, Macon; 20, Tifton (afternoon only); 21, Brunswick.

Johnny J. Jones
Oct. 9 to 21, Atlanta; 23-28, Columbia, S. C.; Oct. 30-Nov. 5, Greenville, S. C.; 14-19, Orangeburg, S. C.

Sells-Floto
Oct. 13, Montgomery, Ala.; 14, Selma, Ark.

John Robinson
Oct. 13, Champaign, Ill. Thence to winter quarters at Peru, Ind.

OUTDOOR ITEMS

Concession men still complain of the greed and avarice of the carnival managers and his practices. With many of the shows, wheelmen are still being gyped \$100 a week, and when it looks like a good one they raise it. The practice of charging exorbitant sums for the use of a wagon is also unfair, according to the concessionaires, who claim that their contract includes all hauling and transportation.

Snapp Bros. closed their American Fairs at the Provincial Exhibition at New Westminster, B. C., Sept. 16, jumping to Ontario, Oregon, for the Maheur Co. Fair and Round-Up, which closed September 23. The distance from New Westminster, B. C., to Ontario, Ire., is 695 miles. The longest run made by the Snapp Bros. Shows this season was from Yorktown, Sask., to Vancouver, B. C., a distance of 1,565 miles. Some rail-roading for a carnival.

H. E. Wheeler, veteran circus and carnival press agent, and universally known as "Punch," is resting at the Elks' National Home at Bedford, Va. "Punch" has, for the past year, been doing the advance work ahead of the Don Carlos Dog and Pony Show, playing in theatres through the South and West. He was taken ill and obliged to rest up. Walter S. Reed is piloting the Don Carlos Show in Wheeler's place.

The J. George Loos Shows made a 500-mile jump into Texas, but had to jump ahead into Kansas to get to its objective. The M. K. and T. claimed they were unable to move the show, which was obliged to move over the Santa Fe by way of Arkansas. Figure the cost!

The W. J. Torrens United Show closed in Indiana. H. S. Kirk and W. J. Torrens have severed their partnership. The show will go out next season under the sole management of W. J. Torrens.

The Wortham's World's Best Shows made a 1,000-mile jump from Sioux City to Wichita Falls, Tex., where they furnished the midway attractions for the Texas-Oklahoma Fair. It was the initial year of the fair at Wichita Falls and to the Wortham Shows fell the honor of dedicating the fair ground.

The Heart of America Showmen's Club of Kansas City sent a floral offering to the C. A. Wortham funeral, which measured nearly six feet in height. It was of all red flowers, constructed in the form of a mammoth heart.

It is said that the Snapp Bros. Shows will winter in California, probably near Los Angeles.

The H. T. Froed Exposition Shows have gone into winter quarters at Detroit. Chas. Wathneff, general agent, has gone to his home at Jamestown, N. Y.

Joseph G. Ferarri will leave for Europe shortly. He is in search of carnival attractions new to this country.

T. A. Wolfe of the Superior Shows denies any connection with the Hawaiian, where a young American girl in Hawaiian garb (skirt of press) wiggled and shimmed until the public lodged a complaint. The fair management claimed that all of the side shows, were, according to the contract, under the management of the T. A. Wolfe's Superior Shows.

No concessions were permitted at the Tri-State Fair at Spokane, Wash., this year. Not even ball games were tolerated.

The Brown and Dyer Shows, at the fair here, York, Pa., left Sunday for Dunn, N. C., a distance of 500 miles. The show will close in nine weeks and will winter in Florida.

Mrs. James F. Simmons, known as Miriam De Milo, has brought suit for divorce against James F. Simmons of Los Angeles. She is the widow of Abe Hammerstein.

Montague Glass has written a sketch entitled "Omit Flowers" for the first bill of the Forty-niners, who take over the Punch and Judy, New York, Nov. 6.

Geneva Mitchell Savage asked for an annulment of her marriage to Robert Savage in the Supreme Court, New York, the latter part of last week.

FROM DISKS TO RADIO

Bankrupt Pathe Phonograph Co. Creditors for Reorganization

Pathe Freres Phonograph Co., a \$5,000,000 concern, now operating under receivers' direction, may be organized to specialize in radio supply manufacturing in conjunction with disk records. The company's main office is in Brooklyn, N. Y.

William L. Hall, attorney for the receivers in equity (William C. Redfield, Eugene Windram, Benjamin M. Kaye) told Judge Garvin in the U. S. District Court, Brooklyn, N. Y., that creditors whose claims aggregate \$3,000,000 have expressed themselves as favorable to the reorganization.

"SUCCESS" SHIP, HIT

Boston, Oct. 10.

The prison ship "Success," really a floating museum, is cleaning up here.

It has been doing a whale of a business for the past month and getting more publicity than has been given any sort of outdoor attraction for years.

In three weeks a half page, three-quarter page and full page have eased into the Sunday Post, and the other local sheets have carried plenty of space.

Fred Roche, formerly attached to the Keith publicity staff, is handling the press work.

DOC. KEALEY RECOVERING

George ("Doc") Kealey, circus veteran and formerly manager of Moss' Cameo, New York, says his health is being restored on Richard Ringling's ranch at White Sulphur Springs, Mont. Young Ringling is developing oil properties on the land left by his father, the late Alf T. Ringling. A new well is being driven at Three Forks, Mont., and Doc is in charge of the work. Kealey was for 12 years with the Ringling circus and before that he was the comedian with Brown Bros. and Kealey.

JOHN ROBINSON'S CLOSE

The John Robinson show completes its tour of southern territory tomorrow (Saturday) at Champaign, Ill., and moves into winter quarters at Peru, Ind.

The outfit will occupy the old Ben Wallace farm of 496 acres, recently bought by the Muggivan-Ballard people. Much improvement in the way of new buildings has been made in the property.

DAREDEVIL WILSON INJURED

Kansas City, Oct. 10.

Charles (Daredevil) Wilson, of this city, was seriously injured while doing a high dive at the Virginia State Fair Saturday. His act consists of leaping from a ladder to a chute, striking the slide upon his arms and chest. He has been hurt many times.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)

Palace Players Film Corp. and Jos. L. Hegeman; Long Island National Bank of Hicksville, N. Y.; \$5,586.86.

Lee & Beach, Inc.; Defender Photo Supply Co., Inc.; \$268.23.

Ben All Haggins; Ritz-Carlton Restaurant & Hotel Co.; \$500.66.

Norbert J. Baumer; Motion Picture Theatre Owners of N. Y. State, Inc.; \$744.21.

Arnold Daly; J. Abraham; \$1,285.10.

Lew Brown; M. Rosenthal et al.; \$195.31.

SATISFIED JUDGMENTS

Andre Sherri, Inc.; M. Oltarack et al.; \$551.06; April 18, 1922.

Parex Film Corp. and Wm. L. Sherry; Bank of Onondaga; \$312.97; May 28, 1922.

BANKRUPTCY PETITIONS

Harry Saks Hechheimer, the theatrical attorney; liabilities, \$7,081; no assets.

Rehearsals of "Barnum Was Right," were started Oct. 9. The play is by Philip Bartholomae and will be produced by Louis F. Werba out of town Nov. 6.

The Shuberts have commissioned Percival Knight, actor and principal player of "Thin Ice," to write a comedy for Felix Krembs.

Sam H. Harris produced "Rain," a dramatization of W. Somerset Maugham's story "Miss Thompson," at the Garrick, Philadelphia.

It is reported that Nazimova will return to the legitimate stage under the direction of Earl Carroll.

It is reported from the coast Wm. S. Hart is recovering from his illness said to be typhoid fever and complications.

CABARET

In Chicago there is one cabaret which draws business, not through the class of show it presents nor the pleasant surroundings it has, but purely from the personality of the owner. "The Midnight Frolics" has as its luminary light the household name of Ike Bloom as proprietor. There may be a flashy show at the "Midnight Frolics," there may be some of the biggest drawing names in show business, let alone the cabaret world, but none will ever mean as much in dollars and cents as the presence of Ike Bloom, who greets his guests as they enter, sits with them at tables and has a steady business which, in itself, is almost a guarantee. Bloom's individual drawing power is tremendous, and that was proven when he sent out a lot of table reservation cards for the opening of his fall revue. During the summer there was no revue at his "Midnight Frolics," and this was really the beginning of the season.

The entire seating capacity, which includes the balcony, was occupied Saturday night by reservations only. That many thought they stood in so well with Bloom that they did not have to reserve tables was in evidence. That they were disappointed in not being seated was also a common sight. The place was so jammed with standees Bloom ordered tickets not to be sold any more, and that was before the first frolic was put on at 11.30.

"The Midnight Frolics" is the only cabaret open all hours of the night and morning. When other cabarets are putting chairs on the tables, Bloom's place is putting people in the chairs.

The show started off with an outburst of applause that drowned the orchestra. Roy Mack, engaged to produce the four frolics, twisted a deft hand in staging and directing. Lester was assigned the job of costuming and he turned out some dazzling, flashy, good-looking wardrobes, that are creations of the most delectable sort. Ted Cornell, tenor, took a round of encores with his pleasant voice. Cornell is a cabaret figure and sent over a home run. Flo Whitman, fast moving, lively and peppy, danced and sang a bit, but raised the flag of victory with her top foot work. Ralph Sanford, who was last with burlesque, shuffled a bit, danced a bit and sang a trifle, all in a showmanlike way. Sanford is a funny blackface, who adapts his stage work to cabarets, without effort. Mirth Willis, ingenue, is a slender, blonde, good-looking miss, whose voice is strong, sweet and is abetted by personality. Gertrude Darling, soubrette, was in tip-top shape and went to her job of animating her work with vim. Miss Darling looks better than ever, and has a smooth velvety way of delivering her numbers. The Dancing Humphreys, Morris and Mae, whirled in with a gusto that swept the patrons off their feet.

Of all the whirlwind dancers who step around cabarets herabouts, the Humphreys are two people who are contestants for pennant winners. The chorus of ten are hand picked, well chosen, good looking, good working and fit into their costumes tastefully, and dance as well as they sing, which is of a good calibre.

Ike Bloom has a frolic which ranks with the best of its class. He has a world series show. The music and dance end was handled by a sextet of young fellows in tuxes, who have been at the "Midnight Frolic" for over a year. This band, the Broadway Saxo-Harmonists, are a group who know their business of playing, who improve as they go along, who sing choruses of songs, and who are a showmanly aggregation. They help the box office along nobly.

The La Vie Cafe, on 48th street, at Broadway, the management of which has been entirely exonerated of any connection with the "muss" which was staged just outside the cafe some weeks back, has started off anew with a Dofy and Morris revue, giving two shows nightly, one without cover charge (during dinner) and another after theatre time. Evelyn M. Stewart is supervising the entertainment, which measures right up with the best of the small room shows along Broadway. The restaurant has been nicely redecorated, but the management overlooked a vital point in the lighting system. This could easily be corrected, the present two-spot system proving more detrimental than convenient without giving aid to the performance.

In the line-up of entertainers, ac-

companied by the Demi-Tasse Orchestra, Julia Gerahty is the featured principal, a "shouter" who has a style of her own and a fund of personality that has earned her a rather nice following around the Broadway cateries. The revue proper carries one male principal, Buckley, formerly of the White Way Trio, and three women. Of these Anna May Bell tops the list, a tall, comely ingenue, who dances with surprising agility and leads her numbers in excellent fashion. Miss Bell is formerly of the Moore-Megley productions, and as a cabaret entertainer she stands out from the rank and file, and should make many friends at the La Vie, until some production manager kidnaps her. Florence Darley, prima donna, is another principal of merit, but should go in for more character numbers, for her French impression makes a cafe classic. Since Miss Darley has the ability to "pep" her work up with proper material, she should commercialize it. Mildred Hewitt is the third young woman to share the spotlight, and she handled her award of work admirably. Jim Buckley shoulders all the heavy work and makes a perfect fit for the task. He has an infectious smile, a good voice and is full of life. In the revue program the duet with Buckley and one of the girls stood out prominently, the pair working from a table. The dialog is productive of laughs and could be elaborated to advantage. The wedding number by Buckley, Hewitt and chorus brought out the prettiest costumes of the show and earned the best returns. The balloon song also went well. It's a good entertaining dinner revue and should draw. And the management is wisely serving exceptionally good meals at reasonable prices, which will eventually fill the La Vie.

Johnny Hodge, formerly of Jack's restaurant, is supervising the restaurant, with "Smiling" Pete McShane looking after the comfort of the patrons. A good steer for a meal worth while with entertainment.

The first brewery in the Capital District to fall in the hands of the federal government through charges of violation of the prohibition law took place last week when dry enforcement agents of the Albany, N. Y., office, in charge of Chief Clarence J. Fennessey, seized the old Hedrick brewing plant, now owned by Robert Weigel, Inc. Mr. Weigel was president of the old Hedrick company. Nine attaches of the brewery were arrested and a truck load of beer declared to contain more than the half of one per cent limit of the Volstead law was confiscated. Then men were arraigned before U. S. Commissioner Hubbard at Albany and released on bail. Ten agents participated in the raid on the brewery, staged in mid-afternoon. They took an inventory of the plant and estimated the value of the contents of it at \$50,000. This figure caused a wag to remark that as statisticians they are good prohibition officers, for it is reported the contents in the plant are worth around the \$250,000 mark. The seizure of the brewery is alleged to be the result of jealousy on the part of the head of another Albany brewing concern. This brewer, so the story goes, is afraid to take a chance and instead of putting out the "good stuff" only makes near beer and vinegar. On the other hand, there has been oceans of good beer—of the dark variety—on sale in mostly all big saloons in Albany all summer, and it is said, this brewer complained to Washington about it with the result that Chief Fennessey put a squad of his men on the scent. The seizure of old Hedrick's followed.

Proceedings have been brought before U. S. Commissioner Hubbard at Albany, N. Y., by federal prohibition officials in this city requesting the seizure of the Hudson Navigation company's steamboat Trojan, one of the fleet of night boats which plies between New York and Albany, and a warrant for the arrest of Middleton S. Borland, New York lawyer who is receiver in bankruptcy for the line. The action is taken as an aftermath of the arrest of Alexander Schmelzer, soda dispenser on the Trojan and the seizure of liquor alleged to have been sold on the boat on the night of Aug. 27. The arrest of Schmelzer was made by William J. McCay, prohibition agent connected with the New York office. Peter Keager, one of the star dry agents, who was with McCay at the time of the

arrest, which was made when the boat docked at its Albany wharf, after he had returned to New York a few days later announced that he had intended to seize the boat on the night of the arrest, but that because it was already in the hands of the federal court through the bankruptcy proceedings, he had decided not to. The Schmelzer case is still pending before Commissioner Hubbard. He has been released on \$1,000 bail.

Fred Thomas, the colored proprietor of Maxims', Constantinople, one of the leading continental cabaret establishments, was at one time employed in this country as a valet by Percy G. Williams, who is largely responsible for Thomas leaving the United States for Europe. Thomas gained the acquaintance of the theatrical manager while employed as a belboy at the Hotel Clarendon, Brooklyn, 17 years ago. During one of the many visits of Mrs. Williams to Europe, accompanied by her sons, Victor and Hal, Mr. Williams established a bachelor apartment and employed Thomas as valet. Some time later Thomas, having accumulated considerable money, asked Mr. Williams what he thought the most advisable thing for a colored man in his position to do. Mr. Williams suggested Thomas go to France to invest his money, as he would be treated there as an equal by the French people. Thomas took the advice and established himself in Europe, later gaining prominence with an establishment in Moscow. At the outbreak of the war Thomas moved to Constantinople and opened Maxims'. He has at the present time in his employ a number of former members of Russian nobility.

The Percy Elkeles Girls show at Reisenweber's opened last Saturday night after what probably comprises a record in cabaret revue producing. The floor show was rehearsed and opened in three days without a dress rehearsal. There was no joint music and performing before the initial performance. Mr. Elkeles and his stage director, Bruce Smith, made the record possible partially through the employment of some numbers and costumes formerly played in the revue at the Flotilla restaurant by the same producer.

The Reisenweber show is running about 50 minutes, has 16 people, 10 of whom are choristers, and the Leroy Smith colored band takes care of the music. It's a fast, snappy revue, running to dancing, with some novelties of production which were in the Flotilla presentation. The principals are Minerva, Peggy Hart, Xela Sharp, Madeline La Verne and Billy Newkirk, besides an unnamed soubret. Two shows nightly.

The upper floor at Reisenweber's, lately damaged by fire, has been repaired and will shortly be opened with a new setting for Broadway.

Frank Hale, who received considerable publicity last week, as well as a public commendation from Chief Appleby for his sagaciousness in ferreting out the liquor cache in the Standard Carpet Co. building on East Forty-fourth street, where contraband booze valued at a million dollars was seized, is the former male member of the dancing team of Hale and Paterson and appeared for a number of seasons as an entertainer in many Broadway cafes as well as in vaudeville. Hale retired from show business a few seasons ago and was appointed to the federal squad of prohibition sleuths. His partner, Kerrigan, is a New Yorker, the son of a former saloonkeeper. The federal officials claim Hale refused a gift of \$150,000 to pass up the Standard Carpet Co. The ex-dancer has built up a luminous record in his department for arrests, very few being aware of his identity with the government squads, whereas he is generally known around the "wet" spots in Broadway as a dancer.

Prices for liquor in New York have changed but little in several weeks. Good rye now equals the cost of Scotch, with the quality of the Scotch not guaranteed. It runs for both \$55 to \$95 a case. Single bottle selling is becoming more common with the price dropping, the single bottles often being secured at nearly the pro rata of the case rate. In restaurants, though, the high scale for single bottles still prevails all the way from \$10 to \$28 a bottle, according to the restaurant one is in. Liquor from old stocks, apparently held back during the prohibition excitement, is now appearing and being sold in

(Continued on page 38)

NEWS OF DAILIES

Three motions were made by Mrs. Miriam Nesbitt McDermott in her suit for separation from Marc McDermott of pictures and vaudeville, at present in a vaudeville skit "The Deceiver," before Justice Morschauer in White Plains, N. Y., Oct. 9. She alleges her husband received endearing notes from another woman and asks \$5,000 counsel fees and \$10,000 alimony. Another motion was to vacate a \$5,000 bond he was forced to give last year, to guarantee his presence at the trial. The third sought change of venue to New York County. Decision was reserved on all motions.

Supreme Court Justice Borst of Seneca County, N. Y., reserved decision in the breach of promise suit brought by Evan Burrows Fontaine against Cornelius ("Sonny") Vandervilt Vintney, compelling Whitney to accept a writ so that the case may be opened. Counsel for Whitney declared there was no basis for the action, inasmuch as she was married at the time he promised to marry her. It was also alleged she secured an annulment of her marriage from Sterling E. Adair through false and fraudulent representations.

William A. Brady announces two openings in New York for next week. Grace George in her own translation of Paul Gerahty's "Aimer," renamed "To Love," supported by Norman Trevor and Robert Warwick, three people only in cast, at the Bijou. "Swiftly," by John Peter Toohy and Walter C. Percival, with Haile Hamilton in the leading role at the Playhouse. "That Day," at the Bijou closes Oct. 14, and "On the Stairs," at the Playhouse moves to another house.

Four plays by Ferenc Molnar, author of "Lillom," will be produced here by Maurice S. Revenes and Benjamin Glazer, authorized English adapter of Molnar plays. The first of the plays, "Fashions for Men," will be seen in New York the third week in November, with O. P. Heggie in the leading role. The others are "A Prelude to King Lear," "The Field Marshal," and "Little Violet." Glazer, who returned from Europe last week, brought several other foreign plays which he will present here.

Counsel for Pauline Frederick gave notice for appeal from probate of the will of her father, Richard O. Libby, who died Sept. 1. The estate is valued at \$30,000. The will originally left the estate to the second Mrs. Libby, who died recently. A clause cut off Miss Frederick, who has lived with her mother since the divorce.

Brock Pemberton announced two new plays for early presentation. The first, "Six Characters in Search of an Author," by Luigi Pirandello, a novelty from Italy, was adapted by Edward Storer. The play will be produced Oct. 30 in New York. Pemberton will also produce Clare Kummer's "Good Gracious, Annabelle" in musical form as "Annabelle," with the book, music and lyrics by her.

Mrs. Marie J. Akerlind, who appeared in "Chu Chin Chow," was awarded \$3,500 in a damage suit brought by her against William M. Moore, Inc., for the death of her husband, Gustave Akerlind. He was killed on Feb. 6, 1922, by a piece of terra cotta which fell from a building at 90th street and Riverside Drive, New York, being built by the Moore firm.

Chauncey Olcott returned last night from abroad, seriously ill. He was met at the ship by his physician. Olcott was suffering from an acute attack of typhoid poisoning contracted while in Paris. Mrs. Olcott accompanied him on his trip, which was made to select plays that could be transformed into Irish dramas.

Gilbert Miller in conjunction with Wagenhals & Kemper, plans to present "Why Men Leave Home," by Avery Hopwood in London later in the season. He intends to follow "The Bat," into the St. James, which has been at the house for the last year.

"Thin Ice," by Percival Knight, now at the Comedy, New York; will be produced by the Shuberts in London in November. An American cast will be sent over, but an Englishman will be seen in Knight's role.

William Harris, Jr., has selected "The Painted Lady," by Monckton Hoffe, for Fay Bainter's next play. Rehearsals will start on Oct. 16 under the direction of Robert Milton. The show will open in New York about Nov. 20.

"Fields of Erin," with Nance O'Neil, will have in the cast Marie Shotwell, Alice Fisher, Grant Stewart, J. Searle Crawley, Master Richard Dupont, and Alfred Hickman, who will direct the play.

A denial is out that any action was brought by Commander Bradford Barnett, U. S. N., against his wife, Julia Sanderson, for a divorce, as published by the dailies on Sept. 12.

OBITUARY

MARIE LLOYD

The death of Marie Lloyd in London Oct. 7 came as a shock to the American profession, although it was not altogether unexpected in London, where the most famous of all English music hall stars had been ailing for some months. Miss Lloyd had infrequently appeared during the past two years, her final performance before breaking down last week at Edmonton had been at the Alhambra, London, about two months ago, for a single week.

Dying at the age of 51, Marie Lloyd leaves behind her an English professional career that never has been duplicated over there. So strongly entrenched was Miss Lloyd as a music hall star that for years she held all box office records of the variety stage on the other side. Her name was a household word as an entertainer on both sides of the ocean. About four years ago when Miss Lloyd and the English

IN LOVING MEMORY OF
MY DEAR HUSBAND
ALBERT WESTON
Who Went to Sleep October 12th, 1920
Never Forgotten by His Devoted Wife
NELLIE LYNCH WESTON

managers failed to agree upon salary terms Miss Lloyd organized her own company, and playing theatres on sharing terms (she furnishing the show) almost doubled as her net profit the salary she originally asked.

Miss Lloyd paid several visits to America, touring the States in vaudeville. Her final visit here, when she declared it would be her last, brought about a complication through which Miss Lloyd was detained aboard the "Olympic" at the ship's dock pending some technical point concerning her landing, with Bernard Dillon (her third husband). Dillon was a leading English jockey, when Miss Lloyd married him. Marie Courtney, who appeared for a spell over here, was a daughter by her first marriage. Alec Henry, deceased, was Miss Lloyd's second husband.

The most notable of the English Lloyd family, next to her sister, is Alice Lloyd, although in the United States Alice created a stage reputation for herself that equaled her sister's at home. Others of the Loyds and still on the foreign stage are Daisy Wood, Rosie Lloyd and Sydney Wood, all of whom played over here in vaudeville some years ago. Daisy Wood in England has steadily advanced herself professionally until she has become a card of large salary. Either she or her sister Alice is apt to succeed the only Marie in the hearts of England.

Among professionals Marie Lloyd also endeared herself. The English show people swore by her. Hundreds of stories have been related of assistance given by Miss Lloyd to needy professionals. She never stopped to inquire if the occasion was a needy or deserving one. Impulsive, she acted first and thought afterward. Whenever here Miss Lloyd added many friends to an already long list of American admirers.

An artist to her finger tips, Marie Lloyd was accredited to be able to do more with certain types of songs than any other singer on the English speaking stage, regardless of the subject matter of the lyrics. In her day Marie Lloyd had no rival on either side of the water.

JOHN L. FLATOW

John L. Flatow died Oct. 3 in Washington, D. C., after 45 years on the stage. He had appeared in the legitimate and vaudeville, in the former having starred in some productions, and in the latter with his wife, Carrie Dunn (who survives), in sketches. They were billed as "Premiers of Ethiopian Art," and claimed they were the original white cake walkers of the native stage. Mr. Flatow was also one of the oldest minstrel and circus men. Three children also survive.

JACK ASHBY

Jack Ashby died Sept. 24 at Rochester, N. Y., aged 58. He was an oldtimer as a variety performer and, with Kelly and Ashby, was the originator of the "bounding billiard table." The team traveled the vaudeville world several times. A widow, daughter and two sons survive.

NELLIE A. KINGSBURY

Nellie A. Kingsbury (Kingsbury and Munson), a vaudeville performer of many years' standing, died in Chicago of brain hemorrhage at the age of 52.

REVIEWS OF DISKS

(Critical reviews of the current phonograph record.)

POPULAR

TWO LITTLE WOODEN SHOES (Fox Trot)—Broadway Dance Orchestra.
DIXIE HIGHWAY—Same—Edison No. 51022.

No wonder "Two Little Wooden Shoes" (Jack Stanley-Jas. E. Hanley) proved the outstanding bit of the numerous songs in "Spice of 1932." It has undeniable charm, lyrically and melodiously, the Broadway Dance Orchestra showing off its advantages on the latter angle for the main, and an unnamed singer vocalizing the "cute" lyric as an interlude. There are some corking tricks in both sides of the recording, a concerted whistling effect standing out remarkably. The forte banjo twanging is also no negligible factor.

HAPPY DAYS (Fox Trot)—Vincent Lopez, and His Pennsylvania Orchestra.
LOVABLE EYES—Same—Okeh No. 4625.

Since his hit at the Palace, New York, Lopez has been likened to Whiteman and preferred by many to the Victor artist. This should react favorably for the Okeh company which, of course, depends on the manner in which Lopez continues delivering. "Happy Days," an original composition, is featured by the laughing trombone, which figures mockingly throughout in the counter-melody. The recording starts with an impressive "kick," the trombone attacking vigorously. It has an individual snappy tang throughout.

Similarly, with "Lovable Eyes," Jean Schwartz' hit song from "Make It Snappy," Lopez gets in some neat effects. The manner of working out the number is identical to Lopez's Edison recording, which, too, if memory serves right, had "Happy Days" backing it up. The tripping tune has the same three-part saxo harmony with the stuttering trombone doing tricks for the wind-up. One of the month's best dance records.

TRICKS (Fox Trot)—Isham Jones Orchestra.
DANCING FOOL—Same—Brunswick No. 2311

"Tricks" is Zes Confrey's newest tricky fox trot, and fully lives up to its name. Confrey is the author-composer of "Stumbling," and this vamps off somewhat like it, reminding of "Stumbling" in general tempo and atmosphere. The bass sax does some intriguing croaking, and the arrangement toward conclusion gets more and more into the "Stumbling" rhythm. None the less it is an invigorating fox-trot and a corking appetizer for the reverse—"Ted Snyder's "Dancing Fool," which is orchestrated as a "shimmy one-step." It is a bit faster in tempo, in keeping with the advanced style of stepping. Isham Jones has put everything in the jazz master's lexicon into the orchestration excepting the piano stool. Then there is a corking piano duet interlude for good measure. One of the month's best dance disks.

KICKY-KOO, YOU FOR ME, ME FOR YOU—Orpheus Trio (Vocal).

WHY SHOULD I CRY OVER YOU?—William Lowe—Pathe No. 20783.

An Hawaiian serenade and a light ballad are coupled on this disk, making a charming contrast. The Orpheus Trio ensemble serenades "Kicky-Koo" (Lewis-Young-Meyer) in soothing harmony, using a little self-uke strumming for accompaniment.

The "cry" number will be an undoubted hit this fall, touted by the publishers as a follow-up to, and better than "I'm Sorry I Made You Cry." William Lowe's baritone was just built for numbers of this type.

MY RAMBLER ROSE (Fox Trot)—Paul Whiteman and Orchestra.
DANCING FOOL (Fox Trot)—Club—Royal Orchestra—Victor No. 18923.

Both recording combinations are Whiteman-controlled, the Club Royal band with Clyde Doerr directing. "Rambler Rose," medleyed with "Listening on Some Radio," is from Ziegfeld's "Follies," skillfully arranged with odd snatches of eerie gypsy tunes worked in the orchestration.

"Dancing Fool," Ted Snyder's dance hit, is marked by its swinky percussion arrangement. Suffice it, the Whiteman stamp is much to the fore throughout, which is a guarantee in dance perfection.

WHY SHOULD I CRY OVER YOU?—Arthur Fields (Vocal).
I'M JUST WILD ABOUT HARRY—Vaughn DeLeath—Gennett, No. 4905.

Arthur Fields is always a sincere interpreter of light ballads. "Why Should I Cry Over You?" he does superbly, however, in a retarded waltz tempo that impresses exceedingly. Instead of ragging it as is the common practice, Miss DeLeath proves her contralto well

adapted for "blues" and rags with the "Harry" song from "Shuffle Along."

I LOVE SWEET ANGELINE (Fox Trot)—Kaplan's Melodists.
I'LL STAND BENEATH YOUR WINDOW—Green Bros. Novelty Band—Edison No. 51028.

These two fox trots are both production songs "Angeline" (Crenner-Layton) from "Strut Miss Lizzie," a colored show, and "I'll Stand Beneath Your Window and Whistle Tonight" (Denson-McHugh-Price). George Price's song hit in "Spice of 1932." The "Angeline" song introduces a new recording combination, Kaplan's Harmonists, who put a lot of original stuff into the number, surprising in its "breaking" and snappy and winding up in symphonic syncopation.

The "Whistle" number was probably inspired by "Yoo-Hoo," although Price has had the song, title and idea for some time. Of course, the Green Brothers' xylo thumping figures prominently in the "canning."

SWEET INDIANA HOME—Marion Harris and Isham Jones' Orchestra.

BLUE—Same—Brunswick No. 2310.
 Marion Harris, until recently an exclusive artist feature with the Columbia, has signed with Brunswick. This is her first effort, and the change of affiliations has effected a surprising change in the singer's delivery. Somehow she clicks better here. Whether it is Isham Jones' jazzing or what, her stuff is brought forth to far better advantage. Enunciating clearly in the Walter Donaldson "Indiana" number, she injects an individuality that is distinctly her own, despite this popular number's general repetition.

However, Miss Harris really scintillates in "blues," and "Blue" (Clark-Hendman-Leslie) is the bluest sort of indigo waltz. "What a tune! what a lyric!" is the way the publishers used to advertise each new song, but it is no misnomer as applied here. The song is a corker and sells itself, although the way the saxos have been arranged to carry the "blues" is beautiful. Incidentally the tune hints of a "Samson and Delilah" aria lift, but that's only conforming with general practice, and so excusable.

GEORGETTE (Fox Trot)—Velve-tone Dance Orchestra.
IT'S UP TO YOU—Same—Cameo No. 251.

Two up-to-the-minute dance tunes make a pleasing dance couplet on the current-Cameo releases. "It's Up to You," the tripping French tune by Maurice Yvain which Buddy DeSylva adapted for American usage, is an exceptionally smart fox.

SMILIN' THROUGH (Fox Trot)—Casino Dance Orchestra.
THREE O'CLOCK IN THE MORNING (Waltz)—Same—Pathe No. 20791.

Arthur A. Penn's "Smilin' Through" ballad which Jane Cowling sang in the play of the same name, is surprisingly "swinging" and melodious for dance purposes. It is really a "standard" type of ballad that will survive dozens of newer effusions. Given new life through the recent release of the Norma Talmadge film version of the same name, it should commence really "catching on." The "Three O'Clock" waltz number at first thought seems rather belated in disk release but should come in for a fair measure of sales from mid-western and western sections where the number is first growing. Even locally it is still at its height of favor as a popular "request" waltz number.

STRUTTIN' AT THE STRUTTERS' BALL (Fox Trot)—Bennie Krueger's Orchestra.
WHO'LL TAKE MY PLACE—Same—Brunswick No. 2303.

The "Strut" tune will probably prove as popular as the w.k. "Strutters' Ball" as a jazz dance. Although not by the same writer (Shelton Brooks), this "strut" (Spencer Williams) is aimed as a follow-up to and successor of the former number. Naturally it has been arranged to carry the air of reminiscence. It is jazzed sweet 'n' pretty as an orthodox fox up to the middle, when a couple of pianos and other instruments "break" it up deliciously. The sax and banjo stuff particularly listens good.

"Who'll Take My Place" (Klages-Fazio) is good lyric rag ballad and a better dance, composed as it is by an orchestra man. The "stop-time" arrangement permits Bennie Krueger's sax to do his stuff, and he does it with a vengeance.

YOU'VE HAD YOUR DAY (Fox Trot)—Markels' Orchestra.
SOUTHERN MOONLIGHT—Same—Okeh No. 4628.

Markels' orchestra has been one of the most consistent makers of dance recordings for Okeh. Their version of these two fox trot matches up with their past performances in snap and rhythm. The first is a "blues" that permits for a number of jazz effects. "Southern Moonlight" (Bill Ponce)

is a more decorous fox, running to the sustained note idea in construction.

HOPELESS BLUES (Fox Trot)—Ladd's Black Aces.
LONESOME MAMA BLUES—Same—Gennett No. 4885.

All "blues" nowadays are getting to sound just the same. Every once in a while a little melody is combined with the rhythm and that may make it stand out above the others, but the general run of "blues" live for a while and soon pass out of memory forever. Here are two such type numbers, great for dance and sufficient for the purpose thereof. Ladd's Black Aces use the same tricks they have always employed in such renditions. Nothing very unusual excepting for an effect in the "mama" number wherein everything quiets down to a lazy toddle in the mid-section and then accelerates once again—a sort of calm before the jazz storm.

JUST BECAUSE YOU'RE YOU (Fox Trot)—Atlantic Dance Orchestra.

KEEP ON BUILDING CASTLES IN THE AIR (Fox Trot)—Ernest L. Stevens Trio—Edison No. 51016.

The Atlantic Dance Orchestra has made a corking recording of "Just Because You're You" (Turk-Robinson), exacting considerably from the melodious rag. A "stop time" arrangement is further varied by a player piano roll effect. On the reverse the Stevens Trio (Thall, sax; Aron, banjo; Stevens, piano), further the pretty tune with Chinese black interpolation by John Sorin. It makes for a novelty dance recording.

'NEATH THE SOUTH SEA MOON (Fox Trot)—Arthur Lange's Orchestra.

ROSE OF BOMBAY—Same—Cameo No. 248.

No wonder sheet music doesn't sell like it used to. When, for 50 cents and sometimes less, one can get a medley of "Follies" hits and a popular dance number already recorded by a snappy orchestra at a price a little more than what one copy of music would cost, it is little wonder.

"Neath the South Sea Moon" is medleyed with "Listening on Some Radio," both outstanding "Follies" hits.

"Rose of Bombay," now that there have been Dixie, Persian, Italian, Broadway and Underworld roses sung about, is a great dance tune that would smell just as sweet by any other name. It is a melody tune that has an undulating rhythm and corking "break" in the middle which will probably "make" the number if anything will.

Lange's orchestra delivers up to expectations.

SWANEE BLUEBIRD (Fox Trot)—Nathan Glantz and Orchestra.

ROMANY LOVE—Same—Gennett No. 4888.

A Swanee and gypsy theme are backed up on this disk, Glantz's orchestra distinguishing itself in the "Romany Love" side because of the wild motif. The plaintive melody permits for the saxo's standing out.

Abel.

STANDARD

MARCHE MILITAIRE—Eugene D'Albert—Odeon No. 53102.

The Odeon records are made in Europe by the International Talking Machine Co., which maintains recording laboratories in the various European capitals for the convenience of the touring artists. In America the Odeon is marketed by the General Phonograph Co., which manufactures the Okeh disks.

The "Marche Militaire" (Schubert-Tausig) is a single-faced piano solo by Eugene D'Albert, retailing for \$1.50. It should be played at 80 revolutions a minute, as against the usual 78, for best effect. As is to be expected, it is a masterful interpretation, although the thin overtones, which even Rachmaninoff in his Victor process cannot prevent, creep in occasionally. But as a "canned" piano solo it ranks with the best.

THE LOST POCKETBOOK—Edgar A. Guest (Recitation).

THE OLD WOODEN TUB—Same—Victor No. 45320.

As a rule poets are not given to reciting their own stuff, and where values run in many cases the poet-reciter does not do justice to his brain children. However, Mr. Guest does two of his poems that have

PAGLIACCI—Giovanni Zenatello (Vocal)—Fonopista No. 72801.

This is another foreign-made record marketed locally by the Okeh people. It is an odd sized disk, 10 1/2 inches, single-faced, selling for \$1.25. It was made in Milan, Italy, by the Societa Italiana de Fonopista, but pressed in the United States. Signor Zenatello, the famous tenor, in doing the "Pagliacci" has made one of the best recordings of his career. Although sung in Italian, an idea of what its fine tone shading has accomplished may be gained from the fact it caused a hymn, heretofore irrevocably opposed to any and all operatic music, to vixen the dance over it.

Abel.

SPORTS

For the second week in succession the heavyweight star bout at Madison Square Garden ended with a technical knockout. Last Friday night it was Bob Martin, the victim, and the winner Floyd Johnson, a young socker from California. Martin was out standing up, just as was Clem Johnson the week previous, when Clem was battered into submission by Harry Wills, leader of the colored heavies.

Martin and Floyd Johnson had broadcast claims the match would not go over eight rounds, the limit of 15 rounds being carded. Just 34 seconds after the tenth round started one of Bob's seconds heaved a sponge into the ring, and the other tossed in a towel. Martin was unable to defend himself in the ninth, and the match would have been stopped by Kid McPartland, the referee, if the seconds had not given up the contest. Neither man hit the canvas, but Martin was a sorry sight. His left eye was gashed in the third round and he was nearly blinded by blood from then on. Two rounds later the soldier was bleeding profusely from the mouth. Crimson colored all three men in the ring. The gore of Martin ruined the white outfit of McPartland, it dripped all over Johnson and attendants mopped up the ring floor between each round. Bloodier battles may be on record, but very few.

Floyd Johnson was substituted for Harry Greb, the light heavy who got into an argument with the boxing commission. The latter squared things for Greb, but in the interim the coast heavy was booked. Jack Dempsey called at Floyd's training quarters during the week and gave the lusty youth some valuable pointers. That may have had something to do with the overthrow of Martin, who won the admiration of doughboys during the war by beating everything in the overseas forces of his weight. Martin's weight was announced as 188 pounds and Johnson's 194, but the soldier looked heavier than the coast man. He seemed somewhat flabby, and it was claimed a bad knee bothered him. It was encased in a rubberized supporter. That could not alibi the beating. Martin had no defense against the straight right smashes of Floyd. When the soldier crouched, that made it perfect for Johnson's starboard mauler. The coast man kept after the injured optic; in fact, all his blows were directed at the head. That went for both men, the only body blows noticed being perfunctory and delivered in the clinches.

Serious injury to Martin was something of a surprise, and when news came he was operated on for an internal hemorrhage, those who witnessed the bout were of the opinion the harm may have come from Martin's own efforts, combined with lack of condition.

Martin looked dangerous in spots even up to the eighth round. He made a last desperate swing, catching Johnson flush on the cheek. Floyd went backwards to the ropes, but returned and hammered Bob without mercy. The gong of the last three rounds was a signal for Martin to rush his man. The first rush was successful, Johnson getting shaken up. Thereafter Floyd easily avoided the rushes, with Martin left off balance and angry. Johnson looked able to "take it." But he was unmarked and it is possible the injury to the A. E. F. champion sapped all the steam from his wallops. Certainly the loss of blood weakened him.

Johnson looks like a possibility in the heavyweight division, but has plenty to learn. He shoots either hand straight out. One error in his style is his proneness to lower his head in going in, but without keeping his eyes on his adversary. Dempsey coached him about keeping his chin out of danger, and the rest of it will come from experience.

Never was the "dope" on a world's series more wrong than this season. When the Giants won the baseball classic by winning the Sunday contest, it left the experts with no out at all. Technically the Giants took four straight games. Five were played, the second contest (Thursday) being a tie and the game called on account of darkness. So much feeling expressed by the fans that Judge Landis announced the gate for that contest would be turned over to charity. The Yankees looked a cinch on paper, so the dopsters predicted. They conceded the Giants would annex the game or perhaps two, but with no pitchers to compare with the Yanks' hurling staff, they could not see how the Giants could top the world's champions.

What they did not consider was that the Giants have no less than seven 300 hitters on the team and that is even more important, that the Yankees would be "out-smarted." Both factors did count in the McGraw bunch grabbing another title. The breaks, always an important thing in the series were against the American Leaguers. That was plainly evident in three of the games. For instance in Saturday's contest, lucky infield hits counted for twice the ball hopped away from the fielders, when easy outs should have been made. In that game the Yankees had a man on game with none out in the ninth and yet could not put over the tying run. Brilliant play on the Giant infield nipped what looked like sure tallies.

Stupidity was charged against the Yanks more than once. It was the first world's series where the winners got four straight since the Boston Braves "miracle team" humbled Connie Mack's champion Athletics. Such a ball dopest as Hughie Fullerton figured the Yanks to win four games to one. The Yankees were outplayed, outhit and out-generated.

Babe Ruth did a complete Brodie though luck counted in one of his slashes being caught at the edge of the bleachers. Ring Lardner writing the series for the New York "American" also predicted a walk-over for the Yankees. He said he had bet on the team and expected to buy "the Missus" a fur coat with spoils, and suggested if he was wrong it would not be necessary for the Giant fans to write him about it as she would let him know much before letters could arrive.

What greater proof of the inherent honesty of baseball could be offered than the world's series just ended? The club owners in addition to losing money on the series through the players sharing in the first four games and the National Commission's split, donated the entire receipts of the tie game, about \$120,000, to charity. No aspersion should be cast on the umpires for calling that particular game on account of darkness. It was only called after several of the infielders of both clubs had complained they couldn't see balls on account of the shadows cast by the grandstand. No public in the world knows less about the technical part of baseball than the New York fan. Huggins is being criticized for his passing of Young to get Kelly in the last game. It was the only play to make. Young, a left handed hitter, had been pasting the Yank right-handers all through the series. Kelly had been kept off the bases with curve ball pitching. Bush with one of the best hooks in captivity, staged a petulant exhibition of temper out in the box when he was ordered by Huggins to pass Young. The fact that Kelly singled with three men on doesn't alter the fact that the passing of Young was good baseball. The ball that Kelly hit was right in the groove which may or may not have been a coincidence. McGraw out-thought Huggins and out-manoeuvred him at every juncture but it would take a superman to manage the flock of prima donna temperaments that wear New York American League uniforms.

So far as Broadway was concerned, it was the dearest world's series ever. For all previous championship baseball games an animated scoreboard defied the games play by play, and Times Square was one of the sights of the town, jammed with fans who could not attend or didn't have the price. Last year in the midst of the series merchants on Broadway forced the service to suspend, the shopkeepers going to court and complaining the score board, operated by the New York "Times," brought about traffic conditions that shut off business. For the present series the score by innings was bulletined on several shop windows. That attracted a handful of persons. An auto equipped with wireless also gave the score, that service being a novelty. Police kept the wireless car moving, however.

It is a question whether the sporting dope or the bad fans themselves created the Yankees favorites in the betting for the world series. Before the first game the Giants were on the short end of the odds and only occasionally was heard the principle that baseball is an even bet before the contest. The odds were 8 to 5 in favor of the Yankees before the series started but immediately be-

(Continued on page 33)

VARIETY

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Variety went to press Tuesday night of this week, owing to the holiday.

The Waffle Club is the title that has been selected for the daily gathering of Keith executives for luncheon. Those that are regular in their attendance are J. J. Murdock, B. S. Moss, Harvey Watkins, Mark Luescher, Frank Vincent, Harry Jordan, Fred Schanberger, Robert Larsen and L. E. Thompson. Ted Lauder is the president of the impromptu organization. It is planned to entertain one theatrical notable Thursday each week. Last week Edward Royce was their guest of honor, while this week George M. Cohan was to have been present.

Louis Pincus, who has been a booker in the Amalgamated Booking Office, left the exchange Saturday. The switch of Keeney's, Newark, N. J., to Shubert unit vaudeville shows brought about his withdrawal. Pincus had supplied the Keeney houses in Brooklyn and Newark, and when the latter house left the Amalgamated there was little for him to do. Keeney's Brooklyn has been switched to Harry Padden's book.

Nathan Vidaver, theatrical attorney, will establish his office at 25 West 43d street next month. This makes the last of the vanguard of theatrical legal lights to move uptown. About the only other attorney with an office downtown is Leon Laski, and he is located in the Columbia Amusement Co. suite in the Columbia building most of the day.

George Le Maire has been doing two acts on one bill. Le Maire did "The Dentist's Shop" and "The Sharpshooter" when playing the Orpheum houses at Chicago, St. Louis, Kansas City and Milwaukee. He will continue his Orpheum route with "The Dentist's Chair," discarding the other.

Mike Scott, "The Dublin Boy," returned to New York, recovered from a sun-stroke suffered by him at Kansas City. The effects from the sun-stroke did not become evident until Mike played Omaha the following week. On his way east he appeared in Detroit, Toronto and Buffalo.

J. Lewis, resigned as manager of Cohen's O. H., Newburgh, N. Y., was replaced by A. Flame.—Ben Bolin has replaced A. Shaffer as manager of the Whitney, Brooklyn. Shaffer will handle a house in Richmond Hill, L. I.—The Strand, Messina, N. Y., will play vaudeville.

The Orpheum, Yonkers, N. Y., under the management of Samuel H. Roth, opened with split-week vaudeville and pictures Columbus Day. Booking independent, opening bill, Helen and Stokes, Konn and Albert, Fay and Weston, Frank Bush and Edith Keller and Co.

Sherrie Matthews, daughter of the late Sherrie Matthews (Matthews and Bulger), old-time vaudeville stars, joined the cast of George Moore and Co., a vaudeville act at the 81st Street, last week. Miss Matthews replaced Marie Belle in the Moore act.

Betty Bond, who retired from the vaudeville stage to become Mrs. Silverstein, and lives on Riverside drive, New York, is at the Manhattan Square hospital, awaiting the arrival of the stork.

Ted Westen, who has been suffering from a nervous breakdown the last three years has opened a vaudeville agency.

Joseph J. Raymond is manager of the Park, Utica, N. Y. Charles Nelthardt, former manager, becomes Raymond's assistant.

Zenita, American violinist, opened at the Winter Garden, Berlin, Oct. 9.

AL SMITH PROPAGANDA

Though the theatrical professional is deprived of his or her vote in New York through a ridiculous absentee voting law with a hole a mile wide in it, that can not stop the professional from becoming a propagandist for the favored candidate. The thousands of professionals traveling weekly through New York State meet thousands of native voters. As election approaches it is invariably in the conversation. If unable to vote for Smith through being away from home, the show people can talk Al Smith.

Talk Al Smith all the time; say the theatre wants him to be New York's next governor because he will give a liberal administration; that liberalism at Albany means better times in every way for everyone all over the State. Propaganda of this character may go far up-State. Tell it to the people in the theatre, its manager, union men, ushers and all; tell them to tell it to their friends; tell them to make it snappy and keep it going—plug for Al Smith all the time.

The local theatre manager in his own quiet but forceful way can do a great deal for the theatre, his and all of them, if he will keep working for Smith. This next election isn't so much a matter of personal opinion among the show people as it is whether the blue law makers or the Democrats are to run this State.

Republicans don't want anyone with a liberal mind in their ranks. There is Johnny Lyons, now Secretary of State, and who was refused a renomination by the Miller-lead party. Amongst New York Republicans Johnny Lyons is as popular as Al Smith is among New York Democrats. But Johnny Lyons was too liberal for Governor Miller; also he was getting too strong. So Miller threw him out and probably threw tons of votes from Lyons' adherents right into the Smith camp when he did that Miller trick at the Republican convention.

It shows the grip the Republicans want to keep, and that grip will always go against the theatre with a Republican governor. It makes it imperative for the show people to work and vote for Al Smith. Theatre managers should take the quiet lead among their people, all the theatre managers and especially the picture house managers who come into such close contact with their neighborhood clientele.

With the Democrats in possession at Albany, that absentee voting bill may be amended. Now it provides an absentee must register in his district during the registration period, in October, to vote by mail in November. Pushed through by the traveling men's association, this hole was overlooked. It's as bad for the commercial traveler as it is for the professional. It should be amended to allow all absentees to vote by mail without previous registration, with the affidavit sufficient to count the mail ballot.

Few professionals there are who do not claim New York as a residence. They all are entitled to a vote, but have never had the right extended to them. But few comparatively are in New York at election time. Their vocation takes them away from home in the theatrical season. With an absentee voting bill according them the full privilege of casting their ballots, the show business could make a showing at the polls.

Meantime work and vote for Al Smith in the hope the privilege of voting by professionals will come through and that there will be a governor in Albany who will allow the people to decide on their amusements—not to cramp the theatre for the sake of a few more political jobs and the applause of the reformers.

Associated with Mr. Smith on the state ticket as the United States senatorial candidate is Dr. Royal S. Copeland, health commissioner of New York City. Dr. Copeland's career in public office is without a blemish. As commissioner of health in the world's greatest city the doctor has evidenced he is a professional man of judgment and discernment. Dr. Copeland's sound sense for the show business came to the fore during the influenza epidemic a few years ago, when the reformers with their usual gusto started to rave against the theatres as breeding places for the epidemic through assembly. Dr. Copeland coldly turned his earned ear to the panic criers and publicly stated he intended to permit the theatres to remain open; he regarded them as a means of keeping the minds of the public off of their trouble. A gentleman with that sagacity and acumen may be depended upon as a member of the United States Senate to give the theatres the break he believes them to be entitled to. The theatre never asks for anything more than that. It seldom has gotten that much from office holders and especially in Washington.

Dr. Copeland is friendly disposed toward the show people. He has addressed the members of the Friars, Green Room and Lambs' clubs in the respective clubhouses, which in itself says he is acquainted with professionals and likes them.

A vote for the straight ticket headed by Al Smith for Governor will include a vote for Dr. Copeland as United States Senator.

The Eastman, Rochester, will inaugurate one week of grand opera beginning Monday, Oct. 16. This will be an annual event. The new house is to try an experiment inasmuch as non-theatrical members of the board of directors are to conduct it. Charles Goulding resigned as manager two weeks ago to return to the F. F. Proctor forces.

The suit of the Farmers' Loan and Trust Company, as executor of and trustee under the last will and testament of the late Maurice G. Gennert, against Gustav C. Gennert, the raw film man, has been placed on the preferred calendar to reach trial Dec. 4.

J. J. Murdock, general manager of the Keith circuit, returned to his desk Monday after a four-day absence. Mr. Murdock was con-

fined to his home at Larchmont with a cold.

The De Kalb, a Brooklyn neighborhood house, carried an ad in the Sunday papers last Sunday for 30 girls to appear in "The De Kalb Theatre Follies."

The Crosskeys, Philadelphia, a McGurk house, is rumored as a possibility for the Affiliated circuit to play the Shubert "units."

Charles Smith, formerly of the Palace house staff, is now on the door at the Shuberts' Central, New York.

Moe Ashton and Mark Thompson have formed a vaudeville partnership, and will do a singing and talking turn.

Joe Rose joined the Minsky National Winter Garden stock last week.

INSIDE STUFF

ON VAUDEVILLE

The systematic attempt to discredit Shubert Vaudeville as vaudeville through using reviews in dailies that referred to it as burlesque, is not apt to leave any impression upon the theatrical newspapermen of the dailies to whom the clippings have been mailed, anonymously. As a matter of fact uninfluenced writers on dramatics will resent the method and the attempt to sway their opinion, more particularly since they have seen the units and formed their own idea. It may be called tolerable means to accomplish an end on the theory the show business recognizes no ethics in fighting opposition, but this way and manner of planting hold the possibilities of a boomerang, simply on the plane of fair play that an impartial critic will place it.

Theatrical newspapermen all over the country are very wise boys on the show business. They may not disclose that to their lay readers, but they always know what they are talking about and all about it, as for instance, the theatrical writers attached to dailies who also act as local correspondents for Variety. They are the smartest and the brightest collection of writers ever assembled by a theatrical newspaper. Anyone could walk into Variety's New York office, hang up his hat, feel perfectly at home and know everything necessary to know about the show business. Some have received these clippings and their letters to Variety reveal they have a thorough understanding of the entire situation. Their conferees on their respective dailies undoubtedly are as well versed.

Yet there is a basis for the expression for those who called it burlesque, in a Shubert vaudeville theatre house manager, to try for misguided economy, writing to a musical union, saying: "The unit shows are burlesque and should not be classed as high-class vaudeville." There was a bone, an official statement designating the classification, to save \$60 weekly in the total salaries of the theatre's musicians. But all of the "burlesque" comment that is being sent out was not based upon the bonehead statement. It may have been inspired through other reasons, perhaps friendly ones in the main, but not friendly to the Shubert vaudeville circuit.

In the early part of last season, when Shubert vaudeville was straight vaudeville, Variety published that the circuit up to that time had run behind \$40,000 in operation. The same day Variety appeared a marked copy was sent, also anonymously, to every big city bank east of Kansas City.

W. C. Handy, the colored composer of "St. Louis Blues," "Memphis Blues" and other well-known indigo wails, has suffered a number of financial set-backs that, besides compelling his retirement from Times Square music publishing activities, has affected his eyesight. Mr. Handy is now trying to do a "come-back" in Harlem among his colored brethren with a recording proposition specializing on negro spirituals. Meantime he assigned a number of his songs to other publishers, as well as other property.

Trouble for two sisters, one a vaudeville single and the other a writer of stage material, was expected during the week, at the instance of an actress of the legitimate stage. The story that will break with the issuance of the warrant concerns the marital affairs of the sister who is an author. She expected to find her husband, who is something of a producer and writer himself, in the company of the actress. The latter's home was broken into by the sisters, but there was no husband in sight. He was occupying a room at a hotel. The other sister figured in a long-drawn-out legal contest about a year ago. She alleged her actor-husband, who has starred in his day, had illegally secured the cottage, which was hers. There has been a play written around that situation, and it may be put on this season.

The attorneys for Max Hart have started to prepare for trial of his action in the United States Court for New York against the big time vaudeville interests including the Keith and Orpheum circuits. Lists of witnesses for the plaintiff are being arranged. The case may go to trial late this month or early in November. Hart is suing under the Sherman Act. The Jenie Jacobs action against the same interests, reported recently, is founded on similar grounds to Hart's. In each action under the Sherman Act it is essential to prove that vaudeville may be classed as interstate commerce.

The manager of a vaudeville theatre in a Connecticut town visited New York last week as usual to select his bill for the current week. The bankers' convention and the world's series fans filled the hotels in the Broadway district, and he was compelled to find other quarters. He was directed to a second-class hostelry which has a "rep." He registered, but will always regret it, because he is against anything "blue" or the stage and off. About four in the morning his door was pounded on and a feminine voice called out: "Let me in." The Yankee manager paid no heed, but the incident kept him awake. At six o'clock several maids opened the door with pass keys and calmly changed to work clothes. The maids had parked their duds in the room, never figuring it would be given over to a guest. That settled it for the visitor. He arose and waited as best he could for the booking office to open. But he kept vigil outside the hotel.

Small time agents are taking cognizance and commenting on a small time agent whose acts, in more than ordinary percentage, are distinguished by favoritism to a certain music publisher's catalog. What relation the agent has to the publisher is a matter of conjecture. The agent has gone in for songwriting, as an avocation to a certain extent, but continuous "plugging" in the agent's acts of songs has given rise to a commercial theory involving revenue other than good will and co-operation.

A traveling representative of a theatrical circuit, in communicating with Variety, said: "A local manager out this way says Variety is printing too much inside stuff. He says: 'The public is buying the paper and the town folks come in, telling us as much about the show business as we know ourselves.' It is not probable lay people absorb much of the inside information furnished through a theatrical paper. They may secure an artificial knowledge that they make use of conversationally, leaving the impression they are wiser than they are. Though the public did acquire a technical knowledge of the inner workings of theatricals, it would have no bearing upon the box office. Letters received by Variety from lay readers here and there indicate the lays read the paper more for its general items in theatricals and the territory covered, they securing through Variety an insight into the show business all over the world.

A mannikin act playing around New York lately received notice to eliminate all smoke from a little battleship bit indulged in. The protest is reported to have arisen through a male single on the same bill one week in the No. 2 spot where he "died," giving the smoke as the reason for his retirement from the program.

Fred Allen got too confidential at the Winter Garden concert Sunday night, and the audience, unable to hear him back of the front rows, started a "cycle" of applause. Next to closing the disturbance continued after Willie and Eugene Howard entered, and they were compelled to bring Allen back. The comedian appeared minus his coat, and expressed himself as being "sorry you didn't like me this time." In expressing his regrets, Allen said he hoped he would do better the next time. He worked for about five minutes before the interruption.

NO BROADWAY "SMASH" HIT UP TO DATE THIS SEASON

"Old Soak" Among Some Solid Successes—51 New Shows So Far—25 Per Cent Withdrawn—Last Week's Freak Business

Fifty-one productions comprising the first flight of attractions for the new season have been presented on Broadway. Out of the entire list there is not one outstanding hit, as at last season's start and in previous seasons. There are successes among the new plays, but not of the "smash" kind, where the call is insistent for a few attractions to the exclusion of all others.

This is a condition regarded as favorable to the general run. That has been noted in the ticket agencies, where it is easier to dispose of tickets for so-called mediocre attractions.

As a result those brokers who have made a practice of selling at excess premiums have comparatively few tickets that can command big prices. There are some exceptions, with Ziegfeld's "Follies" the outstanding instance. That attraction is nearest to the rating of the turnaway demand success that is absent this season, partially explained because of the size of the New Amsterdam.

There are two important musical shows yet to arrive this month, including the new "Music Box Revue" (Oct. 19), the first edition of which was the sensational demand show of last season. "Hitchy-Koo" also to come in cannot be considered since it is to be presented at the Century. What is true of the musicals attains for the dramas. Nothing yet has reached the demand pace of "Kiki" still among the top money getters.

The principal premiere period covered two months and a few days and dates from the week of Aug. 7 at which time "Whispering Wires" arrived at the 49th Street, and "Shore Leave" came to the Lyceum. The season started several weeks later than usual and failed to get into full stride about a month later.

Enough new productions have been made to virtually fill all of Broadway's theatres. There are seven shows holding over from last season and several houses are still dark. The explanation is that 25 per cent. of the total new plays have been taken off. The average run of the failures was less than two weeks and most of the flops went to the storehouse. Counting the withdrawals this week there will be 13 flivvers to date. That, however, does not include a group of offerings apt to be pulled out whenever a likely candidate is obtainable.

Business last week was regarded as a freak. In the face of mild temperatures the majority of houses noted substantial increases in business. The bankers' convention and world's series crowds (the latter including many buyers who visited the metropolis for the events) accounted for the box office activity. A decline over last week looked sure Tuesday of this week.

Some of the ticket agencies declare that "people haven't the money to spend." That may apply for the limitation of sales at excess premiums but it may be partially true, road reports offering the same explanation. One of the biggest agencies has stated it has thousands of accounts which have been inactive so far. Whether such patrons have not returned to their city homes as believed, or whether a general depression is the answer affords a difference of opinion among showmen.

Among the musical attractions the "Follies" is the leader by a wide margin, with the "Greenwich Village Follies" second, and "The Passing Show" next in standing. "Sally, Irene and Mary" jumped upward last week and heads the musicals at \$2.50, with "The Gingham Girl" following. "Molly Darling," like the "Gingham Girl," is out of cut rates now, although "Molly" grosses have not been large. It did \$1,000 Monday without cut rates.

"Scandals" took a real spurt last week, going to \$25,000, but it has not been a capacity draw since the first week. "Orange Blossoms" is a class draw among the musicals and figures to stick.

"The Lady in Ermine," at the Ambassador, and "The Yankee Princess," at the Knickerbocker, are

a brace of operettas which bowed in last week. Both were around \$15,000, with the edge going to "Ermine." There is doubt about this class of attraction landing on the same business plane as the revues, despite the attempt to bring them in vogue and regardless of the critical opinions which highly lauded the new operettas.

The "Revue Russe," imported by the Shuberts to the Booth late last week, failed to impress. It started with a \$5.50 top and immediately dropped to \$3.30, with indications now that it will be soon sent on tour. Road appearances may affect the future touring of "Chauve-Souris," the original Russian novelty show, which is running unimpaired at the Century. Morris Gest presented a third program there Tuesday, and indications are the novelty will remain a year or more. "Revue Russe" counted as opposition to "Chauve-Souris," but it has failed on form to date.

The non-musicals are topped off with "So This Is London," that comedy getting better than \$16,000 last week. "Rose Bernd," the new Ethel Barrymore vehicle, pulled nearly \$15,500. "Kiki," the champ dramatic holdover, held its own, drawing nearly as much as "Rose." "The Old Soak" is one of the most solid of the new successes and it was a \$15,000 draw last week. "The Awful Truth," "East of Suez" and "Loyalties" count with the leaders, though a couple of thousand less in gross.

Four attractions will go off this Saturday. "That Day" stops at the Bijou and will be succeeded by Grace George in "To Love." "On

BAR RESTORED

Rivoli With Hartman Opened in Frisco

Ferris Hartman opened his season at the newly named Rivoli (old Rialto) last week with every indication of success. The house was packed the opening night, the audience for the most part consisting of old Rivoli patrons of a quarter of a century ago when Hartman was a prime favorite. The "Wizard of the Nile" was the initial offering.

The Rivoli has been redecorated into an attractive house. On the mezzanine floor the management has installed a "bar" patterned after the old Rivoli bar except only soft drinks can be obtained. It has an old-fashioned brass rail that made a great bit. Another innovation is a smoking room for women where free cigarettes are supplied.

Hartman's success aside from the merits of his productions seems to be due in a measure to the dearth of legitimate attractions of a worth-while variety that have been reaching here during the past few months.

CRITICAL CHANGE

Alexander Woolcott, dramatic critic of the New York "Times," took up his duties in a similar capacity on the "Herald" Monday. He headed his critical column "The Reviewing Stand." Woolcott resigned from the "Times" to accept a better salary offer from the "Herald." In last Sunday's edition he signed his comment with a two line paragraph: "Exit the First Grave-Digger. Curtain."

John Corbin who handled the department for the "Times" while Woolcott was overseas during the war, has resumed as dramatic critic. There was no further announcement that the "Times" would attempt its planned new policy of plain comment on premieres and critical reviews in the Sunday edition.

Lawrence Reamer whom Woolcott succeeded on the "Herald" has not taken the critical post on the "Evening Sun" also a Munsey publication. Stephen Jathum continues as the "Sun's" critic, although it was first reported he would act as assistant to Reamer. The latter is now said to have been assigned to editorial work.

UNIQUE SHORT WOOD PLAY REHEARSING

"Sun-Up" Produced by Lee Kugel—Lawrence Marsden Staging

"Sun-Up," the first play known where the dialogue is entirely of one and two syllable words, will be placed in rehearsal next week. It is a drama written by Lulu Vollmer and is a maiden effort. The playwright was born and educated in the mountainous section of North Carolina, and in order to absorb a knowledge of the theatre secured a position in the box office of the Garrick, New York, operated by the Theatre Guild.

The play is being produced by Lee Kugel. Lawrence Marsden is staging it. The director has said of "Sun-Up" that it is the first play he has ever handled where rehearsals could be started without changing a line of the script. The cast will include Raymond Hackett, Lucille La Verne, Stewart Sage, George Bancroft, William Robbins and Anne Marsten.

Kugel, who was seriously ill during the summer, has recovered from a major operation. He lost 37 pounds while in the hospital.

NAZIMOVA'S RETURN

Earl Carroll May Present Star in a Bataille Play

With the Carroll, New York, set for a run with "The Gingham Girl," Earl Carroll is again turning to production. He plans a season of repertory with Alla Nazimova to star. It was Carroll's intention originally to establish his theatre for repertory, and negotiations were made with the Polish actress but fell through. Carroll will use another theatre to present Nazimova.

Mme. Nazimova recently returned from abroad, bringing along the rights to Henri Bataille's "La Flamme," which may be included in the Carroll program. It is probable that four of the French author's plays will have a Broadway showing during the season. Already produced is his "La Tendresse," now at the Empire, with Henry Miller and Ruth Chatterton. A. H. Woods has the rights to "The Love Child" and "The Wedding March."

"The Love Child" was adapted by Martin Brown. It opened at Hempstead, L. I., last Thursday night, with none but those playing in the show knowing about the booking. The piece is in New England this week.

COUTHOU SETTLE NIGHTLY

Chicago, Oct. 10.

Refusing to run the risk of encountering a week-end financial tie-up because of the abundance of outright "buys" now prevalent here, and further because representatives of the agencies claim headquarters are "up against it," because of the recent bump credited to the weather conditions, the Shubert offices quietly engineered an emphatic demand that the Couthou office settle nightly for its tickets. The Shuberts got away with it.

Now that this arrangement is known, it's probable the Powers houses will make a similar demand, with others to follow.

FREEPORT THEATRE OPENING

What "practically amounts to" "home talent" has been chosen as the opening attraction at the new Freeport, Long Island, theatre which is to be opened late this month. Arrangements have been completed with the Moscoso Holding Co. for the presentation there as the initial attraction—Leo Carillo in "Mike Angelo" prior to his New York opening.

Leo Carillo is a Freeport resident. The theatre is completed and the company operating is headed by Major Rasmussen, the project having been promoted by Steve Petit, one of the local realty operators.

IRWINS' GOLD MINE

May and Kurt Livening Up the River

Watertown, N. Y., Oct. 10. May Irwin and her husband, Kurt Elsfeldt, unloosed a gold discovery story this week that caught on with the up-state papers.

They said while sewerage around the farm, specimens resembling gold had been discovered, and that they were forwarded to New York for analysis, assay or near-beer. Clayton, the nearest town to nowhere in that section, grew excited when reading of the discovery, not understanding romancing. The river-men now the season and their work are over for the year, are hanging around the Irwin farm instead of fishing in their winter's supply of held-out bass, pickerel and pike. The river-men are not wild, however over the Irwins' claim. Their gold mine was in the summer, \$12 a day and the victim furnish his own bait.

SHUBERTS' CHANGED PLAN FOR UNITS

Shubert, Kansas City, Switching Policy Until Missouri Completed

Kansas City, Oct. 10.

Commencing next Sunday, the playing policy at the Shubert here will be the unit shows for the first four days, with the last three devoted to legit road attractions. The first legit will be Margaret Anglin in "The Woman of Bronze."

The split week policy will be continued until the rebuilt Century, renamed the Missouri, is completed, when the unit shows of the Shuberts will thereafter play at that house, while the Shubert will remain the legit's home.

It had been announced the Missouri would be the stand for legit's here, but that was before the season opened. The Century formerly played the burlesque shows.

PERCY PLUNKETT CARED FOR

Philadelphia, Oct. 10.

Percy Plunkett, veteran legitimate actor, has been placed in the Hillcrest Sanitarium, Berwyn, a suburb of Philadelphia, by the directors of the Edwin Forrest Home here. Mr. Plunkett became a guest of the Forrest Home in Dec., 1914, when he became paralyzed. He was placed in St. Luke's hospital for medical treatment, and later transferred to Hillcrest.

He has the individual attention of a trained nurse in the sanitarium and has expressed his contentment in a letter to the Forrest Home board, but his only visitors are directors of the home. He misses his old associates and communication from them would greatly brighten his days. Hillcrest, Berwyn, Pa., is sufficient address. Those who wish to telephone may call Berwyn 236.

BEN HECHT ACCUSED

Chicago, Oct. 10.

Ben Hecht, author of Leo Ditrchstein's current attraction at the La Salle, "Under False Pretenses," is made a defendant in a federal action charging conspiracy to circulate obscene matter by means of interstate common carriers. Hecht is writing a series of daily stories for the "Daily News." The alleged obscene matter is a book entitled "Fantazius Mallare," which carries illustrations by Wallace Smith, published by Pascal Covel and William F. McGee, against all of whom federal warrants were issued.

Bonds were furnished by all except Smith who is on the coast and is expected to return before the case comes up.

"Love Child," With Blanche Bates?

It had not been decided up to Variety's press time this week whether Blanche Bates will have a role in "The Love Child," the A. H. Woods production set to open Oct. 23 in New York.

Nor had it been determined whether the show will open at the Elliott or Booth. The Shuberts are said to have a production in view for the Booth, replacing the Russian Players opening there last week. Immediately after the Russian opposition to "Chauve Souris" started it reduced the admission top from \$5 to \$3, although "Chauve Souris" on the Century roof, opening with its third edition Tuesday night, continues the \$5 scale it has maintained from early last season on a run.

FEW CASH TICKETS SOLD AT 48TH STREET

Equity Players' "Malvaloca" Playing to Subscribers—No Demand at Ticket Agencies

Virtually no call at all was reported in the ticket agencies for "Malvaloca," the drama of Spanish origin, with which the Equity Players are initiating their entrance into the producing field at the Forty-eighth Street theatre. Business at the theatre was at low ebb after the premiere, Monday night of last week. Tickets sent to agencies on sale were rear locations and hardly suited for such distribution, with subscribers having more favorable seats.

One evening's performance last week the bulk of the attendance was said to have been 153 subscription tickets, with little money taken in at the box office. Upstairs was reported averaging forty persons at 50 cents each. It is hoped that matinees will attract students into the gallery at 25 cents each.

Through the dearth of cash in the box office, it is said the Equity Players this week sent out a call for a second assessment of the original investors in the play fund. Their first assessment was 20 per cent. The advance subscriptions for tickets had been invested, according to report, in the production and other expenses.

"Malvaloca," in its advertising, was accused of having attempted to star Jane Cowl or bring her name into prominence through carrying excerpts from the notices given the play, in the advertisements for the Forty-eighth Street.

BEAUTY HURT \$30,000

Dwelt Olive Starts Action for Dismissal

Kansas City, Oct. 10.

Claiming she was not allowed to appear in the Priests of Pallas parade and festivities, after having been accepted and spent considerable time in rehearsals, Sadie O. Frank, has brought suit against Maurice Quincy, his wife known as Mrs. George Brown and the Priests of Pallas Festival company for \$30,000 damages.

The young woman claims that on account of being forbidden to appear she has been greatly humiliated and injured in her profession as an actress. She alleges that under the professional name of Dwelt Olive, she is an acclaimed stage beauty and an actress of marked ability, having been honored by receiving several beauty prizes.

In an interview she claims she was dismissed because of the jealousy of Mrs. Brown, claiming the trouble started when several of the Priests of Pallas ballet girls started to form a motion picture company. Mr. Quincy, one of the defendants, claims that a director had the right to replace any one in the cast without giving any reason and said his wife, who directed the Priests of Pallas ballet always reserved that right in accepting the service of a player.

KALIZ IN CONTEMPT

Arman Kaliz was adjudged guilty of contempt of court by New York Supreme Court Justice Isidor Wasservogel last week in Amelia Stone's (Kaliz) motion to punish him for failure to pay \$100 weekly alimony under a separation agreement. Justice Wasservogel gave Kaliz the alternative of paying one-half of the alimony and counsel fees due within 20 days and the balance in another similar period, or suffer commitment. The alimony for about 15 weeks totals \$1,500.

Several weeks ago Kaliz brought a \$100,000 alienation suit on a Brooklyn dentist. He charged the defendant with having kissed and made love to his wife.

HECHHEIMER IS BANKRUPT

Harry Saks Hechheimer, the New York theatrical lawyer, filed a voluntary petition in bankruptcy in the Federal District Court Saturday. Liabilities, consisting mostly of judgments, total \$7,081.93. There are no assets other than two insurance policies and \$150 exempt personal wearing apparel.

The petitioner's address is given as 218 West 80th street, his home address. His office is in the Loew Building.

INSIDE STUFF

ON LEGIT

"So This Is London!" the George M. Cohan play at the Hudson, drew a panning in a Brooklyn daily several days after it opened. Cohan was curious, and he decided to experiment. The show's advertising was ordered out of the paper. An advertising man from the daily called at the Cohan office. He was informed that since his publication regarded the show as unworthy, the manager held the same opinion of the daily. Thereupon came an explanation. The reviewer actually didn't see "So This Is London!" the advertising man explained, but rewrote the opinion of a critic on a New York morning newspaper, that being easy because the Brooklyn sheet is on the second night list. The advertising man stated he would like to have the advertisement again inserted. The Cohan office countered with the suggestion that as the Brooklyn paper had rewritten an unfavorable notice, they could square it by rewriting one of the favorable notices. The Brooklyn man carried the message and the good notice back with him and a pow-wow was held in the editorial department. The decision was that the paper would send its own reviewer to see the play. That squared the matter.

Robert Ringling gave his first public recital at Carnegie Hall last month. He has been preparing for the concert platform for several years, and is credited with possessing an excellent baritone. Robert is the son of Charles Ringling. Of the five Ringling brothers only John and Charles are alive. There is but one other younger Ringling besides Robert—Richard Ringling. The latter is interested in the outdoor amusement field.

The extreme friendliness of Jos. C. Smith and Frances Demarest has given rise to report they may remarry. The couple were divorced some years ago, but remained friendly and, of late, often have been seen together. Neither denies the possibility, but says it is remote. "We are just friendly, like we always have been," said Mr. Smith. Each is popular with their mutual friends, who are "rooting" that they remarry.

The report from London that "Stigmata," to be produced by Phyllis Neilson-Terry, is the work of John Rutherford, is denied by Eve Unsell, Paulah Marie Dix and Evelyn Greenleaf Sutherland through their representative, who states this trio collaborated on the work. It was placed with Miss Terry through Ernest Mayer, their London agents.

The Baltimore Sun has introduced a new stunt in the dramatic line. Its critic, John D. Barry, is sent to New York each week to see two or three shows and then write them exclusively for "The Sun." Heretofore, Baltimoreans have been dependent on the syndicated articles. Mr. Barry's articles are published at any time except Sunday, for at that time the Sunday Sun carries a dramatic column by him.

Three of the current running Broadway shows represent the maiden effort of three different Chicagoans and, singularly enough, each apparently struck a bonanza in their first attempt. "Molly Darling" was the first to hit, being produced by Moore & Megley. This combination were originally producers of "girl acts" and miniature musical comedies, with headquarters in Chicago. "Molly Darling" was their first attempt at anything in the bigger class, and it is considered one of the season's hits by the drama judges. "The Gingham Girl" is the result of nothing but persistency on the part of Dan Kussell, a youthful playwright from the windy city, who began but a few short years ago as a sketch writer. After penning a number of successful one-act comedies, one of them went so well he elaborated it into "The Gingham Girl." This is the best show the Carroll theatre has housed since its opening, and looks good for an all-winter run there. "The Torch Bearers" is a Rosalie Stewart production and another first attempt that scored an unqualified hit. Miss Stewart entered her theatrical career as assistant to her father, who formerly booked the Interstate circuit from Chicago. Later she came East as an artists' representative, and then began producing vaudeville production. "The Torch Bearers" is her initial stab at the bigger type show, and its success will probably spur her to more of the \$2 efforts. It is by George Kelly, also his first full play writing. He is from vaudeville, author and actor, and has lived up to the predictions brought through his vaudeville sketches.

Managers are giving playwrights recognition in lights this fall. At least three instances are current, the authors' names being carried along with the title on the side of the marquee. Don Marquis is so credited at the Plymouth, where his "The Old Soak" is playing. "Why Men Leave Home," at the Morosco, has Avery Hopwood's name above the title, while "The Exciters," at the Times Square, illumines Martin Brown. Three theatres have recently been dolled up with marquees, which not only afford protection in inclement weather but provide additional means of lighting and title advertising display. The houses which invested are the Fulton, Empire and Cohan.

Paul Whiteman will not go on tour with White's "Scandals" when that revue takes to the road in November. That was agreed on when he signed for the attraction. The Whiteman name will be carried, however, as arranged for, and a band trained by him will be used. Whiteman was mentioned for Ziegfeld's "Follies," and there were negotiations to that purpose. According to the manager the engagement fell through because Whiteman thought his band should be given 25 or 30 minutes, while Ziegfeld promised not more than ten.

The rare occurrence of two sisters taking the veil at the same time is instanced as more unusual in that two stenographers who were employed in a theatrical office have entered a convent. They are Ellen and Margaret Heaney, who have been engaged in secretarial work under Ralph W. Long, general manager for the Shuberts. The sisters have joined the Mary Knoll Order, located in Ossining, N. Y., and designated as a foreign mission attached to the Catholic church. Before leaving to become nuns, the Misses Heaney were tendered a dinner at the Hotel Bristol by clerical employees in the Shubert executive offices.

The producing managers for some months have been hearing of the existence of a Playwrights' Club in New York and what it is doing. Three or four member-playwrights put the organization on the map through actual productions of plays by one or another member of the P. M. A. One of the managers decided to test its seriousness, doubting that criticizing each member's new offerings was sincere and practical. The manuscript of St. John Ervine's new play, "The Ship," which the Theatre Guild will shortly place in rehearsal, was announced anonymously to the members as "The Boat," with the promise the author would be disclosed following the reading of the first act and criticisms by the members. The embryo playwrights proved their sincerity by lauding it for the fine piece of work it is. Incidentally, several managers' representatives present reported back about the club's progress, with the result it is not uncommon now for an author who submits a manuscript to be advised reading it to the Playwrights' Club and benefit by the criticism. The organization meets every first and third Friday each month at the Hotel McAlpin.

The diary of Dominic Harris (or Harrison), published in the pictorial section of the New York "American," recalled to cabaret people that Miss Harris, when she worked in the chorus of a cabaret revue, had a habit of "writing down everything." It was in the cabaret she met Arthur Rosenberg, a commercial salesman. It was at Maxim's, before

that famed New York restaurant finally closed. In her diary quotations Miss Harris alluded to Rosenberg as the veriest "John," professing a fondness for another young man named "Don," who informed Miss Harris he was broke, which removed him from the "John" class.

The publication of "diaries" has been more or less looked upon as phoney, since the first of that happened a couple of years ago. Any girl with a love affair and an ambition to pass out could have had her "diary" written by a member of the staff of the daily paying for the privilege of publishing it. But Miss Harris' diary sounds real, and, according to the complaint often voiced by Rosenberg around the cabaret, that "Donnie writes down every little thing I say," it may be a reappearance of his own words. Miss Harris' diary may be more substantial than her alleged attempt to commit suicide at a Madison avenue apartment occupied by her, through taking veronal. She wanted to die through having become a drug addict, Miss Harris said. She mentioned who taught her to use drugs, using the last name of a stage producer. The girl didn't die.

One method followed by producers to curb the ambitions of aspiring stars occurred after the opening of a metropolitan musical comedy in which the leading man (juvenile) received unanimously good notices from the local critics. The display in the lobby contained the references to the show only, the eulogies of the young lead having been deleted. The shop window tack cards with reproductions of the newspaper indorsements of the piece were also carefully edited as regards the lead. Despite the "blanket," it is understood the actor in question is to be featured beginning this month.

Peggy Joyce asked the Orpheum circuit, on the coast, \$5,000 weekly to play in its vaudeville. The Orpheum's coast representatives were agreeable to listen in at a \$3,000 weekly proposition. Then it became indefinite with Miss Joyce going to Los Angeles, though she may return to the Curran at San Francisco to enter "The Sporting Thing to Do." The vaudeville offer is said to have been proposed to the Orpheum by Oliver Morosco. Morosco has not been having his usual luck on the coast. About his only hit out there so far has been "Able's Irish Rose," for which he holds only the coast rights.

The play or dramatic revue *Blanche Merrill* is writing for William Harris, Jr., is intended by that producer for Fay Bainter. It is expected to go into rehearsal early in November. Miss Merrill has gone to the country to finish the piece and also write another play for another Broadway producer.

When Lillian Lorraine left "The Blue Kitten" last season, Arthur Hammerstein considered several "names" to follow her, but finally decided to gamble on a "find," a girl he had seen soubretteing in a burlesque show. He placed the girl under a run-of-the-play contract to open Labor Day. She finished her burlesque season and went to the Catskills. On the appointed day she reported for rehearsals. Hammerstein took one look and almost passed out. The girl had gained 40 pounds! Another girl was hastily engaged, and now a new legal question arises: "Does a feminine performer break her contract by getting fat?"

Tom Johnstone, composer of "Molly Darling," is drawing royalties from two other musical productions, "Up in the Clouds" and "Take It From Me," the two latter Joseph M. Galtes' productions. In addition, Johnstone composed the music of Galt's Shubert unit, "Give Me a Thrill." Tom is the brother of Will Johnstone, cartoonist of the New York "Evening World." Will wrote the book of "Take It From Me."

"On the Stairs," by William Hurlburt, was originally put on last spring, the present title being employed and also the name "Haunted," the latter applying for a Philadelphia date. The difficulty in Pittsburgh, where the show was presented last week, was reported to have followed Daly's contention that one of the acts be re-written. According to the yarns emanating from the smoky burg, Daly did the re-writing himself, but neglected to have a rehearsal. The result was that the other players could do nothing but answer yes and no to Daly's leads. Cancellation of the contract for the Playhouse, New York, where the piece opened Sept. 25 night, was reported, but later William A. Brady sent out a notice detailing an exchange of telegrams and guaranteeing Daly's appearance in the play. When "On the Stairs" tried out last spring, Robert Edison was in the lead. It was reported when it was made ready several weeks ago an investment of \$3,000 was made by a backer who acted at the suggestion of a member of the cast.

A male star in one of the Broadway houses was annoyed last week over a \$450 check he had given while homeward bound from the other side last spring. It was in settlement of a gambling debt. The star did not hear from the check, it not having been deposited, until an attorney and a couple of "bulls" presented themselves at the theatre, demanding payment under pain of arrest. The star secured a postponement until Saturday, at which time his lawyer was present. The check, passed over to a third (innocent) party, was examined by the star's counsel when the trio reappeared Saturday night. He noted the check had not passed through the clearing house. Under the present law of New York State the maker of a bad check must be given 10 days for redemption of it after the check is presented for payment. The star's lawyer thereupon dared the "bulls" to make an arrest. The three men vanished, leaving the impression the enforced attempt had been a frame for a hurry-up settlement. It is still undecided whether the check is good, since it had not been presented at the star's bank up to the middle of this week, although it is possible a request by the holder for certification had been refused for any one of the usual reasons.

At the solicitation of Equity, technically through the Equity Players, who opened their first production in New York last week, a number of managers have purchased subscription tickets. One member of the Producing Managers' Association is said to have bought 20 tickets for each of the four plays Equity announced it will put on this season. Others are known to have taken two tickets for each of the productions. As usual with subscriptions, tickets are paid for in advance, the price being \$2.50 per ticket. There was some surprise that Equity would look to the managers for support for a venture that may be classed as an encroachment in the production field. The average Broadway manager views the Equity Players' venture placidly, feeling that if it is a success it can hardly interfere with other successes. In complying with the request for subscription support, the managers bought without ulterior motive, so far as is known. Publicity efforts for the Equity venture took in the placing of cards within theatre lobbies. That was considered going too far, and in one instance a showman tore down the card. That manager also refused to purchase tickets. His attitude was an exception, except for the advertising of the Equity play in theatre lobbies.

Two business men who control a corporation allied to the farming industry backed a Broadway show of last season's product. The play drew much attention, being frequently mentioned in the stage censorship agitation, but it didn't make much money. On tour this season thus far it has been a heavy loser, dropping between \$2,000 and \$3,000 weekly. The business men have paid the loss checks with a smile. That they can afford to try the play for all it is worth may be judged by the fact that they cleaned up \$700,000 in three months directly after the war. They are now going into a new venture on the side, the publication of a monthly magazine of popular type, which will be printed in Austria and sent here. The cost of production there will be one-sixteenth of the amount required here. All but the covers will be turned out in an Austrian plant, including color plates which could not be made here except at heavy expense. There is one American magazine now being published in Austria. It is called "Broom," and is considered more or less of a high-brow publication. Color plates are pasted in the magazine, which is printed on a sort of Japan paper, and the pictures are good enough for framing. "Broom" is

(Continued on page 14)

FIRST ROAD SHOWS IN
15 YEARS FOR ATCHISON

"Lincoln" at Memorial Hall,
Recently Built—Seats 3,000
—Other Plays Following

Atchison, Kan., Oct. 11.

For the first time in 15 years this city will again become a stopping point for some of the best legitimate road shows. The opening attraction will be "Abraham Lincoln," with Frank McGlynn, here Oct. 19.

Atchison has been without a "legit" show house since the old Atchison theatre was condemned.

With the completion of a memorial hall seating 3,000, the shows have been booked by Claude Warner, manager of the hall.

LITTLE THEATRE

With the opening Oct. 12 of the Corinthian, Rochester, N. Y., saw the first performance in what is designed to be a community theatre. The enterprise was launched with the support of a number of prominent citizens, including George Eastman. Hundreds of citizens purchased season tickets at \$10, good for eight single admissions. Eight regular plays will be presented, each for the last three nights of the week for three weeks. Special productions will be given from time to time during the fore part of the week. Saturday mornings puppet plays for the children. "Enter Madame" opening attraction.

The Charleston, W. Va., branch of the Drama League has organized the Kanawha Players, who will stage a play monthly. The branch has 40 members. The first performance will be given in November of three playlets, "Overtones," "The Neighbors" and "Glory of the Morning." Rose Fortier, professional, is directing. The company will play to a top admission of 75 cents.

The Little Theatre Guild of Newark is planning to make a greater appeal to theatregoers in Newark by enlarging its program. The productions will continue to be under the direction of William A. Krallbuehler, Jr., assisted by Fred Rossland and Fred Laureyns.

"S. S. Tenacity," "The Ambush," "The Things That Count" and "The Red Robe" are the first plays selected for the Little theatre of Dallas for its first four months of this season, starting the end of October. Alexander Dean will be director.

The Players' theatre of San Francisco has underlined Francis Powers' "First Born," the Chinese drama that had its original production and run in San Francisco over 30 years ago.

"Lulu Bett" was held over for a second week at the San Francisco Stage Guild's Plaza theatre. The play opened to a packed house last week and did well. It was nicely acted and staged.

LEGIT ITEMS

The Century Roof for the third "Chauve Souris" series sent out this opening night's seats concealed within a "Russian Baba," called the token of good luck. It had the customary coloring of the Russian thing.

Max Kolb of Kolb and Dill was in New York last week conferring with Aaron Hoffman, who is writing the team a new play for the coast. It is to be titled "Now and Then." Production is set for Nov. 24.

Charles Melton Walcott, Jr., who made his stage debut with a Charleston, S. C., stock company in 1858, and later toured with Joseph Jefferson and Rose Coghan, left an estate of \$31,512.03 when he died on Jan. 1, 1921.

An invitation performance of "The Torch Bearers" will be given Sunday evening, Oct. 15, at the Vanderbilt, New York.

ONE-NIGHTERS REPORTED BETTER THAN LEGIT WEEK STANDS

"Broadway Shows" With Names Getting More in Stocks—Plays of Rep Being Called In—Road Business Outlook Not Rosy

Reports of bad business on the road are substantiated by an unusual number of early closings. Booking men assume the situation outside of New York is not alarming by commenting some attractions "got bumped earlier than usual." Managers take the view that the forced withdrawals are signals of a season worse than last, or, at least, with nothing in sight to point to better business.

Attractions sponsored by leading producers lead the list of shows ordered off the road. In other seasons that class of show was the last to come in, for the reason that business in the week stands had stood up better.

This season the one-night territory is admitted running ahead of week stands. That goes for every attraction with a Broadway name and particularly where a star is presented. Names count as proof in the one-nighters of something worth while, and business is known to have been from \$900 to \$1,700 nightly. In some of the small stands there have been only occasional plays in the last two seasons, and there is a reaction against the long periods between good shows.

One Broadway producer this week refused to book an attraction which carries a star into a middle western week stand. The show has been doing so well in one-nighters that a loss was figured for the week date offered, despite the fact the attraction is close to the city. In this case it was some time before the star would believe there was more money in the one-nighters, but once proven, there was no objection, since there is a percentage arrangement with the management.

Listed closings in the week stands between Pittsburgh and Chicago have tangled the bookings. Attractions sent out with routes are in some instances getting their next dates from week to week. That has resulted in advance matter being held up and sometimes sent out without sufficient time.

"The Blushing Bride" was called in from Baltimore Saturday, the week there being about \$7,600. It was out about six weeks. "Mary," out a similar period, has also been ordered off. That makes four musical attractions pulled out after trying the going for a little more than a month ("The Blue Kitten" and "The O'Brien Girl" were the first called back). "Welcome Stranger" has also been called in after a six weeks' attempt, but reports of a No. 2 "Six-Cylinder Love" being closed were wrong. That attraction was never sent out. "Pomeroy's Past," a new show recently tried out, was closed in Philadelphia last week because no Broadway house was available and the producer refused to keep it out at a sure loss. Reports from the west that "Bluebeard's Eighth Wife" had been ordered back were denied here, though it is known that attraction and others are "on the edge" of stopping.

One musical piece which recently left Broadway and jumped to the central territory is wabbling badly and is making its jumps by grace of the house managers aiding.

REWRITING "SWIFTY"

The William A. Brady production of "Swiftly," to open at the Playhouse Monday, will have been wholly rewritten in its dialog by Ring Lardner, the humorist, before the play's premiere.

Mr. Brady has been personally directing the rehearsals of "Swiftly," besides giving his attention to "To Love," the play Grace George also opens in at the Bijou, New York, next week.

PEGGY O'NEIL RETURNS

Peggy O'Neil has returned to London, sailing from New York last Saturday. She is to appear in a new production to be made under the direction of Albert de Courville, although an American drama may star Miss O'Neil during part of the English season.

Miss O'Neil was here about five weeks spending most of the time at her home in Buffalo.

COSTUMES BURNED

"Passing Show's" Equipment in Fire—Show Delayed Week

Zanesville, O., Oct. 10.

Costumes of "The Passing Show of 1921" were burned when two cars were destroyed by fire while the show was en route to this city. It was to have opened Monday.

Other costumes are being shipped from New York, and the production will resume its tour next Monday at Johnstown, Pa.

The fire, in addition to completely ruining the production, also destroyed virtually all the personal effects of the company, the trunks being carried in the same car, according to reports. The car was detached from the train, but was too far away from Columbus to be salvaged by firemen.

It was the same attraction which lost its production by baggage car fire last season while traveling from Montreal to Boston. The Howard Brothers were then heading the show. The production destroyed last week was hastily got together from the Shubert shops.

The value of the destroyed property, insured for \$100,000, was \$165,000. A year ago the same show had a similar fire while en route to Montreal, with loss and insurance of the same amounts, but the insurance has not as yet been settled. The Shuberts were obliged to sue through the insurance company and railroad disputing liability.

The equipment to be forwarded to the "Passing Show" in replacement is all new, taken from the Shuberts' reserve stocks.

TOWN HALL CONCERTS

No Shows or Pictures There This Season

Town Hall will follow the policy originally intended for it, and this season no theatrical or moving picture engagements are to be accepted. Last season the backers of the project were shocked when a colored show occupied its limited stage, and were no better pleased at a picture engagement. The booking of the colored troupe came about through Town Hall being rented for a term of months by outsiders who were not restricted.

Concerts will be this season's principal offerings, with the League of Political Education lectures also being carded as last season.

Tom Burke is now in charge of the box office at Town Hall. Louis Berge has switched from the latter to Aeolian Hall as treasurer. Larry Fitzgerald, treasurer of Aeolian Hall, will be back, with Padewski, on tour this season.

RIGHTS TO "NIGHTINGALES"

Laura Wilck has purchased the world's rights to "Die Zwei Nachtigal" ("The Nightingales"), a musical comedy, with the score by Willy Bredschneider, co-author of "Maytime" and libretto by Leo Walter Stein, author of "The King's Dancer" which David Belasco has and will produce later.

"The Nightingales" has been playing in Germany and Holland for the past six months.

'BE CAREFUL DEARIE' CLOSSES

San Francisco, Oct. 10.

"Be Careful, Dearie" did about \$3,500 last week at the Shubert-Curran where it was transferred for its third week stay from the Morosco.

The show has not caught on at the high prices and will close after its San Francisco engagement.

SOUSA'S CLEVELAND GROSS

Cleveland, Oct. 10.

John Phillip Sousa broke all Cleveland records for a single day's receipts at the Armory here, grossing \$18,770 for two concerts by Sousa's Band Oct. 9.

ASTOR AND LYRIC RENTS IN "ROBIN HOOD" JAM

\$5,000 Weekly for Astor, \$2,500 for Lyric—Astor Lease in Court

If the Shuberts' extension of their lease on the Astor, New York, holds good legally, that house will not have legitimate attractions before the first of the year. That applies to the 44th Street and the Lyric, also Shubert theatres.

There is a mix-up over the booking of the Douglas Fairbanks' special "Robin Hood," which is due in at the end of the month, with the Lyric named to get it, at a rental of \$5,000 weekly for "the bare walls." The Selwyns were also after the picture for the Apollo, which instead will receive Griffith's "One Exciting Night" in two weeks.

William Fox, who has the Lyric under lease until Jan. 1, was offered the Astor as a transfer, the rent of \$2,500 weekly to apply, that being the same figure for the Lyric. It was regarded favorably by Fox and the Shuberts then tied up "Robin Hood." When Fox was called to sign the arrangement for the Astor, John Zantf demurred until the firm's lawyer went over the lease. The attorney advised Fox there was a contest over the possession of the Astor.

It is said a certified check has been deposited by a bidder for the Astor lease, the Shuberts contending it is not a bona fide offer and appealing to the courts for a decision. Meantime the managers notified the Astor owner (E. R. Thomas) that they would continue to rent the house for another five years. Fox's attorney advised against accepting the Astor transfer until the case was settled or until positive assurance of tenancy up to the first of the year was made. The Shuberts' lease on the Astor expired Oct. 1, but they hold possession pending the outcome of the court action and basing their right on the notification of the five-year's optional extension.

Frank Godsol was concerned in the first booking plan for "Robin Hood." While at the coast he wired the Shuberts with whom he is interested in the Astor lease, that the Fairbanks special could be secured. They answered it was satisfactory at \$3,000 weekly rental. When it became known "Robin Hood" had been secured for the Lyric, which is leased by the Shuberts alone, the quoted figure for Fox's term at the Astor was made \$3,000.

The inside story is in effect the Astor rent, if Fox takes the house will be \$2,500, to which will be added \$500 from the Lyric rental for "Robin Hood."

MAYER FAILS FOR \$7,500

Harold P. Coffin is referee in the voluntary bankruptcy petition Al Mayer, manager of the Hotel Wellington, New York, has filed in the U. S. District Court. Mayer was last identified as interested in a number of John Cort productions, including "Shuffle Along" and Frank Fay's "Fables."

Mayer's total liabilities aggregate \$7,419.73. There are no assets. The debts are chiefly for merchandise, hotel bills, notes, a \$96 debt to the late Bert Lamont and \$300 due Sam Aste, the Putnam Building agent, on a loan.

GAMBLED—AND LOST

Marie Nordstrom replaced Nan Halperin temporarily this week in "Spice," opening in Brooklyn. It was a gamble by mutual agreement, no contract being signed, with a view of trying out Miss Nordstrom's adaptability in a show of the type of "Spice."

The show opens next Monday for three weeks at the Boston opera house, with Baltimore, Pittsburgh, Cleveland, Detroit and Chicago to follow.

STAGING POWERS' PIECE

Ned Wayburn has been placed under contract by the Morosco Holding Co. to produce the musical version of "Somebody's Luggage" in which James T. Powers is to be starred. The original book, authored by Powers and Mark Swan, will be employed, with the music by Werner Janssen and lyrics, Francis DeWitt.

The piece will be placed in rehearsal next week with the new title to be announced later.

ALL MISTERS

Politeness, Theatrically, Now Chicago Vogue

Chicago, Oct. 10.

Some press agents striking Chicago scheme up new tricks in the newspaper advertising. "Under False Pretense" at the LaSalle is becoming very formal, with the ads suggesting a bowing party between producer, star and author. Mr. Lee Shubert, according to the ads, is finding divine pleasure in bringing Mr. Leo Dittrichstein in Mr. Ben Hecht's play, "The Misters" idea might have been suggested by the legal tangle between Gallagher and Shean and Duffy and Sweeney. But everybody is "mistered" now, not only in the ads, but around the theatre, back stage and in front.

HAL FORDE OUT

Harry Holman Replaces Him in "Molly Darling"

Harry Holman replaced Hal Forde in "Molly Darling" at the Liberty Wednesday, last week, Forde retiring after being given two weeks' notice. Moore & Megeley who produced the show, decided on changes in the first act, the new playing plan eliminating two numbers which Forde was in. He protested, saying he had accepted the role because of the numbers and threatened to sue the managers if his assignment was cut.

Forde also declared Equity would stand behind his contention and he apparently placed the matter before the association's officers. The managers were called by phone from the Equity office, at least the speaker said so, and the message was that Moore & Megeley "were taking advantage of Mr. Forde's generosity." There was no written evidence, however, that Equity or one of its officers attempted to dictate the direction of "Molly." The management retained the Forde numbers until he left the show, after the player stated it might hurt him if a manager "caught" him in the show without them.

Holman is well known as a vaudeville comedian and has appeared in several comedy sketches.

\$3 for "Hitchy Koo" at Century

The Shuberts have decided to place a \$3.30 scale for "Hitchy Koo" at the Century, New York, where the new production with Raymond Hitchcock will follow the current San Carlo Opera Co.

It is reported a \$2.50 scale was considered but discarded.

MORE LONG ISLAND HOUSES FOR TRY-OUTS

Colonial, Jamaica, Seating 1,500, Started—Known as "Hide-a-ways"

The development of Long Island stands as try-out points for legitimate attractions is predicted for the next year, while it is likely that one or two stands may be added to the "subway circuit," which is made up of a string of houses within the metropolitan district wherein the policy is Broadway successes at pop prices. The Strand at Far Rockaway and the Hempstead at Hempstead, Long Island, have been used quite frequently in the last two seasons. The latter house is new and, like the Strand, is regarded as a Hide-a-way much the same as some vaudeville houses located in outlying districts.

The newest addition to the growing Long Island group will be located in Jamaica. The house will be called the Colonial and will seat 1,500, while an assembly hall upstairs will accommodate 1,000 persons. Jamaica is believed ripe for a theatre with a legitimate policy, partly because of the success of vaudeville there. The town is credited with a population of 85,000 and with a draw of about 100,000.

The Colonial project has been incorporated for \$350,000. Stanley Sharpe, Charles G. Stewart and William Willman are the principals named. The latter is reported backing the venture. He is a resident of Suffern, N. Y. The house will be located on Flushing avenue, which is the main road to Flushing from Jamaica.

Nearby tryout houses are comparatively new in the legitimate field. Heretofore it was believed important to take the new shows outside the metropolitan area to get a line on them. In the past two seasons the precariousness of production brought about reductions in the original production cost and nearby stands were regarded favorably by some managers. Brooklyn was used for trying out a number of plays last season. House managers in the week stands where new plays were booked for premieres, have frequently complained about such offerings and several have demanded attractions with Broadway reputations. That has partially shortened the list of theatres available for try-outs and the nearby stands are welcome to the booking offices as well as to some of the producers.



WILLIE and EUGENE HOWARD

Now at the peak of their career in the new "Passing Show of 1922" at the Winter Garden, New York. In this starring triumph, Willie and Eugene Howard topped all their many previous successes and firmly established themselves as the most popular team of musical comedy stars on Broadway.

KALIZ'S "POLKA POLLY"

Arman Kaliz announces that he is casting a musical comedy entitled "Polka Polly," and that he has signed a light opera star.

The book is an adaptation by Jack Lait, with music by Percy Wenrich.

DIVORCE FOR ELWYN HARVEY

San Francisco, Oct. 10.

Elwyn Harvey, former leading woman at the Alcazar, was granted a divorce here last week from her husband, Alfred Marks, an Australian theatrical manager. She charged him with cruelty.

INSIDE STUFF LEGIT

(Continued from page 12)

sold for 50 cents. An American publisher estimated it could not be turned out here at a cost of less than \$1.25 a copy. There is no duty on this class of publication.

Some curiosity is prevalent over the outcome of the four-week engagement, as proposed, for "Spice of 1922" at the Boston opera house, starting next Monday. It will play at \$2 top. The advance campaign is expected to give an impetus to "Spice's" business at the scale, but there are many skeptics concerning the trade that may be attracted at the largest theatre in Boston. Even a good crowd in the house looks small in its vastness. No other booking was available for the four weeks, with "Spice" requiring a gross of about \$17,000 to break at the terms. "Spice" is a peculiarly hooked-up production, inasmuch as it appears to be unable to get out of a production cost that prevents its promoters drawing any money out of it until that is accomplished. If "Spice" goes farther into the box, which is not unlikely on the Boston engagement, there will be little hope left for its producers to show a personal gain from the play for the remainder of the season, although "Spice" played to over \$200,000 at its Winter Garden run in the summer. The Shuberts are interested in "Spice," along with Jack Lait, Armand Kallz, Allan Foster and H. Robert Law.

"His Child Wife," a shoestring one-nighter backed by Sam Blair, has the record so far this season for returns. Blair wrote the piece himself, got the sets "on the cuff," engineered an Equity agreement to defer rehearsal salaries until after the opening, and opened in White Plains, N. Y., Oct. 2, with the "nut" figured down to about \$1,200 for the week. White Plains did \$600 on the night. Burlington, N. J., got an even \$650 and Lancaster did the same. The third night was "off the nut" for the week, and Blair was figured for a net profit of better than \$1,200 on the week. The piece is a problem play built on the aged husband and young wife plot, and the matinees are exploited "for women only."

C. Hooper Trask is over here. He is Variety's Berlin representative, and will return to the German capital in another week or so. Mr. Trask is an American. He has been over there for three years, and is thoroughly familiar with the German situation, as he is with things theatrically in Berlin. Mr. Trask's correspondence in Variety has been marked with a definiteness that furnished considerable information to show people on this side, since Mr. Trask writes with an international knowledge that permits him to predict whether a German production, stage or screen, is suitable for American presentation. Mr. Trask is at present in New York with his wife.

The matter of featuring Eddie Buzzell in lights in connection with "The Gingham Girl," at the Carroll, has been adjusted. There is an understanding that if the musical comedy lasts two more months Buzzell will be featured in the tungsens. The Schwab-Kussell piece, according to "dope," looks good for an all-winter stay. Several weeks ago Buzzell threatened to walk out on the show, rejecting a salary increase in lieu of incandescent featuring. The producers had several people, including Harry Rose, in readiness to jump in. Buzzell's grievance was based on an alleged understanding that if "Gingham Girl" was programmed as presented by Laurence Schwab and Daniel Kussell, his name was to be featured. The nominal holding corporation of "Gingham Girl" is Danlor, Inc., coined by a combination of the producers' first name syllables.

The Joe LeDang cut rate agency is looked upon as opposition by the legit theatres in the suburbs of New York. One manager of a legit house claims the people of his town will not pay the top price, preferring to go to New York and see the latest plays at cut rates. In a couple of nearby towns the papers have given the matter some attention, but the propaganda for home patronage has had no effect.

A woman dramatic agent became slightly inebriated in a "speakeasy" one evening last week and jumped out of the second floor back window. Clothes lines broke the woman's fall with only minor injuries sustained. An ambulance was summoned and the wounds dressed, after which she was able to go home.

Invitations were sent out by Nora Bayes' secretary for a gathering at the Crystal Room of the Hotel Ritz, following the Tuesday night's premiere of Miss Bayes' new play, "Queen of Hearts," at the Cohan. Everything looked lovely for the affair, with the invited guests having to stand a tax of \$15 per by the Crystal Room.

Business in Philly has been peculiarly bad this fall, but the limit was reached last week when a big Chestnut street house showing a comedy try-out had 55 people at a mid-week evening performance. There were actually only seven paid admissions in the balcony. During the first part of the run of this show, the theatre advertising man of a Philadelphia daily was delegated to round up 50 girls from a big printing plant to fill the gaps, but later on it was impossible to fill the house even by paper. The author was on hand throughout the run, sitting down near the front of the deserted house, taking notes fast and furiously.

Ludwig Lewisohn, the official translator of Gerhart Hauptmann, whose work in English is in eight volumes, takes violent exception to the presentation of Hauptmann's "Rose Bernd," in which Ethel Barrymore is starring at the Longacre. Lewisohn expresses himself in a recent number of "The Nation," to which he is attached as dramatic critic. He declares that Hauptmann is the "greatest dramatist of compassion," but that that is nowhere to be gleaned from the American production. Lewisohn also takes exception to the casting of "Rose Bernd." His opinion is in direct conflict with the views of the New York critics, all of whom expressed admiration for the support given Miss Barrymore. The article was reprinted in the New York "Times" Sunday. Arthur Hopkins, who produced "Rose Bernd," replied to "The Nation," and the letter will also be carried in next Sunday's "Times." The manager declared that Lewisohn, who is credited in the Longacre program as the adapter, is "suffering with an attack of acute preconception," and also that "it is the inferiority complex screaming for air." Hopkins further said of the article: "Back of it all is a patronizing sadness for those souls who can never know how wonderful it all is."

In the 41st annual report of the Actors Fund of America a list of the original trustees is carried. All have passed away. Daniel Frohman, who was appointed the first secretary, is the only survivor among the officers who first directed the fund's activities. Famous names made up the first board of trustees. They are Lester Wallack, A. M. Palmer, Edwin Booth, Edward Harrigan, Henry E. Abbey, William Henderson, Joseph Jefferson, John P. Poole, M. H. Mallory, P. T. Barnum, Lawrence Barrett, W. J. Florence, H. C. Miner, Frank Campeau, W. E. Sinn, Bartley Campbell and Samuel Colville.

Sunday night at Remben's, the upper Broadway late hour delicatessen lunch establishment which attracts show people, Lee Shubert was seated in one of the booths. Arch Selwyn and his wife entered. The latter greeted Shubert, but Arch just gave him a hard look. He didn't say just why. The Selwyns had been at their table for a while when a waiter brought a sugar bowl and handed it to Arch with the message: "Mr. Shubert told me to give you this."

Jake Isaacs will step into the "highbrow" show division this season, he having been appointed as company manager for "He Who Gets Flipped," which will be sent on tour by Sam H. Harris and Jos. M. Gaites. The drama was produced by the Theatre Guild, and it closed at the Garrick two weeks ago after a long run. It will open at the Riviera Oct. 23.

STOCKS

"Getting Gertie's Garter" is doing a turnaway business at the Lyceum, Baltimore, and has been held over for another week. This show was received by the press as being a pretty raw piece of work, and evidently this is what its managers counted on, for one of the advertising lines which they used was a quotation from a criticism that the show was "amusingly risque." George Marshall, who is producing the shows at the Lyceum, put "Gertie's Garter" on during his stock season in Washington last summer and got a three-week run out of it. Its production here is fair, but the cast, aside from Sue McManamy and William Evarts, is nothing to brag about.

The Maude Fealy stock got the expected break with "The Man Who Came Back" last week in New York. The gross doubled over that of the week before and the play was received with enthusiasm. The feature of the production was the extraordinary work of Milton Byron as Henry Potter, the male lead. The subscription list has jumped to over 3,000, and it looks now as if the company were set for a successful season. There is a strong rumor it will move from the Orpheum to the Strand, which is now running pictures. "The Woman in Bronze," for which there has been a strong popular demand, is billed for next week, but Miss Fealy will probably postpone this offering and use "The Ghost Between."

Thomas Wilkes, who is to produce the Sam H. Harris attractions on the coast this season, will next put on "Six-Cylinder Love," which is due early next month. Two leads have been engaged in New York for the Wilkes company, John Adair, Jr., and Nellie Burke, the remainder of the cast being chosen from Wilkes stock companies.

The St. Charles, New Orleans, will open stock Nov. 5 under the personal direction of Walter S. Baldwin. The Saenger Co., now operating the house, has been in negotiation with Bushman and Bayes to hold the stock for four weeks.

John St. John replaces Ben Bolln as manager of Keeney's, Bayridge, Brooklyn, N. Y., where Corse Payton stock is playing.

O'NEILL PLAYS IN LONDON

Arthur Hopkins contemplates a season of Eugene O'Neill plays in London, though his plans have not been made definite. The producer's idea for London was disclosed following an offer from an English manager for the rights to "The Hairy Ape." Hopkins' reply was, he would probably visit London in the spring with the presentation there of several O'Neill plays to follow.

It is understood Hopkins has in mind the presentation of "Anna Christie" in London, with Pauline Lord starred as now. The supporting company is to be taken over intact. "Christie" has been playing to excellent business on the road, and no definite date can be made for the foreign booking.

Hopkins' first production for O'Neill was "Anna Christie." "The Hairy Ape" followed, both plays being put on last season. He has a third O'Neill play called "The Fountain," which will be produced during the winter. The manager had a contract with O'Neill for the rights to produce all future plays from his pen.

ATTACHMENT VACATED

Newark, N. J., Oct. 10. An attempt was made by Fuerst & Fuerst, representing William Hurlbut, Inc., of New York, to hold up "Spice of 1922" at the Broad. An attachment was actually made on everything belonging to the show from the box receipts to the electric lights, but Saturday the writ was voided by Circuit Court Judge Mountain on a technicality.

It was claimed that \$1,800 was due Hurlbut in royalties on the bedroom sketch in the revue. The "Spice" people maintain that the sketch was written originally for Arman Kallz to use in vaudeville, and that royalties were due only on the vaudeville use of the sketch. Afterwards Jack Lait rewrote the sketch for "Spice."

BEDSIDE CHATS

BY NELLIE REVELL

He's My Friend

I know he's ten kinds of a liar, I know he's five kinds of a fool; I know he's a wild sort of devil, without any reason or rule; I know there are clouds up above him, of debts and of woes that impend; I may not condone, but I love him; I love him—because he's my friend, I know he has faults by the million, but his faults are a portion of him; I know that his record's vermillion, and he's far from a sweet seraphim; But he's always been square with yours truly, ever willing to give or to lend; He may be wild and unruly, but I love him—because he's my friend, I knock him, I know it, but I do it the same to his face as away; And if other folks knock him, they rue it, and wish they'd had nothing to say; I never draw diagrams of him, nor maps of his soul have I penned; I don't analyze, I just love him. I love him—because he's my friend.

The above poem was given to me years ago by Will Reed Dunroy, a Chicago newspaper man, now deceased. I believe it was written by him. At any rate, he used to say that he thought it was my religion, and that my friendship for a fellow would condone any crime he might commit. Will's going away was one of the greatest shocks I have been called upon to bear since my affliction. He was one of the best newspaper men and press agents I ever knew, and more than one of us owe our success in Chicago to the co-operation and assistance received from him. He was a friend, and one of the first things I am going to do when I get out of here is to visit his grave.

"The Patients' Husbands' Club" is what we call them. It is interesting to watch the husbands of the different patients. The "When a fellow needs a friend" look and the attempts at bravery when facing bad news. If there ever was any doubt in my mind about men being but boys grown up, it vanished after I had watched a few score of men pace the hall while their wives were in the operating room. If a man ever needs a friend, it is then. I've watched the young newlywed wait for tidings from his young bride. The frightened love-like expression when he is permitted to see her. Then there is the husband of the middle-aged woman who probably has to do housework while his wife is in the hospital. He comes in and brings the children. I have more than once heard papa rehearsing the children as to what they should or should not say, lest they "make mamma worry." And the fine old gentleman whose white-haired little wife is fighting her way back to life paces the floor until he is permitted to see "Mother." There he sits for hours, not a word passing between them, she seeming happy just to know he is there. His solicitude for her comfort, and she watching each day for his appearance, refutes what the cynics say about romance being dead.

Whenever I see the husband of some fellow-patient walking the hall outside a room in which his wife is being treated or administered to, and see the anxious look on his face, I cannot but wonder if he always was so solicitous about her—if he had always realized what she meant to him. If, perhaps, they had been drifting apart; if he had been careless or indifferent in his attentions to her, and if now, when there was a possibility of losing her, he had just learned to appreciate her. And if the cloud that was hanging over them would soon roll away and reveal a silver lining of renewed confidence and rekindled love made stronger through suffering.

I am in receipt of a letter from the Anti-Vivisection Society asking me to become a member of their organization, and to use my influence to prevent vivisection of dogs and guinea pigs in the interest of science. If I had any influence I would use it to keep myself from being vivisectioned in the interest of science.

I have found out one thing about this canary of mine. It's a union bird, and quits singing at sundown. When the men working on the building across the street quit work, the bird ceases singing. Not another peep out of him until the next morning when the men begin again. Sadie Kussell ventures the information that it is a big-time bird, and refuses to do a supper show. Bonnie Gaylor wanted to know what the brown spot on the bird's head meant. I told her that was an ice cap the canary was wearing because he had a hangover.

Peggy O'Neill brought me all the news from London. Also a few other things. She took time, too, to run in and kiss me good-bye before sailing.

So many people who haven't spoken for years meet in my room, bury their grievances and shake hands, that some of my friends suggested the other day that the room be called "the melting pot." Alan Dale, who was present when the suggestion was made, said maybe some day he would meet George Broadhurst here, and be invited to the Broadhurst theatre.

One year ago this week the first "Bed-Side Chat" appeared in Variety. I have enjoyed writing it. I am glad if any one of you has enjoyed reading it. I believe I will celebrate my next anniversary uptown.

According to a St. Paul paper, Minnesota State Senator McGarry was bequeathed 15 fat squaws and 10 pails of paint in the will of a late chieftain of the Leech reservation. The Senator says he is undecided as to how he will dispose of his legacy. Senator McGarry received the 15 tried and true "femmes" as a token of appreciation for a kind deed. The papers failed to state whether the 10 pails of paint were to be used on the squaws or to whitewash the kind deed referred to in the will. Anyhow, that codicil was poor propaganda. It will have the effect of making people mighty careful how they do favors for appreciative Indians.

Tragedy Recipe

Take one reckless natural-born fool, two or three big drinks of bad liquor and a fast, high-powered motor car. Soak the fool well in the liquor, place him in the car, and let him go. After due time remove from wreckage, place in black satin-lined box and garnish with flowers.

SHOWMEN ARRIVE

Arrivals this week from England were A. H. Woods, returning on the "Olympic," and Chas. B. Cochran on the "Berengaria."

Also on the "Olympic" was Lee Ephriam, a London showman, connected with Daniel Mayer, Ltd., over there. It engages in all theatrical branches. The concern has a successful production now running in a

West End theatre. Mr. Ephriam's visit to New York is with a view of procuring for London production any native play he may desire to negotiate for.

Mr. Cochran has not been over here for some time. He has a variety of objects, according to advance reports, not the least of which is to secure an attraction that may duplicate the success of "Chuckles" in London early in the summer.

CHICAGO CRITICS' FUNNY CHOICE OF OPENING PLAY

Pass Up New Harris Theatre and Show for Fellow Writer's "False Pretenses"—Critics in Windy Town Falling Down on Guesses—Specs Sold at One-sixth Box Office Prices Last Week in Chi

Chicago, Oct. 10. Legitimate attractions here are in a state of extraordinary unrest. Freakiness rules in the tabulation of box office trade. The public is waving an independent hand, going completely opposite to what the producers and critics predicted would be "heavy draws" and patronizing attractions of its own free record. All this results in giving Chicago an early season of many surprises.

A previous unrecorded October heat tilted several of the more expensive attractions into a dangerous plight. What the steady heat of the first week did to some of the attractions wasn't an iota compared with what happened to the ticket scalping agencies. Caught in a jam like they never were before, the ticket scalpers were tossed into a state of wild excitement. The situation developed so desperately for the ticket scalpers that the loop's night promoters witnessed "unparalleled" scenes on the important street corners, between 7 and 9 o'clock. Late arrivals were noticed going into the theatres during the week, because of the desperate straits of the ticket scalpers, who kept plying their trade half an hour after the curtains went up. When a pair of \$3 seats could be purchased for \$1 a pair, the determination of the ticket scalpers and the supply of tickets they had on hand can be imagined.

A continuation of the tactics of the past week by the ticket scalpers will do more to ruin the balcony trade in the loop theatres than any previous mis-managed theatrical incident ever accomplished. People strolling along the streets with no intention of visiting a theatre on the concerned night were stopped and offered the low-priced tickets. These people were usually of the class who are out of place on an orchestra floor of any theatre. Now that they have attended a \$3 show for 50 cents, it is thought they will await more similar situations and secure their seats therefrom. It's the first real touch of certain-time cut-rate campaigning the loop has ever witnessed.

The ticket scalpers reckoned that the \$1 secured via the system of the eleventh hour campaign would lessen their full loss, even if it did place into vogue a deadly assault against box office sales. The ticket scalpers sent their missionaries daringly within the shadow of the theatres for which they had seats, but in most instances they were chased away by plain clothes men from police headquarters. The plain clothes men were kept busy—at the Twin theatres, where the scalpers are working on the big buy made for the Harris and Selwyn attractions. The missionaries moved their locations to the front of the Apollo and the Colonial, offering the Twin theatre tickets to patrons headed for those two theatres. The situation developed the most wide open "cut-in" of box office trade ever witnessed in the loop. It all developed because the ticket agencies overstocked themselves and found no way out when the box offices at the Twin theatre stiffened up and refused to sympathize with the brokers and the scalpers, with a view of helping the brokers by selling them at the window. Plenty of empty seats were noticed during the week in the theatres where outright "buys" were made, and while the managers were paid for these empty seats, the situation in general is hurting local business more than any other group of sensible reasons.

Two premieres featured the week. Sam H. Harris succeeded in making his debut opening of his new theatre (the other Twin), Harris unfortunately stacked up against "Under False Pretenses" as premiere opposition, and there sprung a situation that is causing much inside comment. Ben Hecht, author, newspaper writer for a local newspaper, utilized his companionship and "put one over" on the policy of three of the newspapers to "cover" happenings of the biggest local news. Hecht succeeded in getting Stevens, of the "Herald-Examiner"; Butler, of "The Tribune"; and Ledis, of "The News," to cover his opening in preference to the opening of a new Chicago theatre. Sam Harris felt the slight for more reasons than one. Those who claim there is a "ring in the critics' circles in New York" will probably head this way to investigate Chicago's circles. The critics roared "Six Cylinder Love" and gave Hecht's play glowing notices. The public grasped the success Broadway witnessed in "Six Cylinder

Love," and real business started at the Harris Thursday, with the La Salle attraction holding low. The whole situation promises to hold the interest of those who maintain that it was the first time that a newspaperman received such undivided help from brother newspapermen when the policy of the local newspapers is to treat news value first.

One play disappeared Saturday night. "Bulldog Drummond" couldn't stand the pace of local competition and was succeeded Sunday night at the Powers by "The Bill of Divorcement." Four shows pack up and depart Saturday night, "The Dover Road," "The Rubicon," "To the Ladies," and "The Goldfish." Along comes "The Charlatan" at the Playhouse, "Anna Christie" at the Stude-

baker, and pictures to the Cohan's Grand. No attraction is announced for the Central.

"The Circle" adds two weeks more to its stay at the Selwyn, making eight weeks for the engagement before "Partners Again" arrives. Fritz Leiber draws three weeks more at the Olympic. Pauline Frederick's good-bye is announced, coming in four weeks.

The switch in weather conditions will help this week, but the unrest will continue until the battle of the ticket scalpers is either checked or remedied over its present situation. Moderation of both the high prices and the ticket scalpers' contracts is the combination that will prevent a complete killing of the golden egg for the producers in Chicago this season.

Last week's estimates: "Under False Pretenses" (La Salle, 1st week). Ben Hecht's fellow newspaper writers turned every superlative to get the Dietrichstein play started off right, but nothing encouraging has resulted therefrom as yet. The overdose of loyalty to the author, as contributed by the critics, wasn't understood by the (Continued on page 16)

"SALLY" IN PHILLY BEATS COMBINED LEGIT ATTRACTIONS

Did \$33,000 Last Week at \$3.85—More Than All Other Legit Grosses—Hits and Flops Over There

Philadelphia, Oct. 10. Living up to all expectations, Ziegfeld's "Sally" crashed into a miserable opening season here with a bang and turned in a gross that topped those of all the other legit shows combined.

There was never any question or doubt as to this one catching on, as seats were at a premium four or five days before the opening. The local agency jumped in with a big buy, as this is the first show of the year which gave it any prospect of a clean-up. The result is that purchasers of seats at the box office are told that everything is sold out for a couple of weeks in advance, with the possible exception of Wednesday matinee.

The opening night—holiday—found three-deep standing room, and the critics, instead of temporizing as they do with established hits here, gave "Sally" a rousing send-off. The Forrest can do, it is stated, \$35,100 at the scale at which "Sally" is tilted, and last week the gross was about \$33,000, the difference being accounted for in standing room, and a very slight weakness Wednesday matinee. The top is \$3.85, reduced at the last minute from the \$4.40 first planned.

Nevertheless, despite the clean-up the show is still advertising daily that its engagement is strictly "limited," and bets are being made here on the length of its stay, with six weeks as the conservative and popular estimate. It was planned at one time to stick in the new "Bunch and Judy" but that at present seems to be off, with "Good Morning Dearie" as the next booking at the house.

Besides "Sally" there were only four houses open last week because of the flop of "Paradise Alley" at the Shubert. Of these four shows one, "Up the Ladder," continued its success of the first week and, in fact, passed its first week's gross at the Walnut. This Brady show has been a surprise, and while no way a knock-out has done better than many of the other more highly touted productions in town. The town was lithographed from end to end for this performance, and the effects have been shown in a steadily building business.

The other three shows did miserably last week, with "Pomeroy's Past" at the Garrick far in the rear. This Clara Kummer comedy is a mystery in its complete and solid flop, as it was not considered so bad as the slim crowds have indicated. It's believed that unfavorable notices were the main reason. Last week's gross ducked to below \$4,000, the lowest mark this house has had in a long time.

"Dulcy" in its fourth and final week at the Broad, also hit its low gross for its engagement, but by no means took the dip that "Pomeroy's Past" did. It may be attributed to the return of a slow and trickling stream of the theatre's class clientele. A sudden change to cold

weather might have seen a nice rise in "Dulcy's" business.

"Marjolaine" has been a real disappointment at the Lyric, though a very slight improvement was seen certain nights last week, and the belief is that this show was one of those hardest hit by steaming summer weather. It is rumored that "Marjolaine" is to close following local engagement. Critics have been kind throughout to Mears' production, and some society draw has been seen downstairs, but at no time did it look like a hardy success.

This week's openings are five in number and bring the Adephi into the list of legit houses in regular season running order. Four of the (Continued on page 19)

BOSTON'S HITS KEEP UP BOX OFFICE SMASHING PACE

"Music Box Revue" Somewhat Off Through Balcony Prices—"Lawful Larceny" Doesn't Get Off Well—"Weather" First Half Last Week

Boston, Oct. 10.

The theatrical business in this town ran up against a real scare the first three days of last week when weather that would be perfectly acceptable in August suddenly appeared and record-breaking temperatures prevailed for a few days. In some of the houses the weather had a decided effect, and only a sudden shift to cooler readings on the last days of the week prevented really serious losses. With some of the other attractions the stories which have been current about splendid advance sales were substantiated by the fact that they played to capacity at every performance.

Monday of this week the prevailing weather conditions were ideal for the theatres, and with an extra matinee at most of the houses Thursday (Columbus Day) it was freely stated around town that new high levels would be reached in the matter of gross business.

There were changes of attractions at the Plymouth (Shubert house) and the Boston opera house, another of the Shubert string, Monday. "Lawful Larceny," the Samuel Shipman play, came into the Plymouth, and the house on the opening night showed signs of weakness. It was admitted that "some" two-for-one business had been done, but even at that the house was only about three-quarters full. The show is up

against it in the matter of opposition, for it comes in here at a time when the town is full of plays that have been acclaimed sure-fire hits, and therefore hard going must be expected.

Harry Lauder, who has the Boston opera house for this (single) week, followed by "Spice of 1922," did not have the usual advance sale registered for him locally. Those interested in the show refused to pay much attention to it, and it is said that when the count up comes at the finish of the week it will be found that Lauder has taken in about \$30,000. Last year when he played here he did about \$36,000. It is not thought that record will be endangered on the present visit. But he will still be a big money-maker.

The "Music Box Revue" is having a bit of difficulty due solely to the matter of prices. This is not shown so much on the floor of the house as it is in the first balcony, where the seats are scaled at \$3.30, \$2.75 and \$2.20. This is about 50 cents higher than the prices for the same seats for "Sally." It brings to the surface again the question of whether the reducers are right in the matter of fixing prices for balcony seats at such a figure. It is a matter of comment locally that the theatre patrons who preferred to sit in the first rows of the first balcony at the same price that orchestra

(Continued on page 18)

"Abie's Irish Rose," Republic (21st week). When this comedy opened at Fulton early in summer it was not conceded long up. Shift to 43d street undoubtedly gave it life. Holdover, getting better business than many new arrivals. Cut rates count strongly.

"Banco," Ritz (4th week). Opening pace hardly promising, and short stay indicated. Last week business improved, with visitors counting, takings being about \$6,500. Unless it can hold to paying business successor due in another week or two.

"Better Times," Hippodrome (6th week). Out-of-towners played Hip strong last week, and big house reported getting better than \$55,000. Is big show. Institution calling for cool weather.

"Blossom Time," Joison (50th week). Another two weeks intended for holdover, opera success. For first week in new berth (moved from Ambassador) it was getting around \$2,000 nightly. Another company listed for the Bayes when original leaves town for big stands. "The Insect" succeeds.

"Captain Applejack," Cort (42d week). One of holdovers favored by bankers' convention last week. Like others in group of last season successes still running, is beating some of new ones. Went to \$11,000 last week, best figure since spring.

"Cat and Canary," National (36th week). Mystery play with chance to stick for 11 months' run and maybe year, though one company on tour. Also drew strongest gate since last season; business last week not far from \$10,000 mark.

"Chauve-Souris," Century Roof (37th week). Morris Gest and Ray Comstock presented Nikita Balleff and his Russian novelty artists in third program Tuesday evening. Class of this attraction will hardly feel opposed Russian show inserted at Booth last week. Over year sure.

"Daffy Dill," Apollo (8th week). Another week to go for this musical comedy that started out promisingly in August. Takes to road, Frank Tinney starred. Next attraction is "One Exciting Night," Griffith picture. Hammerstein show was bolstered by visitors in town last week, gross being \$15,300.

"Dolly Jordan," Daly's 63d St. Closed Saturday, having stayed five days. Costume comedy spotted in the wrong house. Business after premiere Tuesday last week very weak.

"East of Suez," Eltinge (4th week). A. H. Woods drama, opening about same time as Maugham play debuted in London appears to have caught on equally well in both metropolises. Business bit off upstairs, but gross around \$12,000.

"East Side, West Side," Nora Bayes (9th week). No. 2 "Blossom Time" listed to succeed in roof theatre Oct. 21, with management placing attraction in cut rates. Number one show never sought reduced ticket field. "East Side" got \$4,500 last week.

"Evergreen Lady," Punch and Judy (1st week). Listed to open last Saturday but premiere postponed until Wednesday this week. First production try by David Wallace.

"Follies," New Amsterdam (19th week). Nightly sell-out throughout last week, with midweek matinee the only performance with any room to spare, the probably because of opening of world's series. Gross over \$37,000. Easily leads musical field and expected to remain until Jan. 1.

"Fools Errand," Maxine Elliott (8th week). Final week for this comedy. It could not mount to real business and will be taken off. Succeeding attraction not settled and house may be dark week or two.

"Greenwich Village Follies," Shubert (5th week). Like Ziegfeld "Follies" is running ahead of former productions of series. Higher scales in both cases figure. Takings of nearly \$27,500 last week give it second money honors on list.

"Her Temporary Husband," Frazee (7th week). With small cast this farce has pulled fair business but hardly up to Chicago pace during summer. Cut rates.

"Hunky Dory," Klaw (6th week). Continued this week. Show going on tour in Canadian territory. Sold out Monday night's house in advance, and it was planned to end stay then.

"It's a Boy," Sam Harris (4th week). Bankers picked new comedy though panned by critics, and business last week with visitors' support considerable improvement over opening weeks. Last week the gross better than \$10,000.

"Kempy," Belmont (22d week). Picking up since start of season. Newer productions not hurting here. Takings around \$7,000 afford profit for both attraction and house, of limited capacity.

"Kiki," Belasco (46th week). Unless present indications change Belasco's outstanding dramatic hit of last season will run through second season. Close to date record now. Business of \$15,000 only exceeded by one other non-musical.

"La Tendre," Empire (3d week). Doing much better than first impressions promised. Second week around \$11,000, \$1,000 under first week. House clientele and draw of stars should give French adaptation chances.

"Lady in Ermine," Ambassador (2d week). Lines up strong as "Blossom Time," also Shubert opera, whose place it took at this house. First week's business between \$14,500 and \$15,000, and show getting much praise.

"Loyalties," Gaiety (3d week). Like "East of Suez," drama running concurrently in London. Wealth of newspaper comment on it being the play to make it to date. Quoted as set for season, with takings around \$12,000.

"Molly Darling," Liberty (7th week). Dispensed with cut rates last week and box office showed healthy advance sale; chances of run better than at any time since opening. Went past \$14,000.

"On the Stairs," Playhouse (3d week). Final week. Cast trouble may have hurt some. With cut rates counting on week, business claimed about \$4,500. "Swiftly" will succeed next week.

"Orange Blossoms," Fulton (4th week). Edward Royce's musical production with Edith Day appears to have caught on well. Getting class trade. Last week's takings again claimed to have bettered \$19,000.

"Partners Again," Selwyn (24th week). Another month for great laugh-making "Potash and Perlmutter show." Succeeding attraction is "Kreiser," novelty drama, imported and due late in November. Business moved up with the last week, gross going to \$13,600.

"Passing Show of 1922," Winter Garden (4th week). Garden figured to be favored with visiting bankers and world's series crowds, and last week it was reported best since opening.

"Queen of Hearts," Cohan (1st week). Latest musical show to (Continued on page 13)

OUT OF TOWN REVIEWS

MERTON OF MOVIES

Dramatization of Harry Leon Wilson's "Sat. Eve. Post" story of the same title by Geo. B. Kaufman and Marc Connelly, presented by George Tyler, initial presentation at the Montauk, Brooklyn, N. Y., Oct. 9, 1922.

Merton Gill.....Glenn Hunter
Amos G. Gashwiler.....Edward M. Faver
Tessie Kearns.....Betty Pinch
Elmer Huff.....Hert Melville
Mrs. Loffingwell.....Thelma Wilson
Lester Montague.....J. K. Murray
The Montague Girl.....Florence Nash
Casting Director.....Lucille Webster
Edmund Rosenblatt, a director.....
Edwin Maxwell
His Cameramen.....Albert Cowles
.....E. Chatterly
J. Sloane Henshaw, another director.....
Romaine Callender
Weller, his assistant.....Tom Hadaway
The Cameraman.....Walter Wygart
Jeff Baird, also a director.....John Webster
Harold Parmelee.....Alexander Clarke, Jr.
Gladys Feldman.....Gladys Feldman
Felice, her maid.....Betty Barlow
A Mysterious Visitor.....Lynn Pratt
Muriel Mercer.....Mary Elizabeth Forbes
The Violator.....William L. J. Cross
A Sheik.....G. S. Spevin
Togo, Parmelee's valet.....Yoshi Turi
Jimmy.....Hilly Janney
Eddie.....William L. J. Cross
The Cross-Eyed Man.....Sidney Wolf
Mrs. Patterson, Merton's landlady.....
Mrs. Patterson.....L. Ehrman
The Man from Bigart.....Edwin Maxwell

To the "wise 'uns" this is going to be a wow. To the near-wise who want to appear to be in on the know it will be a great laugh, but to the poor, unsophisticated nut of a movie fan it is going to be a horrible disillusionment. The latter are legion, both along Broadway and more so away from the main street. There are a million nuts just as nutty as the principal character of the Harry Leon Wilson story and play, namely, Merton. They may not have gone through to the extent that he did; that is, breaking their ties and going to the coast and getting into the game, but their at-home stunts are just as serious in their intent as those of the hero of this tale.

All of this leads to the question whether or not they will be offended at the fun poked at them, and in regard to the play whether or not it is over their heads through being replete with wise cracks that only those that are film and studio wise can get.

To those that "get" the stuff that the original author and his two dramatists have evolved the play is bound to be a hit. The movie folk themselves won't be crazy about the play, for it certainly does hold the mirror up to nature a little too closely. It is going to touch their innate vanity, and that is the worst that any author can do to those that have become public personages through the medium of the screen. The word caricatures that Harry L. Wilson penned are transferred to the stage in a manner that is going to cause many of the four-flushing picture near-stars and almost directors who have been getting by on their "fronts" for so long to raise a mighty protest.

Monday night was a great night in Brooklyn. But Brooklyn didn't realize it until it was too late for them to make good. The audience at the Montauk permitted Mary Pickford to slip into the theatre accompanied by Doug, her ma and a couple of friends and never gave them a tumble.

In dramatizing "Merton," Kaufman and Connelly have naturally taken the essential points of the story here and there, and they have added at least one character. It is Will H. Hays in caricature. He is a mysterious visitor who wanders through the attic scenes and finally discloses himself just before the final curtain. That is going to be another laugh to the "wise 'uns."

There are 29 speaking parts, and in addition about 20 extras are utilized. The production is a corker. It must take all of the 40 stagehands George Tyler claims are necessary to handle the effects. From these figures it may be possible to gain some idea of the magnitude of the production. There are four acts with six scenes, with the first and the final only laid outside of the motion-picture lot.

The play opens in the Gashwiler general store in Simsbury, Ill., where Merton is clerking and at the same time taking a correspondence school course in movie acting as taught by a picture institute in Kansas. After he gets his nicely engraved diploma and with \$270 in cash he starts for Los Angeles, land of sunshine and flowers and bull and showers. The second act shows the casting office of one of the lots with Merton trying to break in. He meets Flip, the girl wonder who doubles for all the big ones. In the first scene of the third act he is working extra in a dinner jacket in a scene calling for some society stuff. After the first day he is canned. The next scene shows him a week later, after he has been living in the prop sets and sleeping in stage beds, on a night scene where Flip is doubling for his high ideal of the films. His disillusioning comes as a great blow, but Flip is on the job and pulls him from the rut, planting him with a director of comedies to burlesque the film heroes. Merton, believing he is really doing something serious in screen work, does not wake up he is so bad as to be funny and therefore is picked as a comic. In the final act a few weeks later, when he comes to a realization of

what is what, he immediately develops the same streak of vanity as the others do, with the final curtain showing him as full fledged a self-confessed Swift Premium as any of the others.

Mr. Tyler has certainly given the piece a corking production and managed to stick so much studio atmosphere of the real sort into the two "on the lot" sets that one believes that it is the real thing. There are laughs in the action, to be sure, but they are not laughs gained from exaggeration, but laughs that are compelled because the real thing compels them.

In the matter of cast there has been nothing spared with Glenn Hunter and Florence Nash as the principal players. Hunter is "Merton" and Miss Nash the Montague Girl. There is little to choose between them in the matter of scoring. Hunter gave a fine performance in the character after he once recovered from his natural nervousness of a first performance in the first act. Miss Nash when she appeared in the second had all the assurance in the world, and the manner in which she handled the role will make it stand out as the biggest thing that she has done since Aggie Lynch in "Within the Law." It is a fat part and she gets all there is out of it.

Of the other numerous roles several stand out. As an instance in the casting director of Lucille Webster one can actually see Rose Mulaney working out on the Metro lot when she was there a couple of years ago. Miss Webster's performance is a corker, as is also that of Alexander Clarke, Jr., as the dashing leading man star of the romantic society type. The hook that Beulah Baxter is surrounded with, with Gladys Feldman playing the role, makes it a gem, although it hasn't over five lines and a walk across stage. Of the three directors, Romaine Callender as J. Sloane Henshaw does a remarkably clever piece of work and Edwin Maxwell as Sig Rosenblatt, husband and director of the beautiful Beulah, resembles one of the "great" directors of the screen to a remarkable degree.

For a first night performance Monday night's was a remarkably smooth one. Hugh Ford knows the inside of the studio game perhaps better than a great many others, and he handled the staging with an eye to effectiveness.

When the piece comes to Broadway the first night is going to be a tremendous one, for every last man, woman and child of the movies will want to see it, but beyond that there is going to be a question of whether or not the piece is too "wise cracking" for the mob. However, the making of the production at this time, within a few months after the serial publication of the story, is sure to have its effect on the movie draft. That much was apparent in Brooklyn at the Montauk, where the show opening closed, had a bigger advance sale for Monday night and the week than did "The First Year" after its long run on Broadway.

If the play does hit the mob right in New York and later in the rest of the country the fan magazines can look for a drop in circulation, for this play more than anything else will wise 'em up to the bunk that they have been handed issue by the writers of these publications who try to the out and out movie nuts.

At that Mary and Doug seemed to like the piece immensely, even though there must have been a few shots that went home in their immediate circle. Fred.

TO LOVE

Washington, Oct. 10.

Henri.....Norman Trevor
Helene.....Grace George
Challenger.....Robert Warwick

Sometimes it is to be regretted that plays necessarily have to have first acts because at the close of the opening act of this play from the French of Paul Gerdal, which had its first American presentation Monday at the Garrick, the thought that it was nothing more than a mere bundle of words predominated. The second act was not entirely taken away during the remainder of the performance, but it was all so heavily thought that it might be stated the thought was forced back to such an extent that it delighted as well as gratified and, what is more essential, interested and pleased with the outcome.

With but three persons in the cast it gives splendid opportunities to Miss George, Mr. Trevor and Mr. Warwick. In selecting the two men to support Miss George no two other actors show on the American stage present themselves who could have taken the roles to better advantage or had the natural qualifications to fulfill the author's idea in contrast. This contrast has been exceedingly well drawn. There is the husband, who has been the pillar of support to his wife. She lived through him and he through her during ten years, in which time a

child comes to them, only to be taken away when just four years of age.

Into this scene of domesticity comes the other man, so rightfully named by the author Challenge (Mr. Warwick) who, with his overbearing and domineering methods, sweeps the wife before him until she confesses her love for him and tells the husband she wishes to leave. She hates herself because of her love for both men, but when alone realization comes to her as to just what she is giving up, and though she left with the other man, she would still be the wife of her first love, her husband.

It is excellently told. Even the first act has its place and is excellently played. Miss George has a truly splendid role which she handles in a most finished manner with a restraint that is convincing in its very sincerity. This performance should bring additional honors to her already long list of delightful performances. Mr. Trevor and Mr. Warwick present two strong men. The author has given them two characters that are complete drawn in such a manner that not one word deviates from what that man should be.

Mr. Trevor is the reserved power, Mr. Warwick the demanding, impatient lover. It is truly difficult to state who is deserving of the greater share of credit. Mr. Trevor has the better opportunity in the last act, which he did beautifully, while Mr. Warwick had his opportunity in the second act.

The author never brought these two men together in a clash, each making his fight for the woman in his own way, for which the author is to be thanked. This work of the Frenchman has placed the eternal triangle before us in an entirely different manner.

Who is presenting Miss George is not stated on the program, but two charming sets for the three acts have been provided. The lighting is the only thing open to censure, the light coming from above. It is believed in the case of the older method, which would have materially softened the features of the players, should have been used.

The audience was composed almost in its entirety from Washington society and diplomatic circles. Altogether the opening was one that gives all indications that Miss George has a play that will last her a considerable period.

Meakin.

SHOWS IN CHICAGO

(Continued from page 15)

newspaper readers, with the result the play will have to make itself via word-of-mouth advertising if it holds Chicago merit. Tabbed for \$7,500.

"Six Cylinder Love" (Harris 1st week). Premiere drew \$2,000, with the critics refraining from giving the Chicago author, William Anthony McGuire, anywhere near the credit for the vehicle built at McGuire on Broadway. Both matinees were off, but Saturday night came strong and the week finished for \$11,800. It is believed this comedy will settle into a big winning gait, for it is a good Chicago show.

Fritz Leiber (Olympic, 2d week). Shakespearean enthusiasm has spread into school and college circles, with business warranting an extension of the engagement. Oct. 21 is now marked as the farewell date. Hit around \$6,000.

"The Guilty One" (Woods, 7th week). Last four weeks of the Pauline Frederic play now announced. Clever handling of the cut-rate tickets holding attraction after loss figure, since brokers' agencies are utilizing full percentage returns. Clicked at \$11,200.

"The Circle" (Selwyn, 4d week). Extreme hot weather lowered the week's gross over previous week, with further injury done the balcony trade by ticket scalpers caught in a jam by weather conditions selling orchestra seats on the street at \$1 a pair when attempts to get tickets returned at box-office failed. The Thursday matinee has turned out to be a big success. Another profit with \$1,000.

"Bombo" (Apollo, 3d week). Sailing along at a phenomenal clip. Won't fear competition until arrival of "The Music Box" in six weeks. Capacity again, reaching \$38,000.

"Good Morning Dearie" (Colonial, 6th week). No indication of the Dillingham show drawing out of the "flop" area before it turns over house to "The Music Box." Steady high prices alone caused the empty seats. Estimate stopped at \$20,000. "Thank U" (Cort, 5th week). Trading independently with ticket scalpers, with public realizing good seats can be had at box office window at all times. This system makes successful run for the Golden show, plus the standard \$2.50 prices. Did \$11,400 on this week.

"To the Ladies" (Cohan's Grand, 7th week). Further bouquet throwing by the critics proved useless in attempt to pull this comedy out of hole. Goes out Saturday, with house adopting movie policy for Douglas Fairbanks picture. Did about \$6,000.

"The Cat and Canary" (Princess, 5th week). Going along on its merry way for record run. Gets mystery play opposition with arrival of "The Charlatan." Clipped off \$16,000.

"The Green Goddess" (Great Northern, 2d week). Hasn't struck winning gait expected and which

BROADWAY REVIEWS

REVUE Russe

Ever since Morris Gest brought "Chauve-Souris" to Broadway, and that is nine months ago, there have been rumors of a similar attraction entering the field. It seems a theatrical axiom that when a surprise success is planted by one manager others seek to declare in with similar offerings. Gest's Russian novelty was a sort of miracle smash. It was and is caviar among attractions, and it was priced just that way. Whether the theatrical bill of fare can stand two courses of this sort of show is doubtful.

The "Revue Russe" is a Russian variety show brought to the Booth by Elisabeth Marbury and the Shuberts, Oct. 5. Its scale was made \$5.50 top, the same as obtains for the Gest attraction in the Century Roof theatre. "Chauve-Souris" dared that price when things were looking very bad along Broadway last winter. It was announced that the attraction was here for only five weeks. The ticket brokers were told they need not "buy" for the show, in fact, Gest told them they couldn't. "Chauve-Souris" became a vogue and the lofty admission scale counted as part of the "atmosphere." It is likely that the scale for "Revue Russe" would have been \$2.50 or \$3, but its sponsors doubtlessly resort to logic and believed if the prices were any less than "La Chauve-Souris" it would be an acknowledgement the new show was not of the same standard as the original.

"Revue Russe" is akin to "Chauve-Souris" in that it has the violent colors, the curious little sets and the strange jumble of foreign lyric and tune. Artistically it does not measure up to "Chauve-Souris," and it falls in other ways to pick up the pace of the Ballet troupe. Some of the numbers are as good, and one or two seemed the same as in the first program of "Chauve-Souris" when it opened at the 49th Street theatre. It is possible, in a measure, that the newer arrival will take a bit of the edge from the Century outfit, but that is speculation. It is somewhat of a surprise that the Shuberts, who are interested in "Chauve-Souris," should also figure in the counter attraction. Gest put on the program of "Chauve-Souris" Tuesday. That was a check on the counter show.

It is inevitable that the two attractions will be compared. But it is rather unfair to expect the same standard of production from a lone woman, Maria Kousnezoff, who stars in the "Revue Russe." The latter has no Nikita Balleff and it has no Gest. There is a team, world's champions both. Balleff is dubbed "the autocrat" or "the confier." He is a humorist and a showman skilled in all the tricks of the game behind the footlights. Gest knows the works on this side. Balleff made "Chauve-Souris" a smash attraction. Gest is the pilot, on the bridge all the time, but he never could have docked without Balleff.

Without a Balleff, "Revue Russe" starts under a handicap. There is a confier, a solemn individual who made two announcements on the opening night and no attempt at humor, the saving grace of "Chauve-Souris." Julius Tannen was invited to do a Balleff. He trotted up the Century to see the moon-faced artist in action. Then he asked the advice of a showman whether to accept the offer for the Booth and was told to let his conscience be his guide. Julius was present at the premiere, but in front. The performance brought forth a surprise. That was Nathal, the French monk imitator and the best in his line. He was billed as "The Caucasian Obezianna" and was inserted at the last moment. To include his billing special slip programs were printed. Nathal is a great performer. It is said that

play deserves, but fully expected to climb. Raked in \$10,000.

"The Rubicon" (Central, 2d week at this house, 6th week in town). If persistency deserved reward this play was entitled to long stay in Chicago, but goes out this week. Did \$6,000.

"The Perfect Fool" (Illinois, 6th week). Fell \$600 on Sunday night, but still winning race. Held up its big average with \$21,000.

"The Dover Road" (Playhouse, 3d week). Failed to catch on, and departs Saturday, with "The Charlatan" hurriedly booked. Another wrong pick by critics. Tabbed for \$6,500.

"The Goldfish" (Studebaker, 6th week). Failed to approach \$10,000 figure, so leaves Saturday, with "Anna Christie" doing unexpected by returning on the strength of Mel Raymond's confidence. Chicago was not finished attending this prize medal play when it departed from Cort last spring.

"Lightnin'" (Blackstone, 57th week). No more Sunday night performances by Bacora's act. Will hold around \$15,000 for many weeks to come, smashing all known records for this town.

when J. J. Shubert first saw him last summer at the Princess, London, he was skeptical about the man being human until an agent accompanying him spoke to Nathal in French and made an appointment for the following day, when he was given a contract. The Shuberts had decided to use the act in "Hitchy-Koo," but the sudden shift was made to strengthen "Revue Russe."

Nathal appeared on this side some years ago, but not in the monk bit. He is an acrobat, which gives his work superiority over all others. Nathal is extremely strong in his legs and particularly his feet, having mastered the Jap trick of using the toes in rope climbing and the like. His sudden appearance brought a ripple of amazement, especially when he left the stage and nimbly climbed back over the tops of the orchestra seats. He scampered up to the boxes by means of a knotted rope and along to the stage, and finally returning to the stage, and then took to the webbing and mounted beyond the tormentors. The ease in working on the rope brought applause, particularly the descent, performed by his sure grasp of the rope with his toes.

Mme. Kousnezoff is primarily a vocalist. A selection from "Traviata" seemed too much for her. Certainly the music sharps present were impressed the wrong way, and her high notes at the finish were accomplished with hard work and some apparent strain. But the foreign artist sported a collar of diamonds and emeralds which if real is worth a fortune. Also a diamond chain to which was attached an emerald of robin's egg size. Mme. Kousnezoff was much better liked in an Ukrainian song in the second section.

"The Swing" was perhaps the most striking of the peasant numbers. It had three girls awaying sideways on the swing instead of forward and back. They sang in ensemble with three beaus. One of the girls had the funny little squeak that marked the work of a songstress in "Chauve-Souris." "Old Spain" used for the finale of the first section was led by Mme. Kousnezoff and counted strongly. The opening night the applause thing was overdone. Presence of a claques was indicated, and it was reported the same bunch was used. There are no professional used for a visiting opera organization. There was a lot of class among the first nighters.

A "mimodrama," called "Cowardice," opened the second section. Boleslawski, who announced, said it was a tragedy of the peasants. Leon Bakst (pronounced Laon Bochst by the confier) designed the setting and costumes. There were five characters, with atmosphere provided by rows of dummies, occasionally stirred to motion from the wings. The number was too long and sombre.

Balleff might have gotten away with it because he would have killed it beforehand. Waits were frequent, that, too, explained because there was no announcer to kill the moments between changes of set and costume. Some of the numbers would have gone much better if cut, a point that is a rule with the "Chauve-Souris."

"Revue Russe" was presented in Paris at the Femina theatre, and the program also mentions the Imperial theatre, Petrograd. Some of the artists who turned out the "Chauve-Souris" production were concerned in "Revue Russe," the manner of staging being a difference between the two Russian attractions. It has been a long time since the Booth held a musical attraction. An orchestra of 26 filled the pit and outnumbered the players by a third. Ibc.

LOYALTIES

Just why New York was allotted an English provincial company of players to present "Loyalties" by John Galsworthy, and produced at the Gaitey, New York, Sept. 27, by arrangement with "The Rendant of London," is a question.

This drama, in three acts and seven scenes, bears little resemblance to the London production now running at the St. Martins, because of the inferiority of the cast.

The basic theme leans to the usual mystery type. It escapes the conventional by introducing in a novel way the old question of race, ameliorated by coupling it with the not so old question of snobbery.

Charles Winsor and Lady Adela, his wife, have invited some guests to spend the week-end at their estate, Welton Court, near Newmarket, early in October. "Early in October" being the rainy season in England figures neutrally in the plot.

Among the guests, who represent the elite of society, is a wealthy Helmsley, Ferdinand De Levis. Among those present are Captain Ronald Dancy, D. S. O., his wife, Major Colford, and General Canynge who are Dancy's closest friends. During the day De Levis had sold a valuable filly for 10,000 pounds. Upon retiring that night he put the money under his pillow and left the room. When returning he looked to see that the money was safe and found

it gone. He immediately notified his hostess and host who sent for the police and awakened the other guests. After sleuthing by the police, which was thoroughly enjoyed by the inspector and decidedly deplored by the others, De Levis provides an effective curtain by accusing Captain Dancy of the theft, to everyone's amazement.

In the next scene the racial element is introduced. Host, attitudes and guests assume a chilly attitude toward De Levis, puzzling the audience as to whether or not he lost the money, and if he did, how annoying and plebian! Toward the end of the act General Canynge and Major Colford try to persuade De Levis to retract his accusation. He replies that they are resorting to social blackmail and are prejudiced because he is a Hebrew.

The following scene is a card room of a very exclusive London club. It had concurred to accept, previously, De Levis as a member, although having strenuous objections to Hebrews. Here again General Canynge, Major Colford and several members try to coerce De Levis into withdrawing his charge. They suggest, if he refuses, his resignation will be very welcome. He declines, saying he is proud of being of his race, and intends to persist, despite their clannish and unfair behavior.

Dancy is persuaded by his friends to start suit for slander. He rather reluctantly consents.

It now becomes obvious Dancy is the culprit, and it develops he is not the angel child his friends and loyal wife supposed. He has a vamp secreted somewhere in his past who needed De Levis' money. The denouement happens in the office of his solicitors, when the vamp's father arrives through the offices of a respectable grocer, one Gilman, who tattles partly through a respectable conscience and mostly for the advertised reward.

The vamp's father admits having the note that Dancy gave the money to his daughter. The solicitors then commit an ethical error by walking out of the case when they find Dancy is guilty. (Solicitors are generally supposed to defend the client and not succumb to frigidity of the pedal extremities.) This is a weak point and cannot be one of the merits in loyalties.

About this time De Levis called and announced he knows of the case being withdrawn and also that there is a warrant rampant for Dancy. He does not approve of the warrant and will have no part in the persecution. He is not much of a lawyer, now satisfied he has been proved right though he is not one of them. Dancy's friends advise him to leave the company, while the solicitor drinks his tea out of a saucer (a touch the London public were deprived of but evidently injected to suit our tastes).

Dancy consents to a vacation and kindly thinks of his wife, who has wept through all the trial and the previous acts. Acting upon his thought, he confesses and tells her she can have her freedom. She refuses to be separated from him, preferring to accompany him into his exile (possibly because during the scene he assures her she had supplanted the vamp, which must have been very flattering to a perfectly nice little wife).

About the time she arrived at this decision the police came. She delays in opening the door to them and bids him escape by the window in the next room. She will follow him. The police enter the room, and a shot heard from the room. Dancy should have escaped from the police open the door and discover Dancy shot through the heart, a note saying it is the only decent thing he can do.

All the roles are weakly played with the exception of the solicitor's clerk, by Deering Wells, who gave a splendid performance, and doubled in the part of Robert. James Dale would have given a better performance if he had not seen the original and followed it so closely. This may have been the fault of the producers.

It is generally accepted an Englishman always wears his dress clothes faultlessly. Not true of the Englishman in "Loyalties" at the Gaiety. The club scene, so beautifully done in London and perfect in its atmosphere, is pathetically disappointing in New York.

It is a great pity that this interesting play is not done here with the consideration for detail it enjoyed in London.

who goes to many New York openings can greet almost any one who goes to any.

To the utter chagrin of the devotees of the sombre arts, and to probably the inexpressible amazement of the gowned and swallow-tailed, Mr. Daly cut loose in a most inartistic, unprofitable and artless melodrama of the most banal eleven-twenty-two-thirty-three type. For uplift it was about as elevating as a yellow-back crime story, and it was hard to say whether it was written by Nick Carter or Lincoln J.

Inside gossip was to the effect that Mr. Daly had rewritten the piece to suit himself. If it suited him he was alone—as he usually is in his theatrical aspects. William J. Brady, owner of the theatre, had advertised that he personally guaranteed Mr. Daly's presence. This was written seriously. But he appeared. He appeared to the most pronounced disadvantage in his entire professional career, but he appeared.

William J. Hurlbut is the accredited author and Joseph E. Shea the presenter. This combination offered "Lilies of the Field" last year. It is quite imaginable that Hurlbut wrote a rather acceptable book. The story, though a bit "wild," is coherent and almost plausible—a story of the type of "The Bat" and an infinitely better story. But it takes far more than a plot to make a play. This one was booted and abused, apparently, until it became a crude, disjointed mess, more creaky than creepy, more mystifying than mysterious.

Daly portrayed a supposed Hindu seer. It was detectable almost immediately that he was a fake and a crook, in truth it was detectable just which fake and crook he was. As a crook he was a worse fake than as a seer. His makeup was that between a mulatto and a "high brown," about as Julian Eltinge did it in the Cohan-Harris minstrels. It took all the expression out of the usually eloquent and mobile face of Daly, and somehow did not seem to jibe with his entire personality. This disappointment of the star to reveal the "form" expected of him, was only the crowning disaster. The entire performance was balky. The scenery and effects and especially the lights were hostile at the most unfortunate moments. The whole thing impressed one as lacking preparation, surely as lacking that approximate perfection which a New York opening demands and which his least theatrically minded audience to the hungry wolves of precarious circumstance that always attend a premiere.

The story is of an heiress, loving and loved by a "fine young fellow," who falls under the influence of a Hindu who preaches of "higher thought" and "astral spirits" and "the mastery of the psychic." She is about to marry him. He has established his "study" in an abandoned house where she was born, where her father was murdered by his foster-brother. That house is "haunted."

It turns out, of course, that the villain is the foster-brother; that the ghost was an electrical shock apparatus he planted on his stalled car that he robbed the neighbors and "framed" the good young man, who, being an electrical engineer with the courage of a lion, exposes and breaks him after he has kidnapped the girl, murdered a detective and gone through the catalogue of wiles and tricks popularly supposed to be the repertoire of a Hindu wizard, including crystal stuff and mesmerism.

The ghost effect at the finish was ludicrous. The several shocking scenes were underdone. The one really shocking scene was where Daly and his two fellow thieves came in with shovels, having just buried the detective's body. This was positively gruesome. Through all of it there ran a creepy impression that it wasn't on the level—and no more was it.

The performance was as good as could have been expected. France Anderson as the girl showed streaks of dramatic power, but was personally not prepossessing enough for the role. Margaret Dale, a beautiful woman, gave a character so neat was free and lifelike, but her spontaneity may have been inspired by the fact that she wasn't sure of her lines and was improvising desperately. Otherwise it was commonplace or worse.

DOLLY JORDAN

Mrs. Bland..... Marion Abbott
Mrs. Swan..... Walter Kell
Mr. Richard Daly..... Walter Kell
Dolly Jordan..... Josephine Victor
Mr. Tate Wilkins..... Alphonse Ethier
George Ingham..... Harley Power
Mrs. Robinson..... Adelaide Zelle
Mrs. Smith..... Catherine Calhoun Doucet
Mr. Hobbes..... John H. Jones
Mr. Richard Ford..... Vernon Kelso
A Call Boy..... George Ryan
Miss Sketchley..... Kevin Manton
Miss Sketchley..... Shirley Gale
Ellen..... Jim Matheson
Hon. William Bailey..... Charles Kelso
Duke of Clarence..... Laurence Burton
Landlord..... Harold Schuchenger
Mr. Edward March..... Burdette Kappes
Mr. John Barton..... Regina L. Carrington
Jeanette..... Denise Cordon

"Dolly Jordan," which John Cort bowed into, Daly's (the rechristened 63d St. Music Hall) Oct. 3 reeks as strongly of the theatre as did the theatre interior itself of its several new coats of paint and gilt. The piece, authored by B. Ida Payne

and presumably staged by the playwright whose reputation as stage director is better known than that of a stage scrivener, is termed a romantic play in four acts. It forgets to mention the prolog that is thrown in for good measure. It is spoken by Whitford Kane, who harks the audience back to the latter part of the eighteenth century, the action transpiring over a span of years, with 1778 and 1816 as the extremes.

It is laid in Dublin, England and France, the British setting mainly. Necessarily a costume play, it automatically conjures up a scene of theatrical artificiality which, for all of Rollo Peters' appropriate scenic and costume investiture, cannot help but impress as stagey in these days of realistic theatrical fare. At the same time a sense of quaint charm hovers about this tale of the theatre.

Dolly Bland, to be later known in the theatre as Dolly Jordan (Josephine Victor, who is featured in the cast), at the age of 18 becomes the object of persecution by the ogling Richard Daly, of the Theatre Royal, Dublin. Daly gives the girl her first histrionic opportunity, but decries her "untractability" in complying to his demands and desires. Daly has advanced the girl some sums of money and threatens her with confinement in the "debtors' prison." This is a bludgeon that is held once or twice over the heroine's head in the course of the action, and a term that is interpreted as dire and sinister in its consequences with talk of "rotting in prison" unless—

Thus our virtuous heroine is forced to capitulation, although Richard Ford, a gentleman (he would be called a "John" nowadays), offers a way out through honorable marriage after certain complications in the family affairs are straightened out. Dolly refuses, but when the king's officer presents himself with a warrant Ford comes to the rescue and the heroine in gratitude accepts the proposal. Eleven years later Ford and Dolly are still unmarried and the former is still waiting for the family tangles to straighten themselves and permit honorable union. The story is quickly advanced, with Ford's betrayal of her to the sailor prince in exchange for a title. H. R. H. the Duke of Clarence, too, of course, a romantic marriage proposal, which advances the action from 1790 to 1815. In the 25-year interim Dolly's daughter has married a good-for-nothing scoundrel, Edward March, who has appropriated notes and money for his selfish purposes. This implicates Dolly, who again faces the much dreaded debtors' prison. The Prince, according to nothing. He is a pauper, a scion of royalty, and Dolly's sole salvation is flight to France, the Duke of Clarence promising pardon when that becomes feasible. However, Dolly has promised to appear this very night at the benefit of her old theatrical manager, who, too, is down on his uppers. Evidently the risk is safely weathered by Dolly, the last scene finding her in St. Cloud, near Paris, where an old aunt comes to visit her just before the storm-tossed Dolly succumbs.

Miss Victor plays with due feeling, accomplishing much in impressing the character of a virtuous woman whose generous impulses and trust in human nature prove responsible for her tragic betrayal. The support is excellently handled by Langhorn, Burton, Alphonse Ethier, Whitford Kane, Adelaide Zelle, Vernon Kelso and others.

INSPECTOR GENERAL

The barest recounting of the plot of the delightful comedy Maurice Schwartz presented at the Yiddish Art theatre downtown Sunday (Oct. 8) will probably precipitate the thought that the mistaken identity theme, which forms the basis of the opus, is only suited to tickle the risibilities of unsophisticated Yiddish theatre patrons; that even for American vaudeville the idea has long outlived its welcome. As a matter of fact the idea is trite and to some extent obvious in denouement, but it is ingenious none the less, which, coupled with the casting that is as near perfect for mortal man to accomplish and the diction that is superb, fully deserved the superenthusiastic plaudits accorded it at the premiere by an unusually smart assemblage. N. Gogol is the author of the "Revisor" ("The Inspector General"), staged by Vladimir Viskovsky, of the Moscow Theatre "Korsch." It is the Russian's premiere American production, and judging from the product there is a field awaiting him in Yiddish theatredom.

The story is slight, but the interpretation is well high unsurpassable. The action is laid in a corrupt Russian provincial town where the public officials expecting the arrival of the governor he is traveling on an inspection tour. So, when Maurice Schwartz as a poor young man hits the town, he is immediately taken up by the townsfolk and officials. He is vined and dined and bribed promiscuously, welcomed with all the splendor and pomp becoming one of his supposed importance and

FOREIGN REVIEWS

SECRETS

London, Sept. 20.

"Secrets" is one of those plays that, if offered the average theatrical manager for production, would be rejected. It is so simple in construction it would require a considerable amount of imagination to picture its stage presentation in a manner that would sustain the interest of playgoers. In form it is built on the lines of "Romance," and as that bit of theatrical sentiment was sensationally successful on both sides of the water, there is no reason to believe "Secrets" will enjoy a less felicitous fate.

The piece opens with a prolog that is supposed to take place in 1922. It is the dressing room of Sir John Carlton in his hotel in London. Sir John is 77 years old, and believed to be dying. His four children have been unable to persuade their mother rest, she personally nursing Sir John day and night, and the old man querulously objecting to any ministrations on the part of the nurses. Lady Carlton is finally persuaded to take a nap in an armchair, but before doing so there arises a discussion on marriage. The doctor says in his profession he necessarily comes into contact with all kinds of marriages—good ones, ugly ones, all sorts. Every separate marriage has its own secrets. Lady Carlton goes to sleep, and it is obvious that the epilog, which is also dated 1922, will reveal her awaking from her slumber.

Act I, dated 1865, shows Lady Carlton as a girl of 18 at the home of her parents, secretly in love with a young clerk in her father's office. Her parents discover the affair; her father discharges the young man, and the girl is to be shipped off to an aunt and uncle in Scotland, or some other remote place. She elopes with her lover, and they go to America.

Act II finds them domiciled in a shack in Wyoming, the exact antithesis of her genteel rearing, but designed to show the courage of the woman in clinging to her man. The house is attacked by horse thieves, and in order to save her husband she kills one of the intruders.

The third act is dated 1888, with her husband, now a wealthy man, knighted and on the way to a peerage. She is still the demure, obedient little wife, and when her parents come to tell her of reports of an impending divorce scandal, in which her husband is to be named as co-respondent, she surprises them by telling them she knew all about it. The "woman in the case" calls on her, is surprised to find she knows everything, and in the midst of all kind of confusion comes in and she demands that he give her the details of all his peccadilloes. It winds up in his telling her that despite his unfaithfulness she is the only woman he loves or has ever loved, or will ever love, and she suggests that they begin all over again. He calls to her in his familiar way: "Mary, come here, I want you," whereupon she is obedient, as usual.

From the standpoint of drama, it is not a play, but it is a superior attainment, and as played by Fay Compton as Lady Carlton, and Leon Quartermain as the husband, with a magnificent supporting cast, it is an excellent entertainment. Judging by the first night's audience, it scored one of the biggest successes recorded in London in a long time.

The piece was written by Rudolf Besier and May Edginton, and was produced by J. E. Vedrenne at the Comedy Sept. 7. The American rights were disposed of before its presentation here, and if cast with equal care on the other side should prove a very good piece of property in the states.

rank, and installed in a fine suite in the gubernatorial home. The incongruity is further contrasted by the antithesis a short while preceding when the village inn keeper refused him a meal.

The denouement occurs at the betrothal party of the governor's daughter to the pseudo-official. The corrupt postmaster has opened a letter disclosing our hero's true identity, but his hunch-backed servant warns him just in time. The arrival of the real inspector on the scene makes an eloquent tableau conclusion.

The casting is of such average high par that individual mention is superfluous, although Muriel Welzenreud as the servant stood out excellently in his character role.

Abel Louis Werba, who is returning to the producing field, will open with "Barnum Was Right," the piece being scheduled for premiere Nov. 6 at Springfield, Mass. It was written by Philip Bartholomae. In the cast are Arthur Aylesworth, Boots Wooster, Lillian Tashman, Edna May Oliver, Charles Laite, Ruth Hammond, Joseph Striker, T. J. Corrigan, Nancy Lee, Robert Thorne and William Foran.

THE SMITH FAMILY

London, Sept. 1.

Edward Laurillard presented at the Empire Sept. 6 a hedge-podge production called "The Smith Family." The book is by Clifford Grey, Stanley Logan and Philip Page, with additional scenes by Wal Pink. The lyrics are by Mr. Grey, and the music by Nat D. Dyer, with additional numbers by Rudolph Nelson. The book is produced by Stanley Logan, with numbers staged by Gus Sohke.

The authors started out with a very good idea. It always was good, and has been utilized many times to advantage. Ed Wynn made capital of it originally as a vaudeville act in America. In this version it is the story of a music hall artist who advertises he is the funniest man in the world. The King of Hydras has a son who has never laughed since he was born, and is in a very serious mental and physical condition. The royal family enlist the services of the alleged comedian, agreeing to his demand for millions to excite the Crown Prince's risibilities.

This excellent premise for a musical extravaganza was utilized to great advantage in "The Smith Family," but only in the first act. There, as part of anti-climax, the Crown Prince emits peals of laughter before the first act is over, leaving little or nothing for the audience to wait for excepting musical numbers and specialties. As a consequence, the piece is distinctly uneven and sags away in the last half, relieved only by the work of the members of the cast with their individual specialties. In other words, the plot is all over before the curtain falls on the first act.

Sohke's staging of the numbers stands out effectively; Ayer's music is crudely reminiscent of classic and recent popular successes. Harry Tate is the principal comedian, and Connie Ediss is his feminine prototype. They extract considerable humor out of their anemic roles, with a "Mr. Kennedy" scoring strongly with a George Robey make-up in a "grouch" character that is mostly pantomimic. A newcomer to London is Billy Carril, as the Crown Prince. He is said to have been discovered in one of the obscure provincial towns, and will probably establish himself as an important West End comedian. Elia Retford sustained an exuberant soubrette role most effectively, Mabel Green sang sweetly, and Phyllis Bedells contributed a brilliant premiere danseuse specialty in the second act.

"The Smith Family" is expensively produced, but its success is doubtful.

LE LASSO

Paris, Sept. 25.

Lugne Poe has successfully inaugurated his independent Maison de l'Oeuvre by producing the three-act piece "Le Lasso," a subject of Luxembourg. In "The Lasso" the author tries to teach us we cannot escape from the call of the blood, thus posing a social problem which may raise discussion in local literary circles. The second act is by much the best, the third being weak.

Roger imagines him a sort of superman, strong enough to live as he pleases. The death of his father, who he soon learns has committed suicide because he had robbed his employer, Johnson, to pay the debts of his son Henri, makes Roger still more resolved to follow his own doctrine and keep out of the family lasso. He accepts, after hesitation, a position with his late father's employer, the deciding element being Marthe, a childhood companion he loved, who is working as stenographer with the firm. Johnson is casting more than fatherly attention on his girl secretary and offers his protection, which she declines. Marthe's brother Houbion is a croup of Roger's brother Henri, both young crooks always out of an honest job but ever ready for a shady one. Houbion is in a tight corner and needs a large sum of money to leave the country. He constrains his sister Marthe to procure the funds, and she asks Roger for the loan.

The energetic young lover, albeit strictly honest hitherto, decides to rob his firm, and while in the act is confronted by his brother Henri, there with the disreputable Houbion on a similar errand. There is a violent scene, wherein Roger compares their present action to "the call of the blood" (their father also having robbed in a moment of weakness), and he then shoots himself. He believes that Marthe will appeal for the money and give herself to their employer Johnson in order to save her brother.

Roger recovers, but Henri in the meanwhile has let himself be accused of having attempted the robbery and shot his brother when disturbed. He dies in prison. When Roger learns of this sacrifice he

ON THE STAIRS

Swami Abukewanda.....Arnold Daly
Elsie Carroll.....Andrews
Barak.....Edithman Pato
Merritt Lane.....James C. Crane
Mrs. Jones.....Mrs. Chas. Craig
Mr. Jones.....Fuller Merrill
Weatherly.....Bennett Southard
Cuthbert.....Lawrence Roberts
Jonklison.....Thomas A. Braddon

A strange audience turned out for this opening, Sept. 25. Arnold Daly is counted on to draw the swells, and there was a sprinkling of dress clothes. There was also an element of serious-looking and bespectacled persons who perhaps took it for granted that Daly would do something "worth while," maybe even something that was a protest against that assailed institution, the "commercial theatre." It was not one of those openings where one recognizes many faces—and one

"Yankee Princess," Knickerbocker (2d week). Won general commendation with first line critics attracted after premiere. That gave operetta two notices. Business promising, though first week's pace fair; between \$14,000

GIMME A THRILL

This is the only Shubert unit vaudeville show where the revue section is presented first, with the after intermission portion devoted to vaudeville. Joseph M. Gaites, the legitimate producer, who offers the "stars of two continents" in "Gimme a Thrill," has reason for reversing the usual order of the Shubert circuit programs and as shown at the Central this week it looked the best from his standpoint. But "Gimme a Thrill" is not very dignified as a title for anything, especially the "Gimme."

Up to intermission Gaites has a good entertainment and the finale is out of the ordinary. The weakness of the unit is the vaudeville itself, and that should be an easy problem to solve. In the number of people concerned in the whole, the production outlay and operating expense ought to measure with anything on the circuit. It is said the weekly operating cost is \$5,600, which means a gross of between \$10,000 and \$11,000 necessary.

Showmanship is evident in a number of ways. The advertising matter around for "Gimme a Thrill" has individuality as against the plain block lettered cards used for the other shows arriving at the Central. Gaites knew his vaudeville section needed bolstering and is still seeking something novel, an importation, if possible. He secured one of the best of the foreign turns brought here in some time by booking "Max and Moritz" (New Acts), a monk turn under contract to the Shuberts. The act was first spotted for the new "Hitchy-Koo" show. Then a switch was made to vaudeville, the turn to be used for strengthening purposes. The monks joined the show last week at Hartford and are expected to remain for four weeks anyway, though Gaites would like to continue it right along. It certainly gave the vaudeville end of the show a great start, setting pace that was not held by the rest of the specialties.

"Gimme a Thrill" is a specially written revue by Will B. and Tom Johnstone, staged by Lawrence Marston, with numbers by Vaughn Godfrey. It is likely a condensed version of Gaites' production several seasons ago of "Love for Sale" for Kitty Gordon, the thrill idea being one of the points retained, with perhaps a few of the settings. On appearance the Gaites revue has called for not a deal less expenditure than a two-act musical show would total. The costumes are excellent and several numbers where dressing novelties were introduced won applause. One of them for a "rainy day" song had eight of the 16 girls in glittering silver cloth and parasols to match. For "My Lady's Dress" individual costumes were used and a lace hoop skirt creation was a picture.

There is a plot idea carried out in the revue with added numbers and bits inserted. "Beauty," whose hand is bid for by a rich man, beggar, doctor, lawyer, merchant, sheik and thief, decides the winner is the one who will give her a real thrill, or the kind that appeals to her most. The Gardiner Trio work through the revue all the way, with the numbers and business mostly handled by Arline and Edgar. Helen Gardiner is a number leader, joining the others only at the finale of the revue. They are the only turn not appearing in the vaudeville section. The "Thrill of a Rich Man" has a Wall street setting. Dancing is the scoring feature. A number by Frances Nadine and Jack DeFay got returns. Later the same couple in a sort of Chinatown Apache did a spectacular bit of work. The latter was in the "thrill of the thief" setting. The scrim backing later lighted and was lifted to disclose a San Toy love boat bit, with a singing conclusion. The Tip Top Four warbling in an ensemble with the chorus. In the Wall street bit Charles Chase, a diminutive acrobatic dancer, got into action. Part of his specialty called for him swallowing a lighted cigar end, which was not so neat. Later on he offered speed dancing, this time doing away with a lighted cigar. Harry Lang sang "Rodolpho Valentino" in good bass in a sheik bit.

The Gaites show has two bits, one considerably expanded from "Pin Wheel Revue," a summer try that emanated from Greenwich Village and brought in the show by Senia Gluck and Felicia Sorel. One was "Lilies of the Field," which was conceived by Walt Kuhn and staged in "Pin Wheel" by Gluck. The same idea has been taken for a specialty introduced into the Strand show (pictures) this week. The number in the Gaites show is billed "To a Modest Violet." There are six hoboes dressed in white tatters, who awake from behind a sylvan country hedge and dance "Lilies of the Field" to classic tunes. The number was well liked and lighter. It was the only funny thing in "Pin Wheel" and certainly was in stand here. Comedy is what the show needs, particularly in the vaudeville section. Miss Sorel and Gluck put on "The Nymph and the Pawn," one of the artistic bits in "Pin Wheel." Used to wind up the vaudeville section is made an exceptional flash. The chorus was used most effectively, some girls with very little on. It's a pretty dance number, the girls countering the curious facial make-up of the nymph, and it is

far better than the original conception in "Pin Wheel."

Following "Max and Moritz," Gene Barnes and Co. in "A Pleading Engagement" were too slow in the spot. It may have not passed as a No. 2 here. The Tip Top Four warbled successfully enough, but there was no punch. Herbert and Baggett did a lot better at the finish of their routine than at any time before. It was acrobatic and the heavy member of the team amused. Here, too, the position which was really next to closing was too late. Originally the vaudeville section was supposed to open the show, and by reversing the order stronger material is needed. Monday's matinee was very light.

The night business was very good with both floors close to capacity.

PALACE

Plenty of "names" on the Palace this week and doubtless to explain why the show is the complete sell-out Monday night. Sophie Tucker (second week), Vincent Lopez and band (steenth successive), Jane and Katherine Lee and Van and Schenck are all Palace familiars. If anything one might find fault with the continuous holding over of certain favorites. While each act's change of program always varies the monotony for the regular Palace fan from week to week, this boomerangs to a certain extent. No better proof is needed than an incident about a month or so Monday night. As the men came out for a breath of air they were met by several urchins. Some of the men proffered their door checks to the boys and also supplied them with their seat stubs. When patrons desert the house after half the show has run, with Lopez, the Lee Kids, Van and Schenck and the closing act yet to come, there must be some reason for it. The "pennant winning" battery of sound and light, about a month or so back did a four weeks' grind here and doubled with other metropolitan Keith houses with frequent repeats.

But it was spiffy vaudeville nonetheless and played like the proverbial million dollars. Incidentally, with Miss Tucker, Lopez and Van and Schenck on the bill it looked like a convention of phonograph disk makers.

The show ran as programmed other than switching the opener and closer. Siegel and Irving introduced with neat hand to hand stuff in "One." Williams and Taylor, two colored sippers, found a practically completely settled audience before whom to strut their stuff. The house applauded "the dancing fools" loyally. The boys have some neat steps intelligently mixed up with some flashy highlights for appropriate contrast, whanging over a solid hit in the two spot.

Jane Connelly and Associate Players is the billing of the company formerly known as Erwin and Jane Connelly. The team has been identified with "Tale of a Shirt" skit for some seasons, but are now doing a travesty-farce, "Extravagant Wives," first presented under the title, "I Hope to Die." The latter is really the keynote of the action, although "Extravagant Wives" does look better on paper and sounds more movie-esque. Erwin and Jane Connelly are program-credited for authorship. It is in two scenes, both the Fairmount home. Mrs. Fairmount admits marrying her ineffectual one-eighty and threatens to commit suicide if she is restricted to a mere \$1,000 a week housekeeping budget. Fairmount issues a verbal ultimatum, unless she complies to the thousand minimum he will live at the hotel, away from her. Exit and drop of curtain for lapse of time. Next morning Mrs. Fairmount, although she has written a farewell note, is still alive. She gets a "phoney" word from her husband that he has committed suicide. In remorse, she aunts and when he enters he mistakes the reclining pose for the worst. He promises never to be stingy and never to worry her about finances if only she will come to life. She does. There are a lot of laughs in the skit, but it could be speeded up four or five minutes.

Johnny Burke's "drafted" monolog was a continuous succession of wows. They were badly needed in this position and fitted in snugly. Sophie Tucker, with her two picture ticklers, Jack Carroll and Ted Shapiro, closed the first section. Miss Tucker has some new songs and a new opening which is a change for the better. A neat sounding ditty about who and what "keeps me broke" is a cleverly constructed lyric which includes her worries about the Sophie Tucker garage on Long Island, her bootlegger, her lord that she almost married, etc. A "come on home" blues got considerable for Miss Tucker, whose sartorial front is smart and attractive. The act goes into the show before the stage door entrance drop. Her pianists both have dates, even the colored maid admits she is going slumming at the Ritz while poor Sophie bewails "not even a song plunger in sight." Her throat was bothering her Monday night and Miss Tucker begged off.

The Lopez Pennsylvania Orchestra is in its indefinite lap on the Palace marathon. Lopez produces some of the selections with some astonishing lighting effects. Some

of Lopez's musician rivals accuse the music expert of not being a showman because his manner of showcasing his music is too modest, but if those lighting effects are not good showmanship, what is? His conception of "Pinafore" almost made the Gilbert and Sullivan comic opera talk. The boys were in sailor hats with Lopez in an admiral top piece. The contest idea closed, including the sure-fire Gallagher and Shean conception with bass and soprano saxos, an idea that has been lifted by others since.

Jane and Katherine Lee with William Phinney scored as usual with the "New Director" comedy skit. But that closing speechlet sounds funny. One addresses the audience, "Ladies and gentlemen and moving picture friends," which brings to mind the trite bon mot, "Ladies and gentlemen and you, too."

Van and Schenck next-to-closed with a new flock of published numbers. The boys are affecting frock coats, top hats and four-in-hand ties, the standard afternoon get-up that ritizes the act all right for matinee audiences, but why not the bat tie and swallow tail coat for the evening? The new routine is one of the best the boys have got together for a long time. The opener, a "Carolina" ditty, is a potential hit, probably introduced by the team, and Joe Schenck is also doing a new sentimental ballad solo. The character songs are new and old, including the familiar "I'm in Love" number. The late hour prevented much encoring.

Allotted a bare five minutes in order to let out at eleven sharp, Johannes Josefsson's Icelandic company worked to good purpose with speed and snap in presenting their glima athletic matches and Josefsson's displays of self-defense. It beats jiu-jitsu for effectiveness and is far more inspiring. A corking closer, as was attested by its hold on the audience.

Abel.

AMERICAN ROOF

Business at the American Roof is still a trifle off, the Monday night gathering running somewhat short of the usual attendance, but the favorable out-door weather might be truthfully utilized as an alibi. The show carried nothing beyond the ordinary small-time collection, just one of those evening-killers with an Alice Brady feature picture (Miss Millers) and the vaudeville quota, some acts new to the house and others seemingly on friendly terms with the Roofers.

A Johnny Hines comedy opened the evening's festivities, with Murray and Irwin delegated to start the vaudeville. These boys, dressed in Etons, dance a little, sing an introductory song and whistle, one of the pair giving imitations of birds. The double whistling brought results. They did well, sufficiently well for a No. 2 spot on the small time routes.

Harvey and Stone, man and woman, the latter a comedienne, the former accompanying her numbers on the piano up to the finish, when they offer a rather unique dancing travesty. The girl is pretty, this virtue being discernible even through her ludicrous costume. She has an attractive personality as well and this did much to register success for her numbers. It's a good turn in "one" and deserved a better fate than the second position on this particular bill.

The La Toy Brothers, always good ground workers, with the natural comedy by one of the team, scored nicely in the next hole, the tumbling, twists and table work earning them periodical applause with a solid hand at their exit.

Following Browning and Dabbs (New Acts) came William O'Clare and Co. with his familiar Irish comedy singing skit. O'Clare has a trio in support, one of the girls a rather good dancer, the other a harpist. The yodel number by O'Clare and the young woman earned the best returns of their stay. The melodeon, a portable instrument, is a novelty, and the talk gets the expected laughs. A good attraction for the Loew houses, away from the conventional singing affair and nicely staged. It did exceptionally well.

Fid Gordon opened the second portion and just managed to get through. Gordon is a violinologist and a good dancer, but lacks finesse in delivery and fails to properly record his points. He rounded up an occasional titter, but at best he can hardly qualify below the second spot on such a bill. He soloed "Mighty Lak a Rose," the fiddler's favorite friend, and added some jazz violining, handling the instrument in a careless way as though it was just a day's work. Just fair.

Billy Nolte and Co. (New Acts) was followed by the vaudeville top-liner, Tower and Darril, man and woman comedy act in "one" with a topical number and some slap-stick material that brought loud laughs. The girl wallops the comic with a resounding smack after each pun and his accompanying gestures and "business" manage to prolong the natural laugh. Good act.

The Zara-Carmen Troupe closed the show with their well-known variety production, the hoop rolling holding the houses in for the picture.

Wynn.

COLONIAL

Good entertainment this week. Most of the time it steps at a pace fast enough for the most exciting and at all times it is pleasing and up to grade.

Mitty and Tillio, in their amazing light dancing acrobatics, as French as the Rue de la Paix, didn't stir much the first minute. The Colonial gang isn't strong on pantomime or interpretative dancing, and that was what it threatened to be. But when little Mitty began to warm up and they saw the skillful, effortless maneuvers they got into the spirit, and the rough Apache stuff thrilled them. Closing first half, this wordless foreign turn was a sensation, which bespeaks much for them in the Colonial and much for the sportsmanship of the mid-up-towners.

Vincent Lopez and his champion little aggregation of musical harmonizers and specialists closed the bill and not only held in the full assemblage but held up the Fables. Just as great as ever and even more effective in the chummy Colonial than in the big, magnificent Palace. Jimmy Lucas was a panic, too, in the first half, dishing the hoke to the local taste. Francene, his assistant, seems to grow more clever and self-possessed as she moves along through the seasons. Lucas, of course, is, and has been since his old Chicago days, a comedy sharp shooter who scatters low enough for the gallery and high enough for the main floor—mathematically paradoxical, maybe, but theatrically k.o.

Grace Hayes, with the most astutely selected line of songs this reporter has heard in the single catalog of a single performer, took it easy. Her first number was an introduction; her second a comedy lyric, she underplayed. Then she got into "imitations" with no attempt to impersonate a comedy sharp shooter who scatters chosen numbers. When she got into her gentle struts and her own type of ladylike blues, however, she was a wow. Miss Hayes has a manner. She works repression and poise to their last atom. In some numbers it seems she is loafing. But in those most adaptable to her individual technique she is terrific. She certainly does darkly conceals with astonishing results. She was a hit.

Hartley and Patterson (New Acts) skinned by Greene and Parker, not so new, sold 15 minutes of gags, mostly old and "inside stuff" that went past most of the audience, then finished with a song. The work was good and snappy, but the material could stand touching up—it isn't fresh except where it is too fresh. References to cuts, agents, other Keith houses, salaries and the like strike even an observer who understands them as out of place. To the rest they are just so much lost breath. Kiyose Nakae (New Acts) opened, very interesting jitsu exhibits. Lydell and Macy, next-to-their old army-navy act, it creaked a bit, as though it were the first week of the season. But it is sure fire, of course, on Lydell's classic A. K. characterization.

Lat.

5TH AVE.

Leaning much toward small time, nothing stood out on the 5th Ave. program the first half excepting Will Mahoney's hit, next to closing. Mahoney held the stage for what seemed to be an awfully long while with his assortment of everything, almost, a single could do at the 5th Ave. They liked it and liked him. He threatened to remain an hour in a speech, but it had seemed an hour long before that, although it was not. And the house never appeared to mind. They were smiling while walking out, which made it doubly hard for Earle Dancer and Band (New Acts), closing the show in an extra hard position on this bill, after having been moved down to closing after the matinee, where it held the centre of the program.

Another turn from the matinee's center. Collins and Hart were moved to No. 2 at night, and that may have served to disarrange the bill.

Another lengthy turn, it seemed, was that of Edith Clasper's with three boys, one singer and two dancers. The arrangement made for too much similarity of layout, with the two dancing boys repeatedly returning for double dances, while the male singer had a couple of solos meantime, with Miss Clasper appearing with each alternately, and with them all in the something of a novelty opening and setting. The turn needs reshaping.

No. 3 had Tim and Kitty O'Meara, the dancing couple, who appeared without a band or a grand piano in ballroom and popular dancing. That made the act as plain as their names, and their names are curious. They were in a pressed dance, but that boasts so much that isn't. It's good showmanship by Mr. O'Meara to display his nerve on the dance thing alone without the customary current embellishments. They made the house take to their variety of dances, that started with ballroom and included a Bowery. It's straight out and out dancing the O'Mearas do, and that may explain why it is liked.

Howard and Lewis, two men, straight and Yiddish comedian, were No. 4 (New Acts) and made a good

SHOWS IN PHILADELPHIA

(Continued from page 15)

five shows open Monday, these being "The Czarina," at the Broad, "Rain" at the Garrick, "Demi-Virgin" at the Adelphi and "Rose of Stamboul" at the Lyric. Tuesday night's sole opening is "Hitchy Koo, 1922," held over, in all probability to escape Monday's congestion and get some of the critics.

"Rain" and "Hitchy Koo" bring the new season's list of try-outs up to five, an unusually large number for Philly. Of those showing so far, "Pomero's Past" and "Paradise Alley" were complete flops, and "Orange Blossoms" had every mark of success, playing a big second week here.

There is much interest in the evident attempt of the Shuberts to build the Lyric up into a musical comedy house. They met with small success last year with "The Chocolate Soldier" and "Marjolaine" was disappointing, but it is evident they are not discouraged by their swiftness of "The Rose of Stamboul" there when "Hitchy Koo" was booked hurriedly into the Shubert. The idea seems to be to put light operas and romantic operettas into the Lyric, thus leaving the Shubert free for revues and the like.

Next Monday there is a let-up after the wholesale openings this week, with Lauder at the Walnut and "The Beggar's Opera," which comes into the Metropolitan opera house at a \$2.50 top as the only opening. Lauder, in for a single week and "The Beggar's Opera" for two.

Oct. 23 Walter Hampden comes in for two weeks of repertoire at the Walnut, "Merton of the Movies" stops at the Garrick on its way to Broadway, and "The Hotel Mouse" is booked for the Shubert. Oct. 30 "Nice People" opens at the Broad, and Nov. 6 Frank Tinney in "Daffy Dill" at the Shubert.

All of these bookings bear out the evident intention of the local managers to play short runs, fear of the playing public's demand. The Shubert, which has heretofore run shows four weeks, is cutting down to two, the Garrick is also cutting down to two, the Lyric ditto, and only the Broad, usually limited to fortnight runs, has raised its limit and kept "Dulcy" four weeks and "The Czarina" three.

Estimates for last week: "The Czarina" (Broad, 1st week). Got most of critics at the Shubert, is looked upon to start Broad off in usually successful way after business of "Dulcy," which ended with \$6,000 or less, due to absence of theatre's clientele. "Czarina" in for three weeks, followed by "Nice People."

"Hitchy Koo of 1922" (Shubert, 1st week). Opened Tuesday, unusual here, and showed promising advance sale. In for only two weeks while income gets pruned and fixed. House dark last week due to closing of "Paradise Alley."

"Sally" (Forrest, 2d week). Ziegfeld musical comedy is year's smash and looks like a sell-out for month to come, with small chance of its being seriously affected. Agency took big bunch of tickets, which means box-office purchases are virtually impossible for weeks ahead. \$33,000, separated from limit at \$3.85 scale by matter of standing room.

"Rain" (Garrick, 1st week). New Somerset Maugham drama of extremely gloomy character, whose success here and elsewhere is problematical. "Pomero's Past," last week, lit the toboggan down to a mark below \$4,000.

"Up the Ladder" (Walnut, 3d week). Surprise hit of year with business mounting as run goes on. Capacity last Friday night was climax of fine climb, and week's gross beat that of opening six days by nearly \$1,000. \$3,750. Lauder next week.

"Rose of Stamboul" (Lyric, 1st week). Stay limited to two weeks, which, judging by business of shows here so far, is wise move. "Marjolaine" stuck around \$6,000 in its last week, despite occasional spurts in downstairs play.

"Demi-Virgin" (Adelphi, 1st week). Last of seven regular legit houses to open season, and hopes to repeat last year's success of "Ladies Night" with this new 'topwood show. No limit set.

\$11,000 FOR DEWOLF HOPPER

New Orleans, Oct. 10.

It looks as though the DeWolf Hopper Opera Company will do around \$11,000 at the Tulane this week. Its opening performance was widely acclaimed.

The company is the best light opera organization in the South in several years.

comedy turn for spot and house. Following was Princess Jue Quona Tai, who announced herself as a Chinese girl, singing several songs to special piano accompaniment, and then introducing her sister for a song and dance. The turn got through on the strength of the nationality announced, followed by Edwin George, who, though holding to his familiar routine, got his usual laughs. Geneva opened the show.

House not complete capacity, but excellent with the weather.

Simc.

HERBERT BARNET and SYNCOATED FIVE

Jazz Band and Songs
21 Mins.; Full
23rd St.
The novelty in this offering lies in the fact that Herbert Barnett is a Lilliputian who is putting over jazz melodies of the day in a Cohanesque manner. There is a mixed jazz band with the act, comprising three men and two women. They offer an introductory number, after which Barnett appears in dinner jacket, straw hat and handling a cane much after the fashion that George M. formerly did. He isn't much on voice, but he does manage to get his numbers over fairly well. A Sheik travesty bit in Arabian costume and finally a female impersonation are also offered by the miniature entertainer. During the changes the band fills in the waits. It is a very good little combination for music and the act is rather a novelty. Fred.

SHEARER and HAMILTON

Piano Act
15 Mins.; One (Special)
Jefferson
Jimmy Shearer and Marion Hamilton comprise this piano act. It is a novelty in its selling, for all the conventional description. Paul Gerard Smith was reported interested in the authorship, although not billed at this house. In "One" a "Joy and Happiness" drop is disclosed on practical swinging doors leading to the "sample room." Shearer pianologs the introduction about his being a salesman of these commodities. He is in natty gray suit and presents a winning personality.

Shearer is a songwriter and features several original compositions eschewing the "plugging" angle which is wise, although the songs fit in nicely. The "Pebbles" number is the first, which leads into the introduction of Miss Hamilton, a cute blonde miss, in sex for a "hock" dance. The applause shows it is well received, but Shearer naively refuses the plaudits, explaining, "That's just a sample, and we're not allowed to charge for samples, you know." Following another piano number, the girl does a jazz solo, featuring a number of flashy "splits." A ballad is then produced fittingly, leading into the cigar box violin specialty Shearer always featured. Miss Hamilton accompanies on the harp. Shearer explains to the customers that as a premium for the large order (applause) he will do another number, which is neatly topped off with a piano roll effect by both on the piano.

The act was spotted No. 2 at the Jeff, and is good for the groove in fast company, with ascending scaling in the intermediaries and small big time. Abcl.

BROWNING and DAVIS

Blackface
14 Mins.; One
American Roof
Two men in cork, one a comic, the other semi-comic, offering cross-fire patter, some old and some new, but all productive of consecutive laughs on the Roof. For a finish they offered a ballad with a verse on ex-President Wilson and another on the bonus. It registered with a bang, but it smacked of the kind applause meter and doesn't belong. And the tin whistle "bit," wherein the comedian plays the same air for several announced selections has been shelved long ago, likewise the encore for similar nature.

The comic should dress with more taste and discard the dirty apparel now in use. Both men are good salesmen, the comic a corking natural dialectician for his character. And the "feeder" is a good performer. They are too clever, in fact, to be identified with such a poorly constructed vehicle, for, with some new material and a finish, they should qualify for better time. As they stand, they will "wow" them on the small time, but they should aim higher. Wynn.

KELLY and BOWER TWINS

Singing and Dancing
14 Mins.; One
American Roof
Kelly appears to be a youth of 17 or thereabouts. Bower Twins about the same age or possibly somewhat younger. Three likeable kids of good appearance with girls having a cute way of warbling pop songs. Kelly is in knicker costume first and later in long trousers. Repertoire along conventional lines with dancing of trio easily overbalancing vocal end. Kelly does bit of yodeling that scores. Girls' voices light but tuneful.

Act shapes as acceptable No. 2 for pop houses, with possibilities as it goes along. Bell.

"MAX" and "MORITZ" (3)

Monk Specialty
12 Mins.; Full Stage
Central
This turn has been something of a sensation abroad so far as animal acts go and particularly in England. It is presented by a personable Englishman in white riding togs. He announced that the chimpanzees were captured in Africa in 1920. That means the apes (3) are of exceptional intelligence, their training period being probably less than a year. There are two men, also in white, who assist the trainer.

The opening has the men and the monks entraining in a prop sedan, one of the animals "helping" steer the car. When they pile out another is on roller skates, but they are taken away from him and the trio of monks assemble at the table for an eating bit. All use the knife and fork. "Max", or it may have been "Moritz", dropped a piece of banana on the stage and speared it with his knife, thence to his mouth. That was a laugh. During the bit the bigger monk trotted off, stamped around back of the drop and when he ambled forth "was threatened with a spanking. The way he motioned off with his hand was another laugh. One of the principal animal performers smoked a cigarette and puffed away as if he really enjoyed it. The same monk played cards with the trainer, for laughing purposes, too.

The two larger monks doing a dance bit tickled the house. A boxing bit was novel, though one of the scrappers refused to strike back. He seemed intent on hiding his "pan"—not unknown at Madison Square Garden. There were wire work and an orchestra bit, the latter having all three monks and an aid playing "music." Bike riding was used for the finish. That is the stuff monks never tire of. One played the fiddle with one paw and foot, pedaling and steering with the other set. The formation bike riding looked the best of the routine. It had an assistant riding with two of the monks.

"Max" and "Moritz" is the best animal act of its kind brought over in many years. These monks play around more like good natured children than any noticed before. Some of the other trained monks worked as if in fear of a beating, but this trio appear to have been trained by kindness. Ibec.

WEBER and RIDNOR

Song and Dance
15 Mins.; One and Three (Special)
Jefferson
The combination is not new, but the routine looks new since last seen. Striking blue drapes in "one," depicting a castles-in-the-air effect part to "three," disclosing Weber and Ridnor in eccentric get-up. The couple represent the present-day idea of old-fashioned comedy types. His hair is slicked down and he sports a grotesque fall evening dress get-up, which includes yellow army shoes and ludicrously misfit dress clothes. The woman is in a tight-fitting costume that would make anyone look horrid excepting for undeniable facial charm which sets it off effectively. A comedy dance number is executed in this get-up.

A tough song and dance double to a "Saturday night" number was followed by a hard shoe dance by the man. She soloed with a neat jazz solo and finished double with a neat whirling dance. Stepping is the act's forte and, although neat and smooth, it would be just another hoofing tune were it not for the comedy dressing and novel selling.

The team is good for a spot in fast company. Abcl.

KIYOSE NAKAE

Jiu Jitsu
12 Mins.; Full Stage
Colonial
For an opening turn, this is unusually well conceived and done. Three Japs, who, in dinner clothes, do not look conspicuously husky, go into three-cornered jiu jitsu that is thrilling, as well as illuminating on the subject. The work is violent and breathlessly fast. Only one short announcement breaks a treadmill routine of throws, falls, breaks and holds, and the strength, as well as the skill, are notable. This makes a strong starter, and in smaller houses might be a feature if atmosphere were provided. As it is the opening, in the dark, leading to a burglary scene, promises something that doesn't materialize.

An artistically lighted street in Chinatown or something similar might, with the excellent action, turn this into something better and more valuable than a curtain-raiser. Lat.

Lat.

BILLY "SINGLE" CLIFFORD

Songs and Talk
15 Mins.; One (Special Drop)
Palace, New Orleans
New Orleans, Oct. 10.
Billy "Single" Clifford returns to vaudeville after a lapse of several years. In the past he helped popularize the "ohappie" type. Now he is only reviving it for an encore bit.

His present offering runs to the "school-room" locale, but is quite varied from the accepted act of the type. Upon the special drop used there is a blackboard with matter explained humorously. Clifford assumes the role of teacher, advising the auditors they are to become his pupils. He employs a naive manner and method, coaxing and jolly in such pleasantly solicitous mien that almost any gathering will readily acquiesce in the thought of promoting merriment all 'round.

At the Palace the act became a little party in its way with everybody helping to make it a success. Clifford became intimate without suggesting obtrusiveness, a characteristic of the old-time vaudevilian, but possessed by few of the younger generation.

In equipment he is much as he was in the former days, with the same poise, surety, deference and polite dignity that helped establish him as a standard in times gone.

His present contribution is nicely framed, is studded with many laughs and requires playing for essential routinizing in the matter of appeal and elimination of the non-productive surplus. Samucl.

"THE CURIO SHOP" (6)

Dance Revue
15 Mins.; Full Stage
Special Set and Props
Fifth Ave.
"The Curio Shop" is a dancing revue of ordinary dimensions. Two specialty people register with a classical "adagio," then lead a "Dutch" number backed by three wooden shoe choristers. The "Dutch" number loses all atmosphere when the male does a Russian routine before a windmill drop. A toe dance soloed sans elevation by one of the girls meant nothing.

The dances are prologued into being by one of the cast in an old character. Sitting at the right of the stage in a box set representing the front of the "Curio Shop," he reminisces about different toys and dolls which he holds up to view. The drop divides, showing the originals of the dolls. The opening dance was a minuet by two girls in Colonial costume. This was followed by a Japanese doll in a symbolic dance.

The acts will do for a flash on the pop bills. For the big time houses it has too much to follow. A couple of vocalists might help. Con.

Con.

JANS and WHALEN

Comedy, Talk, Songs, Dancing
16 Mins.; One
Fifth Ave.
Two versatile young chaps opening as a straight singing duo with a pop song followed by crossfire. One affects "nut" delivery, getting laughs with a trick handshake made funny by repetition after each gag. Fly material well handled.

The comedian sings a popular comedy number, giving it a nervous delivery that proves effective. The comedian next plays "blues" on the uke, to which his partner jazz dances. The method of introducing this and the manner in which it is arranged is exactly the same as created by Clayton and Edwards. A similar catch line repeated by the dancer is also used by Clayton and Edwards, recently reunited.

A "flapper" number with song and crossfire hokum next. Travestied love-making, etc., let them away strongly. The boys are in for spots on the pop bills. They are versatile and should develop into two-day entertainers. Con.

PIETROFF'S ANIMAL SHOW

11 Mins.; Full Stage
Greensy Square
Apparently a foreign turn, with a pony, dogs, cats, a white rat and a squirrel worked by man in riding togs. Shabby in some of its apparatus and harmed by the constant feeding of the animals, but having some novelty. No showmanship in presenting the turn. The performance is loose and ragged, with waits between tricks and no effort for briskness, a prime necessity for an act that ordinarily will be called upon to close the show. The rat rides on a cat's back and the squirrel climbs a rope in a race with two cats.

Could be made into a valuable novelty, but neither is worked up. Rush.

HOWARD and LEWIS

Songs and Talk
One
Fifth Avenue
Two-man combination of straight and Yid comic, with slapstick and the very low comedy. Among the lot are a number of laugh-making remarks, while for the finish is a song, probably suggested by the Gallagher and Shean number (since it is mentioned) that gets the boys away very strong, but the song rewritten to some extent would be stronger.

The slapstick is face slapping, good for laughs, with the straight singing well enough to pass. It's one of the many similar turns that now seem to be in demand, so there is no telling where it may go in the present time. In other days it would have gone into burlesque or on the small time, but the comedian may be strong enough to send this along, at least over the intermediate circuits, if not better. He's not a bad Yiddish comedian, and if some of the dialog is his own, he has good ideas of comedy.

The couple dress in sack suits and straw hats, but didn't smash the hats. Probably forgot about it. Sims.

D. APOLLON (4).

Russian Revue.
25 Mins. Two and Full Stage (All Special Drops).
Jefferson.

The billing is D. Apollon in "Bi-Ba-Bo" and is thus announced on the cards. Apollon is the expert banjo player who attracted attention in the Ford Sisters' dance revue. Apollon has now branched out in an act of his own. He introduces his revue by explaining the title as meaning, in Russian, "a little bit of everything and maybe nothing." Four people are in the act. Two girls, specialty dancers, Apollon and a male singer who makes his appearance towards the tag end of the act.

A number of striking miniature drops executed in a futuristic design reminiscent of the wobbly art work in the "Callagari" film are part of the act. It's a corking sight back-up. The first number is a Colonial dance number in appropriate costume, both girls winding up with the stage darkening and disclosing radiana costumes. It didn't mean anything to the Jefferson customers, however, although the gowns glowed like phosphorescence in the dark and were not really striking and flashy enough. Apollon introduces his banjo specialty by explaining he is only two years over from Russia and in a couple more hopes to speak English as well as they will be able to converse in Russian. That sounds like a line Nikita Balieff is pulling in "Chauve Souris" at the Century Roof, New York.

The act is really a miniature "Chauve Souris" in development. One girl does a ballet dance number, another an archer's dance. Apollon then appears in Spanish costume twanging a guitar, both girls entering in mantillas to fit the picture. One expected to find a girl popping out of the drop on a balcony to suit the serenade, but that did not materialize although it would fit in nicely. The male singer next appeared before a futuristic drop of two galleons sailing the turbulent seas, one of the vessels being labeled B. F. Keith's Palace, New York. A jazz dance by the girl followed. The closer is a straight Russian ensemble before a sort of forest drop with citadels in the background.

The singer sports typical Russian alfalfa on the chin and face, the girls are in gaudy Russian smock dresses on the order of the "Chauve Souris" costume, and Apollon enters in native garb with an accordion. That is strong vodka propaganda all right and showed Apollon is game in taking a chance. It's an expensive production risk to try to sell that sort of thing to vaudeville fans, but as he explained it in the curtain speech (following the fast hock dance which took them off strong) he had spent millions of rubles staging that scene. Although a million rubles equal a dollar, he is glad nevertheless, he said, to think he has a chance to get his Russian rubles back. It was a naive way of explaining it and really entertaining which cannot be said for all certain speechlets. The "hock" dance that closed was corking floor stepping and showed about everything in that line of terpsichore.

The act runs too long and could and should stand the axe. It's strictly a class house offering although the fact it held the 14th streeters who demand their entertainment jazzed, is sufficient to commend its general appeal. Abcl.

"THE CHINA BLUE PLATE" (4)

Miniature Operetta
20 Mins.; Two and Four (Special)
Jefferson
A novel developed four-people musical skit produced by Milton Aborn. It is saccharine with a touch of pathos that is an undeniable combination. Opening in "two," Jimmy is peeved because his gal has been stepping out with a Rolls-Royce speed boy who meets her at the shop 5:30 nights. The scene is laid in a chop suey interior. Jimmy ordered "tea" from the waiter of an alcoholic percentage not approved by Volstead. The girl enters and explains that her John is harmless; in fact, has just given her his key to the big Riverside drive house he owns. The chink waiter butts in here with the remark, "house" sometimes have two keys," and after being refused an order for chop suey takes the Chinese blue plate in his hand for the story recital. He describes the story of the house across the Bridge of Lost Souls and it is depicted in flash back fashion.

The stage is darkened and the interest is sustained during the scene switching with a striking stereoscopic effect of moonlight playing on the waters. Two crimson baby spots at either side of the footlight trench are also illuminated and, facing the audience as they do, tend to blind the eye partially to any scene shifters' duties. The story of the Chinese blue plate is then enacted, telling of the ricefield worker who is attracted by the wealthy mandarin's treasures as compared to the poor poet-singer's love. She accepts the offer to cross the Bridge of Lost Souls and as the poet and a wayside sage listen without, insidiously raucous laughter emanates from the mandarin's home. The girl emerges, sings a song and flops into the river.

Her poet-lover does ditto and flash-back to the original chink eating parlor. This time Rosie does not sniff disdainfully at Jimmie's offer of a chow mein meal and the act is ended by the chorus repetition of the "China Moon" song that is the theme number of the production.

Three men and the girl (doing "Rosie") comprise the cast. Jimmie, the juvenile, doubles as the Chinese poet; the chink waiter as the sage and Rosie as the rice field worker. The mandarin "heavy" is not doubled and only introduced in the flash-back scene.

The act topped the show at the Jefferson the last half of the week and was well received in the body of the bill. It looks set for the trey groove in the bigger houses. Abcl.

HARTLEY and PATTERSON

"One Night" (Comedy)
17 Mins.; one and three, spl.
Colonial
Arthur Hartley is a young light comedian with appealing personality and a taking voice and style for ballads. Helen Patterson is a mystery—she isn't bad to look at, but her "acting" is so palpably bush-league it made a fair vehicle jumpy and counterfeit.

There is a drop in "one" with a cutout, a window. The girl enters as a burglar, masked, and is sneaking through the window when the bachelor, all dressed up and stewed up, sneaks on, sees her limb, whistles and makes a grab for it, misses it as she crawls in, he goes through the door, and we see the inside of what we just saw outside.

There is a pretense at a plot, though the cross-fire is just gagging, and some of it woeful at that. Two authors are credited, J. Arnold and Kenneth Keith, probably to divide the responsibility. There are some laughs, and there would be others if the young woman had the faintest idea of how to talk or take lines, and if she had any adaptability for spoken stage work at all. It comes to a get-together for no reason and they sing and do a little dance. It sounds like a former vaudeville skit with new principals.

Miss Patterson, apparently, has had some practise as a dancer. If so, she should go into her dance early and keep on dancing. This way, Hartley hits a good spot with her in a sweet love song, and it looks hunky dory when he starts another, only to have his feminine partner "harmonize" in, only to prove again that she should dance.

If Miss Patterson will do a little simple straight, mostly silent, the act will thrive better and travel faster. This way, the only suggestion available is to cut it. In its present shape it will get by on rubber heels for No. 3, the position it held here. Lat.

CUNNINGHAM and BENNETT CO.

Songs, Dances, Jazz Band
25 Mins.; One and Full Stage
Columbia (Oct. 8)

This combination has augmented their singing production with a jazz orchestra and a colored song and dance team recruited from the small time circuits, the principals offering double numbers during the general program.

The opening is of an introductory nature in "one" before the silt drop, the colored team representing valet and maid and phoning for the principals, who, in turn, discuss their new act, retiring to full stage for its presentation.

"Beau Brummel and Lady Fair" is the opening number, costumed appropriately. It earned a generous return of applause. The orchestra played a selection next, the house electrician gumming up his job badly and killing this effort. The lighting effect evidently called for baby spots on each musician. This would have aided. The male colored member next did a routine of steps with his partner completing the effort, the two doing a song and dance. It went over big.

The Cunningham and Bennett medley came next, Miss Bennett making three changes, the first, a school kid, being all out of proportion. Miss Bennett is a trifle large for this character. But in the succeeding two roles, a bride and merry widow, she was not only handsome but perfectly gowned and, with Cunningham's appearance, the pair easily passed the test. Another duet by the colored team and finally a medley of Cunningham's compositions, which earned individual applause.

The finale is in "one," wherein the couple discuss the audience, stage hands and associates over the prop phones. This is superfluous and does not belong. It takes up time and smacks of the kind applause strain, which this pair doesn't need.

It's a good production, and its future depends entirely on the personal value of the names to big time vaudeville compared with the amount required to keep the act going. They scored an impressive hit at the Columbia and will fit well on a big time program, but the cost of maintenance and the value of the act as a card will probably be the only matter calling for an adjustment to produce a route.

Wynn.

KIMBERLEY and PAGE

"Spring Is Calling" (Comedy)
21 Mins.; One and Full Stage
Greeley Square

Leon Kimberley and Helen Page have been abroad for some time, and return with another vehicle, different only in pattern from their old one. The pair have a fairly amusing line of talk, cleverly dressed up in story form and singing interludes by Mr. Kimberley are introduced. His agreeable baritone voice contributes a great deal to the turn.

At the opening a drop in "one" represents a house front with a practical entrance. Miss Page appears from the side and, entering the building, bumps into Kimberley coming out. They go into give and take talk. Miss Page is the girl urchin and Kimberley the artist. He engages her to pose, and they enter the doorway.

To full stage, where they are in his studio. He sings, while the girl changes from ragged street dress to pink chiffon to pose for a picture, "Spring Is Calling." They get a lot of conversational battle out of incidental talk, and the story disappears while they go into a bit of talk and song for the finish in "one." Miss Page is a natural comedienne and Kimberley is a good straight and a fine singer.

The present vehicle misses only in one particular. It is five minutes too long. Shortening of time and tightening up of material would do wonders. They won applause enough to justify a speech. Kimberley told of their experiences during the fighting in Dublin. It took up 12 minutes more and should have been more than cut in half.

Rush.

CLGA and NICKOLAS

Dancing
32 Mins.; Full Stage
American Roof

Man and woman in routine of classical dancing that includes usual adagio double for opening. Oriental dance by woman, toe dance by man and double Slavic folk dance for finish. Man is excellent toe dancer. Woman also does ballet stuff in manner that evidences plenty of training. Turn is nicely costumed.

Standard dancing act, nicely set for early spot in small time bills.

Bell.

GRACE LEIGH and Co. (4)

"Between the Acts" (Dramatic)
22 Mins.; Full Stage (Special)

Fred Hand and Carrie De Mar (Joseph Hart office) present Grace Leigh and a supporting company of three in "Between the Acts," a dramatic playlet with comedy relief by Milton Herbert Gropper. Action is laid in dressing room of theatre, with the actress (Grace Leigh) the central character, and takes place between acts in play actress is starring in.

From dialog at opening between Miss Leigh and maid, it is disclosed that the prima donna is 39 years old, and about to marry. When this has been planted, actress's fiancée enters, and there's a love scene. Fiance is obviously a young man, the dialog later placing his age at 21.

Mother of youth on next, with latter requested to leave room by actress. Mother pleads in dignified way with actress to give up idea of marriage—pointing out disparity in ages. It appears youth's mother and actress had both loved one Philip Marshall years ago. Conversation develops Philip was youthful fiancée's father.

Mother off and youthful fiancée on again, but actress decides to discourage him from proposed marriage by going through motions of quickly acquired smoke, with bit of cigarette smoking on side. Youth denounces actress in fashion that high lights him as full fledged sap, with ideas apparently founded on copy book platitudes.

Finch finds actress about to go on for next act in play, with contrast drawn between audience waiting for her to make 'em laugh in big comedy scene, and broken heart caused by her renunciation of youthful fiancée.

The playlet is stagey and machine made from start to finish—composed of familiar ingredients, blended in conventional sketch writing manner.

Miss Leigh plays the actress as a woman of 39, who wants to marry a kid of 21, would undoubtedly act—that is to say she draws the character as a superficial woman whether actress or not would undoubtedly shape up in the situation mentioned. She is acting apparently all the time. That is a proper conception of the role, but not the only one that might be arrived at. For instance Miss Leigh could, if desiring to make the part appear a bit more natural, play it in that way. It's a matter of opinion either way and the present characterization suffices. Miss Leigh's looks are an asset that helps the stage picture.

The part of the mother is played by a grey haired woman, who makes the small bit stand out importantly through consistently good acting of the restrained natural type. Her part could not be played any better by anyone.

The youthful fiancée is played satisfactorily. The maid is played with a negro character make up, and follows traditions.

The playlet needs direction—it's all too conventional as it stands. The trouble is, however, that the story itself, being of an ultra conventional and standardized nature as regards both plot and construction will be rather hard to make convincing regardless of direction.

The production end is adequate, the dressing room setting showing care in the matter of detail. The act can hold No. 3 in the best houses—there's been many a worse one that held the spot—but it lacks a lot.

Bell.

CALVIN and O'CONNOR.

Song and Dance.
14 Mins.; One.
Greeley Sq.

Act has a novel trick opening. Lights are down and an announcer comes to center begging the audience to remain quiet during "the prolog." Printed announcement on curtain by stereophonic gives name of producer and elaborate details of "The Voice in the Dark." Screen flash fades and big bass voice back-stage begins dramatic speech, powerful in tone but the words indistinguishable. As the unseen voice reaches climax, blackface comedian shoves head from behind tormenter and comedian cries, "Anybody got a match?"

Introduction starts familiar sort of blackface song, dance and talk routine. Talk has bright spots and a capital dance by one of the pair, the other furnishing accompaniment on guitar and freak instrument like flute, which makes a sound like Jew's harp. Interesting turn for general run of bills for the Greeley Square or better pop houses.

Rush.

LONDON

(Continued from page 2)

ford and Leon M. Lion respectively, will present a new play every month, beginning with the production of a "tragic comedy" by E. Lyall Swete, entitled "The Philatelist" at the Kingsway, Sept. 24. Later in the season the Repertory Players will produce an adaptation of Kieble Howard's novel, "The Smiths of Surbiton." This company started its autumn season by producing what purported to be a Welsh comedy, "Beggars My Neighbors."

H. F. Maltby's new play, "Mr. Budd of Kennington," will follow "The Green Cord" at the Royalty. Herbert Jay had originally intended to do this piece at the Court. This plan has now been shelved by his arrangement in conjunction with George Dance to produce the new Louis N. Parker version of "David Garrick" at the Chelsea house. "Tubby" Edlin is the "star" of the new piece, which has already had a successful provincial trial trip.

C. B. Cochran has acquired the film and stage rights of the novel, "Simon Called Peter," which caused something of a sensation.

"The Broken Wing" at the Duke of York's is not proving the unqualified success it promised to be. The "popular" parts of the house are being well patronized, but the stalls and circle are not doing so well.

At the Savoy "Lawful Larceny" is repeating the history of its New York production. Business is slowly creeping up.

Cabaret is booming here despite the fact that the authorities look upon it with a sort of half-hearted tolerance. Following the fashion set by the Metropole Hotel, half a dozen hotels and restaurants will be running this class of entertainment by Christmas.

Iris Hoy was secretly married to Cyril Raymond, an actor recently working with Harry Green in "Welcome Stranger," at Bristol Registry Office, Sept. 16. Miss Hoy was granted a decree against her husband, Max Leeds, last December.

"The Way of an Eagle" is in its last weeks at the Adelphi, but it is hoped to move the melodrama to a new theatre. It will be followed by "The Island King," an "all British" musical comedy by Peter Gawthorne, with music by Harold Garstin. The cast will include W. H. Barry and Sylvia Leslie.

Arnold Bell, a well-known provincial actor-manager and one of the original players of "Old Bill" in "The Better Ole," has acquired the monolog rights of the character and play from C. B. Cochran and will work as a vaudeville act.

Evadine Price, who appeared in the West End production of "The Bird of Paradise" and "The Dragon," is the latest artist to enter the ranks of music hall sketch management. She will open at the Bedford, Sept. 25, with a Cockney sketch entitled "Enter Lil." The producer is Joseph R. Cunningham of the Duke of York's.

After a brief illness Francis John Duguid, manager of the Criterion, died in the London Hospital, the result of a wound received in the throat during the war.

The old Alexandra Palace theatre, closed for a long time, is to be rebuilt. Charles J. Hyde, the builder of the new Drury Lane, has the work in hand. The present theatre is bigger than Drury Lane, being 27 feet longer and 12 feet wider.

Eva Carrington, one of the original Gibson Girls in the "Catch of the Season," has married George Tate, a son of the sugar king. This is her third matrimonial venture. Her first husband, whom she married in 1906, was Lord de Clifford, who was killed in a motor accident three years later. Her second was Arthur Stork, whom she married in 1913. He died while on active service two years later.

W. W. Kelly, who for several years past has presented grand opera at his Liverpool house, will this year depart from his old custom and produce pantomime, "Aladdin" is the story chosen.

A new company has been formed with Edward Morris as managing director for the production of big shows. This company will reintroduce Albert de Courville as a producer.

The days of "Zozo," originally produced at the Little, and which is now at the Strand, are numbered, the latter theatre being wanted for the Norman J. Norman production of "Angel Face." This is due in about three weeks' time. Oct. 2 will see the transference of "The Way of an Eagle" from the Adelphi to the Aldwych, where, however, it can only run a month, owing to the theatre being required for "Tons of

Money," which will leave the Shaftesbury open for the production of "The Cat and the Canary." "Doubt or Quits," now playing at the Aldwych, must very soon find another theatre or finish.

Robert Loraine is still intent upon reviving "Cyrano de Bergerac," which he did at the Ambassadors and later at the Savoy three years ago. Meanwhile he is still hunting for a suitable house at which to produce one or more new English plays.

Frank Curzon and Dennis Eadie, in conjunction with Herbert Jay, will produce H. F. Maltby's new farce, "Mr. Budd of Kennington" at the Royalty, Oct. 3. The cast includes Dorothy Rundell, Helen Corran, Arthur Vezin, and "Tubby" Edlin.

"Dr." Walford Bodie is back in London after some years' absence, and has been doing his electrical show at the Holborn. Bodie's career as a showman is packed with incident, much of it of a decidedly unpleasant nature. At one time he was a great "healer," and in that capacity came into constant conflict with medical students. He ran a "medical store" in the Blackfriars Bridge road, which had a good deal of attention paid to it on the night chosen by the mob to wreck his show at the Canterbury. Then came the famous case in the law courts, when many of his stories were disproved and he had to explain that the supposed qualification "M. D." did not exist, and that the letters were a humorous idea of his, meaning "Merry Devil." After this he retired to the provinces and continued plying up the "bawbees," and advertising his nightly returns under the slogan, "I lead—follow who can." The years have wrought very little change in either the showman or the show.

The cabaret is in full swing here, and many places are staging something of the kind. Blanche Tomlin makes her London reappearance

after her stay in America at the Trocadero, Oct. 3, and the "Metropolitan Follies" has started on a new season at the Hotel Metropole with a special actor's night. At the Grafton Galleries Ted Trevor and Jack Haskell are arranging a cabaret show, and many other places are getting busy.

Maternal pride on the part of Lady Beecham or excessive enthusiasm on the part of whoever else may have been responsible for backing the production of 17-year-old Adrian Beecham's operatic version of "The Merchant of Venice" at the Grand, Brighton, led to a bad bloomer being made. The seats were raised from their usual price to 10s. 6d., probably more than half as much again as Andrew Melville charges for his big dramatic attractions. The Grand's public would not stand for the increase, and the result was a frost. This theatre is Brighton's "popular" playhouse, and uses stage attractions in keeping with its melodramatic traditions.

Sometime ago Lumberti wrote an original opera. The suggested title was "The Profiters," but the cessation of hostilities and the death of the profiteer made the title old-fashioned, and it has received no new one up to now. However, on being played over to some experts at a private house the other night it was discovered to possess a great likeness to "La Prophete." The treatment is different but the motif is very much the same.

R. H. Gillespie, who is always wide-awake to anything that is likely to appeal to Mass audiences, is seriously thinking of staging a program of veteran "stars" and sending around his halls. The show, if he does it, should be an immense success, as many of the veterans' names are better remembered by thousands upon thousands than the swiftly-dying fame of the new present-day stars is known to hundreds. It is his intention to reproduce the old-time music hall chairman and all complete, but existing regulations will hardly permit of the perspiring waiter shouting "Give your orders, gents," in the middle of the ballad singers' most pathetic verse, or of the sight of the same worthy careerling down the main aisle with a crowded tray held above his head.

PARIS

By E. G. KENDREW

Paris, Sept. 30.

"La Danseuse Rouge," by C. Hirsch, which had a good run last season as a war story, is taken by Cora Laparcerie for the resumption of her winter direction of the Renaissance, Oct. 6. The summer season with old melodrama has been a financial success. Cora will create about Nov. 15 "Les Chercheurs d'Or," by Jacques Richepin (her husband) and Francis Carco, with George Colin as her leading partner. The next on her list is "La Vagabonde," four acts, by Mme. Colette and Léopold Marchand, which it is hoped will be more moral than Mme. Colette's "Cheri." Another poetical work by Jacques Richepin, "Lais," in five acts, is on the list.

The amusing comedy, "L'Enfant du Miracle," created at the Athénée many years ago, is to be revived at the Ambigu Comique in October, with a cast comprising Jean Coquelin, Saillard, Maurice Lamy, J. Clement, Jacquelin, Basseuil, Girardon, Mmes. Claire Clere, Corciade, Escanin, Nicolas. A one-act farce by Paul Gavault (the co-manager of the house) and George Berr (of the Comedie Francaise), entitled "Balances vos Dames," will serve as a curtain raiser, being played by Maxime Lery, Lesueur, Mmes. Dylma, Nivette, Noris.

The pantomimist, Thales, is the manager of the new Eden Theatre, opened at Asnieres (a suburb of Paris) end of September, with a revue, "Moscou pas trop."

The management of the Trianon Lyrique will produce during the season "Sylvie," a musical comedy adapted by Pierre Bertin from a poem by Gerard de Nerval, score by Fred Barlow.

Jacques Nam has taken over the cabaret theatre known as the Perchoir and reopened last week with a short revue by Jean Deyrmon, a sketch by Jean Bastia (former director) and a skit by Marc Hely.

Antoinette, who formerly had as partner Grock, who in fact brought out this musical clown, is now appearing at the Nouveau Cirque here after an absence of some years. The act was first known as Antoinette and Grock.

M. Gabriel Tenot, who already directs the Cluny theatre and the Theatre des Ternes, has assumed control of the Theatre Montmartre, at present a picture house, but which he will restore to melodrama.

Yvette Guilbert is now touring with her troupe of American girls.

After France they will visit Belgium, Switzerland and Holland.

Jeanne Desclaux, the French actress, is reported to have definitely renounced the stage and screen, and is devoting her time to chicken breeding.

The Theatre des Varietes, after resuming the summer run of "Ma Tante d'Honfleur" is reviving Paul Gavault's "La Petite Chocolatiere," with Andre Dubosse, Andre Fernanne, A. Lefaur, Pauley, Raimu, as male protagonists, and Jane Marnac in the lead.

The Athenes has again taken on Felix Gandera's comedy of last season, "Atout . . . Coeur," with Arnaudy, C. Mosnier, Pierre Stephen, L. Rozenberg, Armand Morina, Mmes. Augustine Leriche, Denise Grey and Madeleine Soria.

Barbara Maurel has returned to New York to fill concert engagements, after a tour through Switzerland, Germany and England. She is returning to France in April and anticipates an appearance at the Paris Opera Comique.

The Comedie des Champs Elysees will reopen Oct. 3 with "Les Bacchantes," three acts, by Jean P. Llausu, and an act by Paul Vialar, "Pohu Brave Homme" to be given by the Compagnons du Griffon troupe.

Fursy's cabaret on the grand boulevard has been closed for alterations as a small picture hall the popular chansonnier Fursy has headed the new troupe of the Moulin de la Chanson, at Montmartre which is not quite so dead as it looks. This cabaret has reopened with a revue by Jean Rieux "Va l'faire Moudre," a really witty entertainment. American jazz music is accused of the decline of the French song in an amusing scene, impersonated by Lucy Peset. Paul Marinier is a bit hot in his ditties. The Moulin de la Chanson has a good show with an excellent troupe.

We are likely to see F. Gémier producing American plays in Paris next year, in addition to Middleton's work already chosen for the Odeon. The selection of another play is now being considered by the Odeon management, and will be one of five to be submitted by the Drama League of America, which are "The Hairy Ape" and "Anna Christie" by Eugene O'Neill, "The Great Divide" by Wm. Vaughn Moody, "The New York Boy" by Langdon Mitchell, and "Kindling" by Chas. Kenyon. The committee asked to pick for the final selection in France comprised Arthur Hop-

(Continued on page 36)

Dooley & Sales
Pearson N'port & P
Foley Noon
Martin & Moore
Jean Granes
Rose Ellis & R

KANSAS CITY
Main Street
(Sunday opening)
Barclay & Chain
Cantor Road Show
Orpheum
(Sunday opening)
DeWitt Burns & T
Ernie & Ernie
Hurst & O'Donnell
Edith Taliaferro
Jack Clifford
Al Herman
Parlor Bed'm & B
Cook Mortimer & H

LINCOLN, NEB.
Orpheum
(Sunday opening)
Crane Wilbur
Princesses Wabietta
Job Murphy
Johnny Singer
Alexandria
De Marco's Band

LOS ANGELES
11th Street
A Friedlander
Ernest Hatt
Jesse Reed
J & J Gib'n
Grace Fisher
Orpheum
Rac Samuels
Gully & Houghton
Leon

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Beth Ber
Maris & Clifford
Hector
Nagyt
Fanchon & Marco
MEMPHIS
Orpheum
Alan Rogers
Frances Kennedy
Howard & Mehan
Dugan & Raymond
U S Jazz Band
Brown Bros
G & P Magley

MILWAUKEE
Palace
(Sunday opening)
Fred Harris
Wilton S
Hert Fitzgibbons
Cameras
Nobe
Gene Greene Band
Minstrel Monarchs

MINNEAPOLIS
Hennepin
(Sunday opening)
Andriest Trio
Sandy
Gus Edwards Co
Tone Smith
Tuscano Bros
Swor Bros
Gorradini's Anim's

NEW ORLEANS
Palace
(Sunday opening)
Eddie Leonard Co
Harry Langan
Alma Nelson Co
Hall & Russell
Reed & Tucker
Al Fatty & Bro
McRae & Clegg

OAKLAND, CAL.
Orpheum
Croole Park Plate
Babcock & Dolly
Vincent O'Donnell

ARCHIE and GERTIE
FALLS
This Week (Oct. 9), Keith's Alhambra, New York

Mme Herrmann
Gilton Girls
Dewey Bros
Benator Ford
OMAHA, NEB.
Orpheum
Keno Keyes & M
Edith Clifford
Laddell & Gibson
Marmel S
H LaVal & S
The Roberts Co
Hughes & Debrau
D J H
Royal Recogines
Meehan's Dogs
"Letter Writer"
Grace Doro

SHUBERT CIRCUIT
The Shubert unit shows are printed herewith of their travel. The circuit intact.

NEW YORK CITY
Central
"Town Talk"
Johnny Dooley
Rene Gray
Horton & Fontaine
Bert Walton
Gertrude Hayes
James B Carson
Hano N'Chine & W

JERSEY CITY
Central
(Lincoln, Union Hill, split)
"Gimme a Thrill"
Tip Top Four
Sorel & Gluck
Gene Barnes Co
Herbert & Baggett
Naume & De Pay
Gardner Trio
Max & Morris

BROOKLYN
Crescent
"As You Were"
King & Winger
Bert Baker Co
Three Fats
Pasquell Bros
Edie & St. Louis
De Teil & Covey

BALTIMORE
Academy
"Hello Miss Madie"
Julia Saranoff Co
Jerome & Cameron
Lynn & Ormsby
Four Entertainers
Master & Kraft
Callahan & Ellis
Billy McDermott

WASH'NGT'N, D.C.
Belasco
"Hello New York"
Bobby Higgins Co
Frank Dobson
Ion Hascall
Phil Baker
Helen Kley
Betty Fisher
Peterson Bros
16 English Daisies

ALTOONA, PA.
Misher
(18-19)
(Same bill plays)
Weller, Zaneville, 20-21
"Rita Girls"
Fred Hurdell Co
Harry Cooper
Melody Chalmers
Leighton & Pettit
Empire City Four
Bobby Josephine
Lillian McNeil
Bert Shadow

ST. PAUL
Orpheum
(Sunday opening)
"Jurgeland"
Herbert Brooks
Snatchuk & O'Neil
H Carroll Rev
F & T Sabini
Osborn 3
Janis & Harrison

SALT LAKE
Orpheum
(Sunday opening)
H B Waltheil

CLEVELAND
State
(Sunday opening)
"Main St. Folies"
Jed Doolittle Co
Frd Ardath Co
Three Dances
Morris & Campbell
Commodore Band

CHICAGO
Garkick
(Sunday opening)
"Funmakers"
Jimmy Joseph
Harry Hines
Frop & Stone
White & Beck

INDIANAPOLIS
Park
(Sunday opening)
"Necesses"
Alvinoids
Nonette
Florence Everett
Warren & O'Brien
Howard & Scarth
Rogers Peckness Tr
Reno

LOUISVILLE
Shubert
(Sunday opening)
"Echoes of W'way"
Eddie Nelson
Irving O'Hay
Wes & Fletcher
Murray Sisters
George Strenet
Five Janays

CINCINNATI
Shubert
(Sunday opening)
"The Rose Girl"
Hattie Althoff Co
Louis Simon Co
Nathal
Cortez & Peggy

ST. LOUIS
Empress
(Sunday opening)
"Hello Everybody"
Gerrude Hoffman
H & W Lander
McCoy & Walton
George Bannan & M
Monroe, Mario
Leon Bates

KANSAS CITY
Shubert
(Sunday opening)
"Carnival of Fun"
Alfred Latell
Clark & Verdi
DeWolf Gustis
Clemont Bellings Co
Roma Troupe
Bell Jamison
Jack Reid

LOEW CIRCUIT
NEW YORK CITY
State
Freat, Baggett & F
"Mammy"

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
606 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7976-4829

Klass & Brilliant
Helene Davis Co
Ryan & Lee
Camila's Dancers
2d half
Maurice & Gille
Calvin & O'Connor
Saxi Holtzwa'ch Co
Ryan & Lee
Hader LaVelle 3
(One to fill)
- American
Uis & Lee
Stanley & Wilkerson
Tilloy & Rogers
Sunbeam Pollies
Grant Gardner
Kiss & Gordon
Clark & O'Neill
Bassett & Bailey
(One to fill)
Hertinas
North & Keller
Sala Bros
Alison & Bailey
C & M Huber
Little Lord Robert
Frank Mulline
(One to fill)
- Victoria
Fran M'Lee
Henry & Adelaide
Eddie Clark Co
Permaine & Shelly

Ralph Whitehead
Fred Gray Co
(One to fill)
Lincoln Sq.
Murphy & Long
When We Grow Up
Hughes & Pam
Sheff & Lyle
2d half
Freat Baggett & F
Brennan & Wynne
Geo Alexander Co
Burt Wagner & B
Win O'Clare Girls
Greeley Sq.
Paula
Ubert Carlton
"Money Is Money"
(Two to fill)
Chris Wiley
Wardell & LaCoste
Lou Melton Co
Tower & Darrell
Primrose Minstrels
Dolaney St.
Calvin & O'Connor
Billy Nolta Co
Tower & Darrell
Jazz Jubilee
2d half
Ben Franklin Co
Hercy & Adelaide

OMAHA, NEB.
Branda
1st half
"Broadway Nices"
De Haven & Noll
Joe Towle
Margaret Merle
Mr & Mrs Mel-B'ne
Six Lightnings

MINNEAPOLIS
New Garrick
(Sunday opening)
"Laughs & Ladies"
Burns & Foran
Ellis & Lyle
Jack Gregory Co
Rush Ling Toy Co
Emily Earl
Bobby Bernard

ST. PAUL
New Palace
(Sunday opening)
"Midnight Riders"
Smith & Dale
Gibbs & Blyler
Jack Strouse
Cleveland Br'n Co
Jean Carroll
Weston & J. Cobbett
Lola Chalfonte
Open Week
"Say With Laughs"
Roger Imhoff Co
Pudd & Hanlon
F & T Sabini
Harry Lancaster
Hayataka Japs

CHICAGO
Englewood
"Whirl of N. Y."
M'Comick & Regay
Roy Cummings
Florence Schubert
Trocetta Bros
Kya
Detroit
Detroit O. H.
"Holly-Wood Frolics"
Four Marx Bros
Oiga Mishka
Jed Doolittle Co
Frd Ardath Co
Three Dances
Morris & Campbell
Commodore Band

TORONTO
Princess
(Sunday opening)
"Troubles of 1922"
Courtney Sisters
Walter Joseph
F & O Walters
Cade & Orth
Edw'd & Emanuel
BUFFALO
Criterion
"Midnight Revel"
Whipple & Huston
Ries & White
Claire Devine Co
Purcell & Ramsey
George Mayo
Open Week
"Stolen Sweets"
Alton & Allen
L & J Conroy
Steppe & O'Neill
Berker & Brazil
Kings Synopation
Detroit
Open Week
"Zig Zag"
Ames & Winthrop
King & Rose
Harry Selch
Happy Hadley Co
Alicia Lawlor
"Making a Movie"

NEW HAVEN
Shubert
(Bijou, Fall River, split)
1st half
"Facts & Figures"
Burt & Rosedale
Villani & Rose
White Trio
Six Steellas
Twintette & Bolla
2d half
Olga & Nichols
L & F Bogard
Grant Kermias
Weston & Ellice
Prevost & Gole
Fulton
Ben Franklin Co
Reed Duo
Austin & Delaney
McCormack & I
Wyatt's Lads & L
2d half
Paula
Stevens & Laurel
Grant Gardner
"Money Is Money"
Warwick
J & P Bogard
Wm Dick
C & E Frabel
Newport Strik & P
Revuettes of '23
2d half
Connors & R.cliffe
Pitzer & Daye
King & Gordon
Kee Tom Four
Lucy Gillette Co
Equillo Bros
Mollino & Wallace
Fred Gray Co
Hart Wagner & B
Primrose Minstrels
C & E Frabel
Ubert Carlton
Hughes & Pam
Kiss & Gordon
Camila Dancers
2d half
Murphy & Long
When We Grow Up
Hughes & Pam
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2d half
Freat Baggett & F
Brennan & Wynne
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Burt Wagner & B
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Greeley Sq.
Paula
Ubert Carlton
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(Two to fill)
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Lou Melton Co
Tower & Darrell
Primrose Minstrels
Dolaney St.
Calvin & O'Connor
Billy Nolta Co
Tower & Darrell
Jazz Jubilee
2d half
Ben Franklin Co
Hercy & Adelaide

BIRMINGHAM
Bijou
Alewa Duo
Wolff & Ward
Douglas Flint Co
"Bill Posters"
3 Arleys
2d half
Bellis Duo
Stevens & Brunelle
Homer Lads Co
Harry Bewley Co
"Sparks of B'way"
BOSTON
Orpheum
Gordon Gilrie & G

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KETCH AND WILMA
"Vocal Variety"
Featuring Fred Ketch, the only man singing in two voices at one time WITHOUT the aid of a concealed assistant.

LONDON, CAN.
Loew
Lindsay & Mason
Reeder & Armstrong
Zobedie Rev
2d half
Roma Duo
Mack & Dean
Quinn & Caverly
MEMPHIS
Loew
Jeanette & Norm's
Manuel Romaine 3
Eddie Heron Co
Fraser & Bunce
St Clair Twins Co
Alewa Duo
Wolff & Ward
Douglas Flint Co
"Bill Posters"
3 Arleys
MILWAUKEE
Loew
Ed Hill & Nelson
Cupid's Close Ups
Heim & Lockwoods
Joe Fanton Co
NEW ORLEANS
Crescent
Swift & Bailey
Sherman & Bonaw
LaCoste & Bonaw
Jack Symonds
Santiago 3
2d half
Jeanette & Norm's

ATLANTA
Grand
Hella Duo
Stevens & Brunelle
NEWARK, N. J.
Loew
Turner Bros
Monte & Lyons
"Betty Wake Up"
Fields & Fink
Clair Crouch Co
THEATRE
Loew
Ed Hill & Nelson
Cupid's Close Ups
Heim & Lockwoods
Joe Fanton Co
NEW ORLEANS
Crescent
Swift & Bailey
Sherman & Bonaw
LaCoste & Bonaw
Jack Symonds
Santiago 3
2d half
Jeanette & Norm's

MR. GEORGE CHOOS
PRESENTS
EDDIE VOGT
Duke of York's Theatre, London, Eng.

DAVENTPORT, IA.
Columbia
2d half
Duval & Symonds
Mrs Eva Fay
Jack Osterman
Bernieville Bros
(Two to fill)
DUBUQUE, IA.
Majestic
1st half
Mrs Eva Fay
Jack Osterman
Bernieville Bros
(Two to fill)
ELGIN, ILL.
Rialto
Margaret & Morrell
Lillian Gonne Co
Roy La Pearl
2d half
Deignon & Clifton
(Two to fill)
GATESBURG, ILL.
Orpheum
El Rey Sisters
Scottie Harmony K
(One to fill)
2d half
Scale
Hazy Bird Revue
(One to fill)
PEORIA, ILL.
Orpheum
Kinzo
Hazy Bird Revue
Zack & Randolph
F Westphal & Band

PROVIDENCE
Emery
You'd Be Surprised

DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.) N. Y.

AMERICAN DENTIST to the N. Y. A.
DR. JULIAN SIEGEL
493 B'way (Putnam Bldg.) N. Y.

NEW ORLEANS
Crescent
Swift & Bailey
Sherman & Bonaw
LaCoste & Bonaw
Jack Symonds
Santiago 3
2d half
Jeanette & Norm's

TORONTO
Loew
Cliff Bailey 3
N & G Verga
Carl & Ines 2d half
Senna & Stevens
M Blondell Rev
WASHINGTON
Loew
Reo & Helmar
R & H Walzer
Hazel Haslam Co
Fox & Britt
"At the Party"

GUS SUN
BUFFALO
Lafayette
Karmine Duo
Griff
Class & Jazz Rev
Taylor Macy & H
Kitty Doner Co
GENEVA, N. Y.
Temple
Madden
Fraser & Clare
Nora Jane Co
GLNS FLIS, N. Y.
Empire
Musico
Fitzgaid & Williams
Tommy Dayton
Stafford Louise Co
2d half
HORNELL, N. Y.
Majestic
The Nellies
Devereau Sisters
Sing Ling Poo Co
2d half
Madden
H Harrington Co
(One to fill)
NEWBURGH, N. Y.
Academy Music
May Marsen

WESTERN VAUDEVILLE
CHICAGO
American
Gus Erdman
Reeder & Carroll
Henry Catalano Co
(Three to fill)
2d half
"Summer Eve"
Farnell & Florence
(Four to fill)
HOBOKEN, N. J.
Loew
L & G Harvey
Fields & Harrington
Archer & Belford
2d half
Bowman & Gibson
Arabian Nightmar
Dobbs Clark & D
(Two to fill)

JOIART, ILL.
Orpheum
Shriner & Flitz
Sime Doree's Celeb
(One to fill)
2d half
Driscoll Long & H
Zack & Randolph
"Miniature Revue"
JOLIEN, MO.
Electric
Hill & Quinelle
Hurnum
2d half
Villani & Villani
Cleveland & Dowry
KANSAS CITY
Electric
McNally
Cleveland & Dowry
Four Musical Lunds
Lloyd & Stanley
Pickard's Seals
(Two to fill)
2d half
Flake & Fallon
Murray & Lane
Larry Comer
Seven Solls Bros
LEAVYTH, KAN.
Buxley & Lerner
Murray & Lane
Larry Comer
Seven Solls Bros
"Four of Us"
Bobby McLean
K T Kuma Co
Three Regals
(One to fill)
BIRMINGHAM, ILL.
Majestic
Co Hierndon
Casson & Klem
Skelly & Helt Rev
2d half
F Westphal & Band
(Two to fill)
C'DR RAPIDS, IA.
Majestic
Al & Mabel Joy
Duval & Symonds
Bernieville Bros
Four Readings
(One to fill)
2d half
Selbini & Grovlin
Lillian Gonne Co
Rob Ferns Co
Hill & Quinelle
Norris' Frolics
CHAMPAIGN, ILL.
Orpheum
2d half
Belle & Wood
Regan & Curless
Harvey Sany & O
Frank Wilcox Co
Jimmy Dyer Co
HUBERT Dyer Co

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F Westphal & Band

ST. LOUIS
Columbia
F T Alexander
Kingsland & Eber
Hobby Jackson Co
Eddie Hill
Lamont Trio
2d half
McNally
Weber & Elliott
Four Musical Lunds
Barber & Jackson
International 7
Grand
Grand & Wallace
Dorland & Delmar
Josephine W'ith Co
Lyle & Virginia
Maxfield & Goldson
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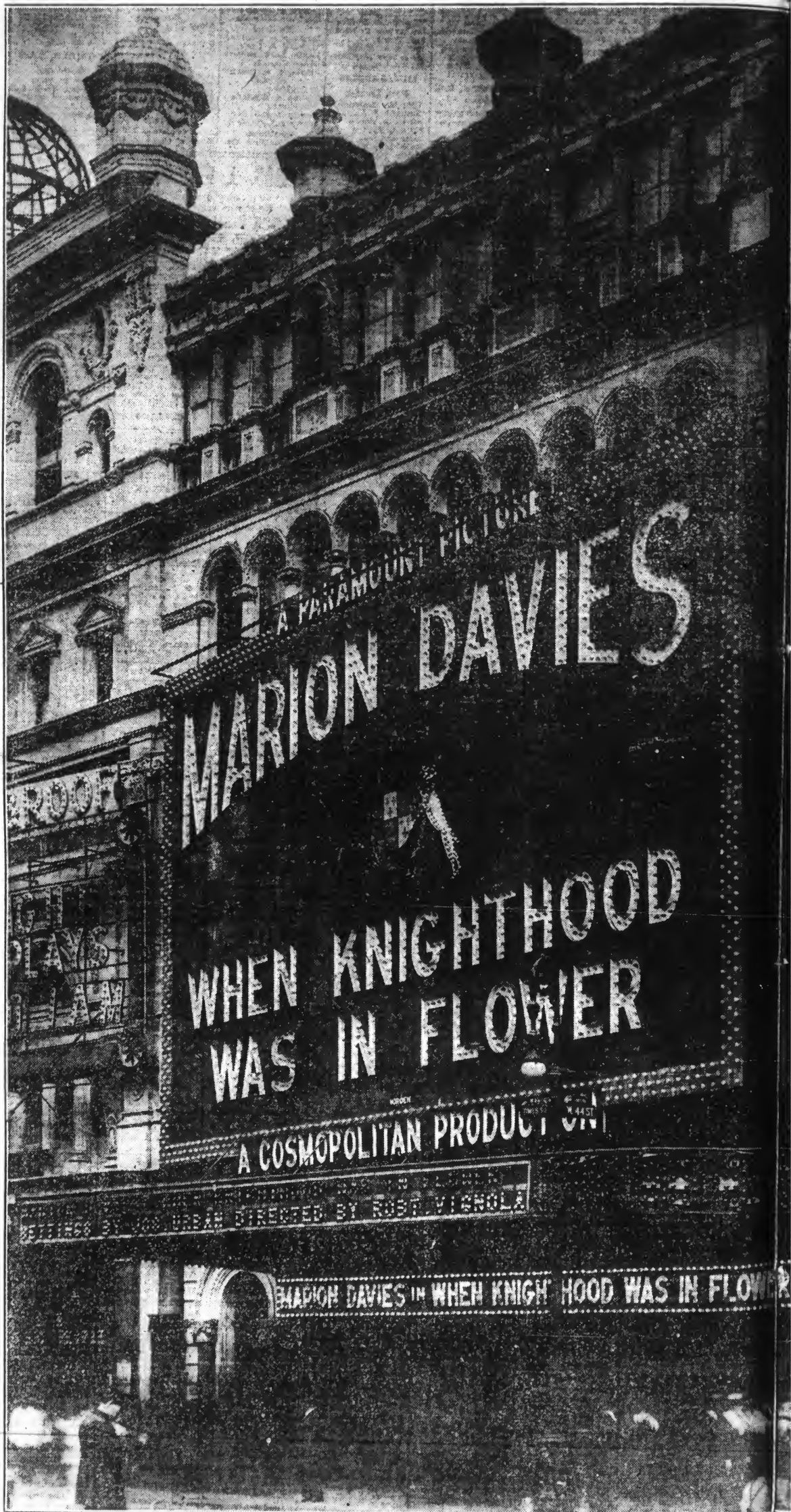
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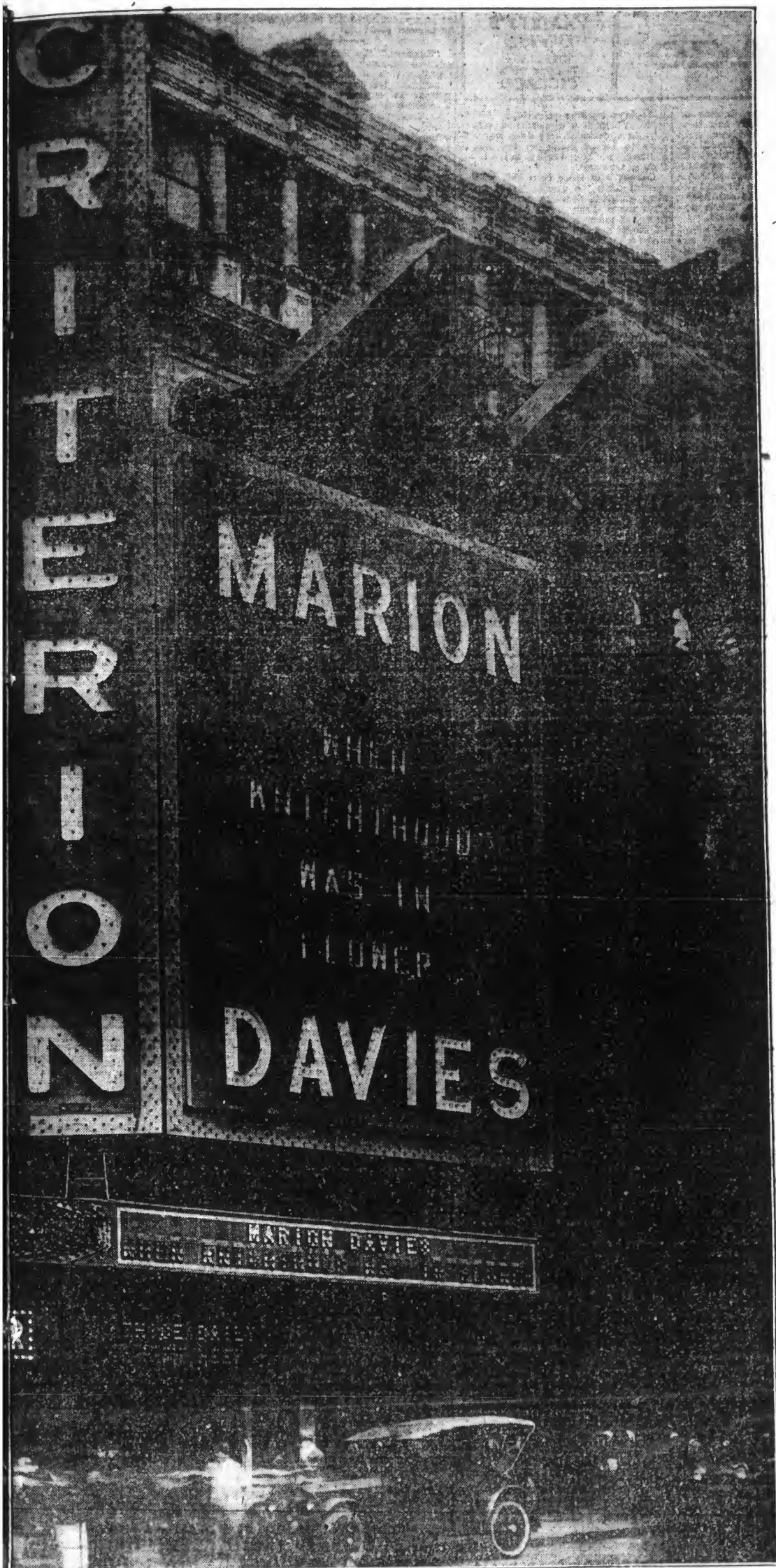
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F Westphal & Band
(Two to fill)
C'DR RAPIDS, IA.
Majestic
Al & Mabel Joy
Duval & Symonds
Bernieville Bros
Four Readings
(One to fill)
2d half
Selbini & Grovlin
Lillian Gonne Co
Rob Ferns Co
Hill & Quinelle
Norris' Frolics
CHAMPAIGN, ILL.
Orpheum
2d half
Belle & Wood
Regan & Curless
Harvey Sany & O
Frank Wilcox Co
Jimmy Dyer Co
HUBERT Dyer Co

ST. LOUIS
Columbia
F T Alexander
Kingsland & Eber
Hobby Jackson Co
Eddie Hill
Lamont Trio
2d half
McNally
Weber & Elliott
Four Musical Lunds
Barber & Jackson
International 7
Grand
Grand & Wallace
Dorland & Delmar
Josephine W'ith Co
Lyle & Virginia
Maxfield & Goldson
Four Musical Lunds
Lloyd & Stanley
Pickard's Seals
(Two to fill)
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Directed by
ROBERT G. VIGNOLA

All matter in Correspondence refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S OFFICE
State-Lake Theatre Bldg.
CHICAGO

At last Chicago has come into its own and can boast of having its own colored show, but it has gone the big city one better and has proved its merit by going into a colored neighborhood and playing six weeks without a change of bill, besides its extra midnight shows. The midnight shows have been attended quite heavily by the theatrical folks and Loop hounds. It is the fastest thing ever seen in this vicinity in a revue called "Plantation Days," at the Academy.

It shows plenty of care and attention. Its scenery is clean and fresh, and how those eight chorus girls work, each one an electric spark!

The revue proper is headed by Harper and Blanks, with Dave and Tressie, Marjorie Sipp, Plantation Four, Harris and Holly, Blondi Robinson, Elgar's Orchestra and James P. Johnson. The opening scene, a levee, with Harper and Blanks and the eight chorus girls, is 10 minutes of harmony singing and stepping, the eight chorus girls appearing as pickaninies. The comedy is got over by pantomime; in fact, there isn't one word spoken in the entire show, all the comedy being derived from situations and pantomime.

The next scene, with Marjorie Sipp and trio, went over with a bang. The following scene was "Plantation Days," with Dave and Tressie and Bandanna Girls. This is the first real chance the chorus has to show off its real training. Their hard-shoe dance, an ensemble number, looks like a touch of "Royce," with the girls working for the benefit of all instead of trying to stand out individually. A bit in "one" is done by Miss Sipp and James Johnson, with a couple of pop numbers. The numbers are credited to "Shuffle Along."

Then back into full stage, with a beautiful poster drop and a southern wedding scene, which brings on Harper and Blanks, Blondi Robinson and the Dixie Bridesmaids. The entire scene is done in dance, and gave a finish to the first half of the revue that brought the audience to their feet. A specialty in "one" with Harris and Holly, a two-man act, has the makings of the better vaudeville time. Their talk is smart. One of the boys plays a mean piano, while they can stop any show with their dancing.

Elgar's Orchestra, which has become a household word here, winds up the first half with trick playing and jazz numbers that had everyone in the audience snapping their fingers.

The second half opened with the label of "Kukele Blues," with Tressie, Sydney Grant and Itula Girls. The producer has got away from the usual Hawaiian costume and only six girls are used, and their garments are a gray mull shell in strips. The six girls are all of one size, and if allowed they would still be encoring. This is put on very "hot" without being vulgar. Into "one" for a specialty dance by Blondi Robinson.

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who, like other dancers, insists on spoiling his routine with bad talk. Into "two" with a yellow eye, with the eight girls dressed in black silk coats, white trousers and straw hats. Marjorie Sipp leads this number, called "Jerry," and how those eight girls strutted! One was allowed the stage and a chorus of the number to herself, and received as much applause as any of the principals.

A routine of songs by a male quartet was lengthened out until it became horrid, followed by "Vampire Babe," led by Harper and Blanks. This is really a parade number, backed by beautiful silk eye. It was surprising how well the costumes stood out, and to finish it off, Harper and Blanks did their soft-shoe routine of dancing that was good for a show stopper.

To follow all this dancing, Dave and Tressie came on next and stopped the show all over again with some of the fastest acrobatic novelty dancing seen in many a day. To top this all off the eight girls stepped out and did a routine of soft-shoe dancing, with the entire company joining in for a finish, which stood up the house.

For a two-hour entertainment this show can go any place and follow any colored show at any time.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	34	NEW ORLEANS	31
CHICAGO	26	ST. LOUIS	35
DETROIT	30	SAN DIEGO	34
INDIANAPOLIS	23	SAN FRANCISCO	27
KANSAS CITY	28	SYRACUSE	30
LOS ANGELES	23	WASHINGTON, D. C.	35

"Step Aside," "Shuffle Along" and you "Strut Miss Lizzies," and see what the Chicago stamp of approval this show means, because this show is presented by Maurice Greenwald.

It was a big quarter's worth offered at the American on the West Side second half last week, especially in this day of high cost of living. Six acts, two or three of which are regular and others bidding to become "set" on Junior Orpheum time, afforded entertainment in which comedy was abundant. Three acts were built solely for fun and a new mind reading act scored best with jests which were masqueraded as answers to queries.

Maxon and Morris presented singing, dancing and talking with their heads appearing in a miniature stage disclosed on rise of the curtain at the opening of the show. Marquette bodies are employed in the first number merely to set off the faces of the man and woman, but with the development of the offering into singles and a final double the arms and legs of the marionettes are employed for gesture, emphasis and finally in a comic dance. The woman works with a zest which wins favor, and the exit from behind the miniature stage shows her fat—quite rotund in fact—which is such a surprise to the audience that a murmur of astonishment lasted a full minute.

Freddie Rose, who is a West Side composer, opened with an act in which he offers a special lyric introducing bits from his own songs, a similar number framed to present new songs and a final number in which he imitates someone at piano.

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and plays various selections. He is quite youthful in appearance, wearing big spectacles. He does not appear to be at home on the stage, although he has worked quite a bit around Chicago.

Carney and Rose in a skit with a special drop "In one" present ordinary singing, dancing and talking; with many time worn jests in the talk, but make it satisfactory entertainment for small time. The man sings a topical song as an individual contribution. There is more of consistency in the plot than is generally encountered in such an offering. The act closed to a couple of bows.

Murdoch, presumably a new mind reader, who carries quite an elaborate set and has three girl assistants, with Hindu atmosphere at the rise of a curtain, did some interesting stunts which get away from the ordinary in minor respects. The man has a displeasing voice. It is harsh and grates and this interferes with the impression. The girls look nice and are costumed prettily and scantily. The mind reading stunts, crystal gazing and spirit painting are worthy of praise.

Bill Robinson offered excellent dancing, which establishes his position as a colored entertainer. He was the applause hit of the show.

"Echoes of Scotland," part of the Kinkaid Kilties, closed the show. There is a man principal (George Hendry), a girl principal (Vina Kipple) and four other girls. The setting is quite attractive and the dancing is a feature. The singing is only ordinary. The bagpipe band, finish with two sets of bagpipes and three drummers, brings the number to a proper climax. The girl who beats the bass drum shines out here. In spite of the name of the act, it is billed as a "Scotch-Irish revue" and Miss Kipple does an Irish song and the four girls dressed in green do an Irish jig.

The biggest Sunday matinee of the new season at the Palace testified to the drawing power of Elsie Janis' name, but was possibly due to an extent to bad weather which drove people in off the street and ended plans for auto rides. The reception accorded Miss Janis indicated that her name would have brought the crowd in fair weather, and the show itself is a magnet which should attract lovers of the best vaudeville. It is a highly pleasing bill with four acts of just about as good vaudeville as could be selected, and with four more which are satisfactory. The big hit is scored by Miss Janis, but Al Herman is a close second, and when sincere approval is taken into consideration the Four Camerons are barely third in the race.

Al Herman has not changed his offering to any noticeable extent since last in Chicago, nor has his popularity decreased. He was a solid hit, preceding Miss Janis, who was in full stage next to closing. Lola and Senia closed the show with an offering too good for such a position, and yet possibly the only one that could have held that position satisfactorily. On fourth the Four Camerons registered big through an offering which shows the advance of vaudeville for a comedy number of first grade, with dancing, acrobatics and singing as well as fun has been made from a bicycle offering. The "son," for the four are programed as a family, puts the poke into the act.

Following the Four Camerons Sheila Terry and Co. offer a novelty entitled "May and December," which has pretty points. Preceding them Frank Wilcox and Co. offer a "Sis-i" offered a farce by Vincent Lawrence which gained much laughter and is just about as well done as such things can be. Blanche Sherwood and Co. opened the show with a speedy double trapeze number.

"Maurice Greenwald Says"

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WIRE FOR RESERVATIONS

and Nora Norline, with Lou Sleviera at piano and assisting vocally, scored in second position.

"Success," the Max Spiegel unit of the Shubert vaudeville, at the Garrick this week, opened to good business Sunday afternoon and played to capacity Sunday night. The show is splendid entertainment. Abe Reynolds and Nonette are featured. Reynolds is the principal comedian in the revue and makes just about as much laughter as it would be possible for a comedian to do in limited time. He is easily Broadway speed. Ben Holmes, an excellent straight man, is deserving of credit not only for his work as a foil to the comedian but for staging the show. Fred C. Hackett is the second comedian and does nicely in his part. Julia Gifford and Flossie Everette are cast as prima donna and soubrette, and both are good to look at, wear striking costumes, and sing well. Miss Everette wears some particularly novel costumes which awaken interest. Nonette does not have much to do in the revue, appearing on two or three occasions but not in a number which is credited to her on the program, which indicates that a change has been made since the show opened. Florence Scarth, who appears in the vaudeville section, contributes a dance to the revue which is creditable classical display. Warren and O'Brien, who shine in the olio, figure importantly in the revue, as does Jule Bernard. Jack Grager, a juvenile in the revue, is another face which is not seen in the vaudeville section.

The vaudeville portion is made up of standard acts, which score to excellent advantage. Reno, pantomime comedian, gives the show a fine start. Jule Bernard and Florence Scarth entertain splendidly. The Royal Pekin Troupe offer Chinese entertainment which is amazing, and which shows to advantage. Ed Warren and Charles O'Brien contribute a comedy number, screamingly funny. Nonette brings the olio to a highly successful conclusion with her combination of singing and violin playing, in which she is assisted by Harold Solman at the piano.

The company jumped to Chicago from Cleveland and arrived late. The Sunday matinee did not start until 2:40, and it was 5:30 before it was over. Owing to a trunk of Bernard and Scarth going astray the routine of the vaudeville acts was shifted for the first performance and Reno opened, with the Royal Pekin Troupe second, Warren and O'Brien third, and Bernard and Scarth fourth.

The continual drizzle of rain since Friday night did not hinder the regular majestic patrons from turning out for the Sunday performance. It is evident that this house has built up a strong regular business since the inauguration of its new policy. Those that gave the weather the cold shoulder by waiting in line were rewarded with a real vaudeville entertainment.

The show started with Humberto Brothers, who appeared in white face in a fast turn of ground tumbling and strong arm work. They have a piece of business with a balloon that got them many laughs, and their trump card is when they go to full stage and one of the boys takes a flying backward leap from a perch, landing on the shoulders of the other. Their little comedy capers injected during their ground tumbling made this team a likable turn. They made way for Earl and Edwards, a two-man comedy turn, who won their audience right from the start by singing a parody on a popular number. From then on it was easy sailing, as they knew just what they wanted and they proceeded to let them have it. Then came Bravo, Michelino and Trujillo.

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one man and two women, in a Spanish routine offering, with its mainstay consisting of dancing, and what dancing! Big time certainly has had its eyes closed in not nipping this trio of unusual cleverness, overwhelming personality and whirlwind ability, as interpreters of their native dances, often impersonated but seldom successful. What is so sensational about this trio is that they are such good showmen. They sell themselves to this small-time audience with the same vim as though they were in production, and easily took the dancing honors. Jack Lip-ton, with different instruments, goes right into imitations. His first trick is that of playing a banjo and he followed it up with a clarinet, harp, saxophone, guitar and cello. This act is very reminiscent of a big-time single now appearing on the two-a-day. The answer is that Lip-ton is playing the small time.

Maxfield and Gilson, the first mixed double to appear, with the woman doing the comedy, strived hard for returns, but the audience remained dormant. The only bright spot of the act was the man's singing his "Mammy" song that brought him some returns. Seven Brown Girls is a musical melange of instrumental and singing. Each takes the opportunity of playing and harmony singing. It is a great flash for the small-time houses. Next to closing was Lloyd and Goode, a two-man blackface comedy turn. A dash of dance and song mixed with a big portion of sparkling talk proved to be delicious entertainment. This turn is a big-time standard act that played the house when it was two-a-day.

Closing the show were the Six Harlequins. This sextet of fast moving ground tumblers have kept themselves in tip-top shape, and their tricks are executed with a snappy tempo. So fast do they work that the audience did not have a chance to get up and walk out on them. Warner Amoros Trio and Hyams and Evans not seen on this show.

The Four Marx Bros. "Twentieth Century Revue," which has taken the place made vacant by the falling out of the "Hollywood Follies," the Finkelstein & Rubin unit of the Shubert vaudeville, at the Englewood this week, has a wealth of good material, but the show opened without a decision regarding its use and with every indication of suffering from the same ailment as a certain broth which was declared to be unsatisfactory because of "too many cooks."

The Marx Bros. present their mezzanine floor scene in a hotel, the "theatrical manager's office" and a scene where Arthur and Leo make fun as mechanics at an automobile garage. The most important con-



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tribution to the show outside of the featured four is the Olga Mishka company, which has those two dancers, a Russian dancing principal, Malinoff, feminine features in Dorothy and Aileen and an ensemble of eight, including the two girls mentioned. Olga and Mishka do "An Episode From a Thousand and One Nights," a "Colonial Minuet Diverissement" and a "Flirtation" number, all first class, as their work always is. Krantz and White are another act with a name with the new combination. Both Olga and Mishka and Krantz and White were with the original unit and many of the chorus girls are the same used in the original show.

The new acts are Garrett Saxophone Six and Misha Violin, with the latter working as musical director and not doing an act at some of the early performances.

The defect with the show is lack of women principals. Olga is the only woman having anything important. Ethel Teare, who plays the ingenue in the Marx Bros' mezzanine floor hotel bit, comes from pictures, where she had worked until six months ago. Marie Rossi, known

locally as a single, is with the Marx Bros. act and was programmed for a song with Arthur Marx at the harp, but this was not attempted at some of the early performances, leaving the efforts of the feminine section solely to Olga, her dancers and the chorus. The Three Blair Sisters are in the chorus and two of them contributed towards numbers individually. Harry Krantz works in the revue, leading a couple of numbers.

The Garrett Saxophone Six is a satisfactory act musically, with blackface comedy which is ordinary and which does not create laughter or applause.

Ernie Young, who stands out as the western Ziegfeld impresario, has annexed a gold leaf to his crown. Young, when he took over the Marigold Gardens this season, put in his own orchestras against engaging well-known bands, as he has in the past. The success with which the Ernie Young two orchestras met at the Marigold prompted him to branch out in the orchestra field, and he has been supplying orchestras to many affairs. The Ernie Young orchestras are now playing at the Marigold, Castle Gardens, and Edgewater Beach Hotel.

The orchestra which will sit in the

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pit at the McVicker's theatre, when that house opens its doors this month, is drilling and rehearsing this early at the Studebaker. It is expected that the orchestra at the McVicker's will be a big attraction in itself. The house is being well advertised with 409 bulletin boards splitting with Pafamout on the same boards.

Harry Rose, who was brought on from New York by Balaban & Katz for their syncopation weeks, is leaving the B. & K. people after playing three weeks. Rose is heading for the Oriental Cafe in New Orleans.

"The Charleston," expected to come into Cohan's Grand at the beginning of the season, is now scheduled to follow "The Dover Road" at the Playhouse. The producers of "The Charleston" attraction angled bait for the brokers in town, but the scalpers would not bite and no outright buy was made for this show.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

A good bill at the Orpheum drew close to capacity and the audiences were extraordinarily demonstrative. Hits were plentiful. Karyl Norman disclosed still another fresh routine for this his third week at the house. He did not repeat any of his previous songs or costumes. The song and character series is localized. The group has a San Francisco debutante, a Chinese girl, a vamp and Norman himself. The customers requested some of his other numbers, and "The Creole Fashion Plate" obliged. This is the only act held over for the third week this year. He was accorded top billing. Anatol Friedlander's Revue, which held second position in the billing, came through with flying colors. Closing a show that was especially plentiful in outstanding successes, it created high interest. The variegated specialties of Friedlander at the piano, Neil Mack's tenor and Viola Weller and Edna Hlatt held interest up and kept the audience in to the

finale. Friedlander's own compositions, introduced via a medley, with the girls neatly worked in, proved an agreeable feature.

Harry Watson, Jr. in "Young Kid Battling Dygan," had the house screaming almost continuously. The scene with two girl telephone operators and Lee Armstrong announcing the burlesque boxing bouts was a real comedy hit. Weaver Brothers, with their natural rube comedy and their novelty musical material—they use the handsaws and other freak devices—scored roundly. Down next to closing Elizabeth Kennedy and Milton Berle were carried to a speech after a strong applause finish. These two youngsters are winners. Their series of "impressions" is exceedingly interesting. Miss Kennedy sparkles, both as a comedienne and as an emotional player in spite of her extreme youth.

Jessie Reed sang herself to a hit and Corinne made a light but graceful number with a song-and-dance interlude, accompaniment furnished by her own pianist, Dick Himber, who attracted individual applause with his violin solo. The dancing is Corinne's best. Babcock and Dolly on No. 4 also climbed into the hit column. Babcock's clever falls and acrobatic dancing is interesting and his nut stuff is a scream.

Ross Wyse and Co. took honors on a bill containing excellent features at Pantages. The clever and gentlemanly little Tony Wyser displays

remarkable range of talent. After the roll-off with Daddy Wyse that stopped the show, they encored with "Mr. Gallagher-Mr. Shean" for another show-stopper. "Stepping Some" is an excellent dancing act without any attempt at talk or songs. A fast and snappy routine of classical and Russian dances of top-notch caliber scored heavily. The principals are Herman Wanlura, Alice Manning and Dyer Sisters.

Tyler and Crollus are a hard-working "nut" comedian and an attractive girl straight. They went over for solid laughs. Juggling Nelson had the house laughing with comedy juggling, and "the mysterious pitcher" at the opening and Page, Hack and Mack closing, have a thrilling hand-to-hand leap over tables. George Leshay offered classical and popular selections on a sweet-toned marimbaphone.

An impressive looking bill is offered at the Golden Gate. "The Golden Gate Revue," staged by Fanchon and Marco for this week only, has the Love Sisters, doubling from the Little Club cafe, and nine girls. It proved a most refreshing girl act. Costuming and staging are expert and the turn could easily go over the whole circuit. The Love girls are

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CHICAGO HERALD-EXAMINER
By TOM BASHAW

"Perhaps your selection will give first honors to Lou Tellegen and his gripping drama playlet; maybe you will choose the clever and ever welcome Miss Trixie Friganza, or, per- adventure, the all-American, entertaining and beautifully-voiced young folks, Allan Rogers and Miss Leonora Allen. The beautiful voices of Mr. Rogers and Miss Allen, which we've learned to know so well and like so much in recent months, seem to us worth miles of walking to hear. Then add to those voices the beautiful setting which has been arranged for the 'Smilin' Through' and 'Love's Old Sweet Dream' number, the masterly piano accompaniment of Mr. Charles Lurvey, and the orchestral assistance from 'Danny' Russo and his 'gang'—and if you can conjure a prettier combination to please the ear and eye, we'll give up."

MINNEAPOLIS JOURNAL
By CARLTON MILES

"Allan Rogers and Leonora Allen have left the concert stage behind in entering vaude-

ville. Their musical offering is one of the few worthwhile performances of this sort we recall seeing. They have acquired the vaudeville touch without cheapening their stand- ards, and their fine voices are heard in artful arrangements of Herbert's 'Little Gypsy Sweetheart,' of 'Carry Me Back to Old Virginny'—with Miss Allen a blonde crinoline belle—and of an operatic duo for a final flourish. Their scenic effect is unusual and attractive; Rogers' Scandinavian folk-song is so well given it should be encored, and the act as a whole is one of those rarely delightful things that find their way too seldom to variety."

PITTSBURGH DISPATCH

"For instance, there are Allan Rogers and Leonora Allen. One may pay a great deal more for a seat than one pays at the Davis and not hear voices half so good. They are artists, talented and trained, and there's no Forty-second street rasp to them. Their rendering of old English songs is unusually pleasing and brought them much applause last night. Their singing of 'Eli, Eli' (by request) made many friends for their voices. The chant achieved an effect seldom experienced from vaudeville singers."

Direction HARRY FITZGERALD

pretty and stand out with their clean-cut specialties, and Nita Su- soft is seen to excellent advantage in toe and acrobatic dances. The turn runs for 30 minutes and pleases throughout.

Grace Fisher, with Phil Reese at the piano, scored next to "closing." "Senator" Ford gave the show the laughs it needed with his sparkling monolog. This comedian keeps his material up to the minute and never repeats himself. Adelaide Herr- mann's magic turn is a pretentious affair, with its carload of accessories and two assistants. The Noah's Ark finish is especially entertaining for the youngsters. Ernest Hiatt was billed in advance, but was off the current program. The Ramsdells

and Deyo closed to good returns with their slightly and interesting dance bits.

"Hector" is a poodle, featured among eight or more other canines. The act has a lot of novelty and gets away from the familiar material of animal acts. It's a smooth working act, the dogs moving through their tricks without urging and seeming to make the whole thing a frolic.

The Morosco, dark last week when Morosco gave up the theatre, was reopened for the World's Series baseball games.

Ackerman & Harris have bought out Charles Brown in the Morosco theatre, which they have taken over. Brown is now practically out of San Francisco theatricals, controlling only a small interest in the Casino theatre. It is reported Ackerman & Harris intend to spend a lot of money on the Morosco and will rename it the Century. They are said to be negotiating for a big all-colored show. Should this deal fall through they will convert the theatre into a second-run picture house with a change of program every day.

Daniel C. Frohman is coming to San Francisco this week with 100 stage and picture stars to appear at the California Industries Exposition.

Dean R. Worley, general manager for Thomas Wilkes, is in San Francisco on a business visit. He has been stationed in New York for the past two years representing Wilkes.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Mulligan's Follies," unit.

GAYETY—"Let's Go," burlesque. EMPRESS—"Just Suppose," stock.

GRAND—Georgia Minstrels. GARDEN—"Syncopated Nerves," musical stock.

ORPHEUM, PANTAGES, MAIN-STREET, GLOBE—Vaudeville.

Photoplays: "Sign of the Rose,"

SYDNEY PRUSS

Newman; "Grandma's Boy," Lib- erty; "Heart Specialists," Main- street; "Confidence," Globe; "They Like 'Em Rough," Pantages.

"Priests of Pallas week, revived after a lapse of 11 years, failed to bring big business to the theatres last week. Tuesday night, the date of the big electrical parade, was almost a total loss to some of the amusement places.

With the opening of the Grand with the Georgia Minstrels and the Garden with the Al and Loie Bridge Musical Stock Co. Sunday, eight houses are offering vaudeville or musical stock, with only the Drama Players' stuff at the Empress presenting any other type of show. Work on the old Century, to be re-named the Missouri, is progressing, but it will be a number of weeks before it is ready.

Emil Umann, formerly assistant for the Loew's Garden, will be on the business staff of the house again this season.

The Industrial Court of Kansas has issued a ruling that theatres are non-essential and that a boycott against them is not a matter for the court's consideration. The decision was made in a case taken to the court by several theatre managers of Topeka. It was stated that the local printers' union had placed a boycott on some of the theatres and made it effective by a rule of the union assessing a \$10 fine against any member who attended a show at any of the houses in question. The court advised the managers that theatres were not considered "essential industry" and declined to pass upon the case. The managers were also advised by the court that the proper procedure would be by injunction against the union's rule.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Book of Job," Sunday, Oct. 8, dark rest of week. ENGLISH—"The Gold Diggers," first half, and "Hello Prosperity," last.

What the local newspaper critics said last week: "Anna Christie," at the Murat—all enthusiastic. "Father on Vacation," at English's—none liked it.

The Indianapolis "News" tied up with the Palace for a special show last Saturday morning, as a stunt in a \$50,000 circulation campaign.

LOS ANGELES

By EDW. KRIEG

Leo Carrillo, home-grown star was honored last week by the Up- lifters, an exclusive social organ- ization. Carrillo is now an honor- ary member. The Uplifters attend- ed Carrillo's opening in "Mike Angelo" in a body.

Erwin Voize has joined the cast of "The Humming Bird" at Egan's theatre.

Dana Hayes, who promoted and produced "Be Careful Dearly," is re- ported to have married Nannie Krotha in Salt Lake City recently.

Bessie Bushkirk, leading woman, has been engaged to head the new Phoenix, Ariz., stock players. She has played frequent engagements at the Burbank, Morosco and Majestic theatres.

Cinderella Roof is going in for personal appearance of stars stuff. Last week Mae Murray was head- lined and was said to have proved a big draw.

Max Fisher, backed by coast cap- ital, will open his new cafe, between Los Angeles and the beaches, Oct. 22.

Tom Hodgman, for many years a road manager for Morosco and others, has settled in this city and says he will never go back east. Tom is looking for a connection.

Daniel Frohman left for the east immediately following the Actors' Fund show at Hollywood Bowl Saturday. Frohman has been widely praised for his stand in cancelling the banquet planned for him on the

ground that he preferred to have the money donated to the cause.

Clune's Broadway is occupying the sensational spot this week with its showing of a goat gland film. A man reputed to be the first goat gland patient and his son, the first goat gland baby, so termed, are making personal appearances. The papers haven't got much excited about the stunt yet, however.

Henry Wallhall, who broke in his act, "The Unknown," at the Hill Street some time ago, is returning to the senior Orpheum.

Grauman's new Hollywood theatre will open Oct. 18.

Harry Singer, western manager for the Orpheum circuit, is gaining a reputation of the coast's champion commuter. Singer travels between San Francisco and Los Angeles every two weeks, sometimes every week.

Hope Drown has been transferred from the Majestic here to the Wilkes, San Francisco. Neil McConnell, who has created quite a furore in local amateur dramatics, succeeds her in the Majestic cast.

"The Humming Bird," with Maude Fulton, continues its run at the Egan. Robert Ober, husband of Miss Fulton, is now a member of the cast.

The safest way for Performers to save money is to buy high grade bonds such as are bought by banks and trust companies. Financier offers his advice and suggestions either by letter or appointment. No specula- tive stocks. All communications con- fidential. References if required. Write, Box 160, Variety, New York.



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AND COMPANY in
"BOHEMIA"

This Week (Oct. 9), Orpheum,
Memphis, Tenn.

Direction: LEW GOLDER

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Will Rossiter's "Sensational Come-back" (Modernized Edition)

Some of these Days

By Shelton Brooks

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EDNA GREGG

Personality Girls with "True Pals"

- WHY?** Do the big city's papers run stories on "TAXIE"?
- WHY?** Do all big city papers have "TAXIE" pictures in their papers?
- WHY?** Did Mr. Albee, after seeing "TAXIE" a few years ago, say "Put act in our better houses"?
- WHY?** Did VARIETY say "A Corking Good Act"?
- WHY?** Does the public like "TAXIE" after seeing him?
- WHY?** Did the BILLBOARD say "The best of them all"?
- WHY?** Is "TAXIE" the talk of every town he plays?
- WHY?** Did Jack Hines, writer of dog stories, like "TAXIE" so well?
- WHY?** Do the Keith and Orpheum theatres headline and feature "TAXIE"?
- WHY?** Did the big city papers write EDITORIALS on "TAXIE"?
- WHY?** Did VITAGRAPH Moving Pictures Company use "TAXIE" in "CLOSED DOORS" cast, and praise him for his work?
- WHY?** Did CLEVELAND PLAIN DEALER say "TAXIE" in 'True Pals' wins instant and liberal applause"?

T A X I E

- WHY?** Did ST. PAUL PRESS say "TAXIE" is a distinguished comedian"?
- WHY?** Did OMAHA WORLD HERALD say "TAXIE" is the show's most popular feature"?
- WHY?** Did TEXAS papers say "TAXIE'S" intelligence approaches that of man"?
- WHY?** Did BALTIMORE SUN say "TAXIE" is an unusual hit"?
- WHY?** Did WASHINGTON TIMES say "TAXIE" has unusual talent"?
- WHY?** Did NEW ORLEANS STATE say "TAXIE" has almost human intelligence"?
- WHY?** Did NEW YORK AMERICAN say "TAXIE" is a wonder"?
- WHY?** Did DETROIT TIMES say "TAXIE" should be billed in big type"?
- WHY?** Did the Frisco papers praise "TAXIE"?
- WHY?** Is "TAXIE" in demand with picture companies?
- WHY?** What Mr. DELL HENDERSON, Director of James Oliver Curwood stories, says about "TAXIE" as a picture actor:—

"He is the greatest dog I have ever used in my career as a motion picture director; has human intelligence."

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Vaudeville Exchange



SAM MOORE



CARL FREED

ROUTE

Oct. 9—Newark, N. J.
Oct. 16—Mt. Vernon and Prospect
Oct. 23—Washington, D. C.
Oct. 30—Altoona and Harrisburg, Pa.
Nov. 6—York and Reading, Pa.
Nov. 13—Allentown and Easton, Pa.
Nov. 20—Orpheum, Brooklyn
Nov. 27—Hushwick, Brooklyn
Dec. 4—Riverside, New York

Dec. 11—Alhambra, New York
Dec. 18—Colonial, New York
Dec. 25—Royal, New York
Jan. 1, 1923—Fordham and Hamilton, New York
Jan. 8—Broadway, New York
Jan. 15—Coliseum and Jefferson, N. Y.
Jan. 22—Franklin, N. Y. & Far Rockaway
Jan. 29—Syracuse, N. Y.

Feb. 5—Troy and Utica, N. Y.
Feb. 12—Boston, Mass.
Feb. 19—Providence, R. I.
Feb. 26—Lowell, Mass.
March 5—Portland, Me.
March 12—Rochester, N. Y.
March 19—Buffalo, N. Y.
March 26—Toronto, Can.
April 2—Montreal, Can.

April 9—Cleveland, Ohio
April 16—Detroit, Mich.
April 23—Pittsburgh, Pa.
April 30—Trenton & New Brunswick, N. J.
May 7—Philadelphia, Pa.
May 14—Germanstown, Pa.
May 21—Eighty-first St., New York
May 28—Fifth Ave., New York
June 4—Palace, New York

M. S. BENTHAM OFFICE

Direction CHAS. H. ALLEN

DETROIT

By JACOB SMITH

GARRICK—"The Hairy Ape." Opened to sell-out. Next, "Just Married."
DETROIT—"Sue Dear." Next, "Bull Dog Drummond."
SHUBERT-DETROIT—"Troubles of 1922." Drawing best of Shubert units so far.
SHUBERT - MICHIGAN—"Tiger Rose." Next, "Happy Go Lucky."
MAJESTIC—"Way Down East." Next, "Girl in the Limousine."
COLONIAL—"Vaudeville Cock-tail"; Great Harmon; Saforth and Doyle; Wild and Sedalia; Maud Fox's Canines; picture.
REGENT—Johnny Elliott; Hayden, Hall and Snyder; Novelle Brothers; Oliver and Lee; The Pick-fords; and feature picture.
MILES—Molera Revue; Julia Curtis; Les Morgan and Beryl Grey; Olive May and Carl Hill; The De Lyons Duo, and feature picture.

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Carl J. Sonin, formerly with Paramount in Washington, has been appointed Detroit manager of Warner Brothers' exchange, succeeding Dave Warner, who has left for Los Angeles to spend the winter.

Capitol, "Golf."
Madison, Houdini in person.
Adams, "Manslaughter." Opened big.
Fox, Washington, "Nero." May stay two weeks.
Broadway, Strand, "Broadway Rose." Due for two weeks.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WINGTON—First half, "Blossom Time"; last half, dark; next week, first half, Nance O'Neil's "Field of Ermine."
BASTABLE—Dark.
B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.
STRAND—"Grandma's Boy."
EMPIRE—"Connecticut Yankee."
ROBBINS-ECKEL—"The Old Homestead."

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SAVOY—"Just Tony." CRESCENT—"Hear's Haven."

Nathan L. Robbins, native Syracuse movie impresario, countered last week, following the announcement that Frank P. Emphall, Watertown millionaire merchant, would invade the Utica theatrical field in the spring, erecting a new \$400,000 house, the Criterion, on the site of the old Hippodrome. Robbins' answer is the disclosure of plans for a new house, the Robbins, to be constructed on the site of the old First Presbyterian Church, Utica. This site came to Robbins through the same deal that gave him the Wilmer & Vincent holdings.

The Carthage opera house will reopen Oct. 20, according to its new manager, Fred Childs. The house policy calls chiefly for films.

The Rome Drama League has turned down the proposal that it affiliate with the Federation of Drama Leagues. The league last week named these officers: President, Mrs. Everiss Kessinger; vice-presidents, Mrs. C. W. Williamson, Jr., Mrs. George E. Bacon, Mrs. Charles P. Drake; secretary, Mrs. Gordon E. Kent; treasurer, Miss Julia O'Connell.

Goldstein Brothers will reopen the Park, Utica, Oct. 16, with a triple policy. Musical comedy, vaudeville and movies, forming a three-hour show, will be offered—5-10-20 afternoons and 10-20-30 at night.

Michael Foley, former house attaché at the Ilion opera house, died late last week at his home in Ilion, following a year's illness. His

widow and a brother, Thomas, survive. Foley was on the opera house staff for years until his illness forced him to retire.

Frank Gauthier, for 15 years proprietor of a Gouverneur picture house, is now at Miami, Fla., where he has been engaged as an assistant director in the Famous Players' studios. Gauthier's Gouverneur theatre was wiped out by fire in June.

Walter Chisham of this city has been engaged by the Shuberts for a juvenile role in a musical comedy, soon to be produced, upon the recommendation of Jefferson De

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Angelli, who took a fancy to the young man's work in the summer productions here of the ill-fated Professional Players, Inc.

When Warner Miller, actor and circus acrobat, dropped out of sight he did it so completely that it required a hunt of more than a year by Mrs. Edith Miller of this city to learn his address so that divorce proceedings might be taken into the Supreme Court. Nifty Miller is the missing husband. Mrs. Miller will seek a court order-permitting service on her husband outside the state.

Russell G. Fitzgerald, for the past two years vaudeville reviewer, doing the Temple for the Journal, has jumped to Hearst's new Syracuse Telegram as state editor.

Claude Bortel, first violinist of the Syracuse Symphony orchestra, and a member of the Robbins-Eckel theatre orchestra, who fled from Syracuse last Monday, 12 hours after his marriage to Marion Fiske of this city, a former Eckel usher, has advised his deserted bride that he will at once move to have his first marriage annulled. Mrs. Bortel No. 2 says. The young woman, hopeful that no official recognition will be taken of the talk of two marriages and bigamy against her husband, is now confident that she and the violinist will ultimately find wedded happiness.

"Girl friends jest with me, calling Claude another Valentino, because of the parallel they see in the groom's failure to get a divorce before marrying again," said Mrs. Bortel. "But I don't mind. Looking at the Valentino case, we can see a happy ending ahead."

"Claude has shown me that he intends to play fair. If it were not for the admission by his relatives, and by himself, for that matter, that he has been married before and that he neglected divorce before marrying me, I would join him at once. As soon as he is free I will go to him."

Birthday presents and greetings, in the shape of an invitation to use two tickets with the management's compliments, is the unique stunt now being used by the Strand theatre here. Walter D. McDowell, assistant manager of the house, is the father of the idea. "Mac," by casual questioning or direct outside sleuthing, has compiled an extensive birthday list of well-known Syracuse folks, and this card-indexed with a card for every day in the year. Daily engraved congratulatory notes and invitations to be the Strand's guests go out to those on the list. It's a stunt that is building good-will for the house—so much so that it's likely to be used in every theatre in the Strand chain.

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(ELISA, EDUARDO, ANGEL, JOSE)

PRESENT THEIR NEW OFFERING

"FANTASIA ESPANOLA"

Staged by CLAUDE W. BOSTOCK

Gowns by ALLAN KRAMER

Orchestral Direction of GEORGE HERDLICKA

NEXT WEEK (OCT. 16); B. F. KEITH'S PALACE, NEW YORK

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Mr. Alexander Pantages paid them the unusual compliment of sending his general manager, Mr. Nick Perrong, from Los Angeles to Memphis to review the show. After seeing the performance he pronounced *Rose's Royal Midgets* the greatest box-office attraction in the history of American Show Business.

Rose's Royal Midgets played the Pantages Theatre, Memphis, Tenn., for a week during the Tennessee Fair, turning them away at each and every performance. Standing Room Only sign displayed daily.

Rose's Royal Midgets was the only attraction in Memphis doing standing room business against all kinds of the strongest opposition.

Rose's Royal Midgets now hold the box-office record of the Pantages Theatre, Memphis, since its initial performance.

Rose's Royal Midgets play the Coliseum, Dallas, Tex., from Oct. 6 to Oct. 16.

Considering flattering offer made me by Mr. Pantages. Will only accept consecutive time, play or pay contracts.

For further information, if interested, write or wire

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Coliseum State Fair Ground, Dallas, Tex., until October 16

Show runs 40 minutes, or can give you one hour and a half, as desired. I carry my own production.

All managers controlling vaudeville circuits in this country, are invited to have their Dallas representative see the greatest midget show on earth for ability, at Coliseum, Dallas.

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Burke Miss Jackie
Carleton Miss F
Carson Fred

Challis James M
Cleveland C & M
Connelly Erwin
Curtiss Alfred
Davies Grace
Dean Miss P
De Vol Cal
Donahue Francis
Dumitrescu M G
Elliott Miss Dell
Everette Myrtle
English May
Estelle Babetta
Evans Ernest

Florette Miss M
Flynn Josie
Gill Chas
Gorden Miss Gene
Gray Bessie
Grinnel Frank

Hamilton Louise
Handly Miss A
Harrington G W
Hastings Etta
Henderson Norma
Hibbitt Billy

Kalatch Dan
Kennedy Peggy
Kenmore R E
King Frank
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La Della Vera
Leach LaQuinian J
Leonard Jean
Lewis Al A
Lewis Harry
Lewis Vera
Lorraine Sis
Lytle Lily

Moore J H
Moore Scott
Moore S
Morris & Shaw
Newman William
Nugent Mrs J C
Novack Chas

O'Neil Dixie
Orme N
O'Shea Timothy
Palmer & Houston
Peton Billie
Savoy Paul
Saxon Pauline
Taggart Hal
Taylor Chas
Thompson Cathryn

Van De Carr Geo
Vanice Mlle
Virginia Miss
Ward Frank
Webb V
Wehrman Irene
Wilder Addie
Williams Bob
Williams Bobbie
Williamson G A
Wilson Phyl
Worth Grace

Beardmore Gladys
Barclay J
Cross Alex
Christy Earl
Collins & Pillard
Cautton Helen
De Voe Frank
Day George

Francis & Volta
Korman Hazel
Four Bellhops
Frechand Bros
Fernandez Jose A
Faber Earl
Fields Buddy
Gleason & Brwning
Grey Fred Trio
Gibson Hardy

Hatfield Kathryn
Herron & Arnsman
Harris Bobbie Miss
Haller & Goss
Klein J G Mrs
Kane & Herman
La France Bros
Malnard Edythe

Mills Bob Mrs
Mary & Hill
Marcell Dot
Miller Beth
Mussell Mary
Muller & Anthony
Moore & Fields
Murphy & Lachm'r

Nanahine Bob
Toole Patricia
Palmer Fred J
Ryan Hazel
Roya Sylvester
Salvo & Gertrude
Summers Cecil B
Stanley Geo W
Sherman Dorothy
Smith Eddie Bee

Taylor Josephine
Taylor Jackson Co
Tyrrell & Mack
Unusual Duo
Victorine Myrtle
Wallace Jean
Walter Trio
Ward & Dooley

off, but the auditors remained disinclined. The girls disclosed a pretty exterior of a Washington Square apartment supplemented by an impressingly beautiful drop. This material end undoubtedly swaying the bookers, they forgot to secure an act along with the drapes and scenery.

Little Billy appearing fourth really saved the show. His smart matter delivered with suavity, polish and a sense of values awakened the crowd from its lethargy, the end finding him the outstanding hit of the performance.

Gibson and Conelli clowned the inept sketch of Will Hough for the laughs that would have been glaringly remiss otherwise. At the finish when the sketch was skidding fast Gibson threw on an emergency brake in the way of a prohibition poem, furnishing justification for the exit bows.

Chic Sale ran along in his accus-

tomed way with his familiar offering but slightly changed. He did excellently with Al considering the longevity of bucolic diatribes that have served well through the years.

Margaret Severn followed the other dancing acts too closely to merit especial consideration, the arrangement, too, detracting materially. The Caninos were assisting her and were treated negligibly also. The Severn interlude seems incomplete, lacking elasticity.

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NEW ORLEANS

By O. M. SAMUEL

TULANE.—De Wolf Hopper.
ST. CHARLES.—"Monte Cristo" (film)

STRAND.—"Broadway Rose" (film).

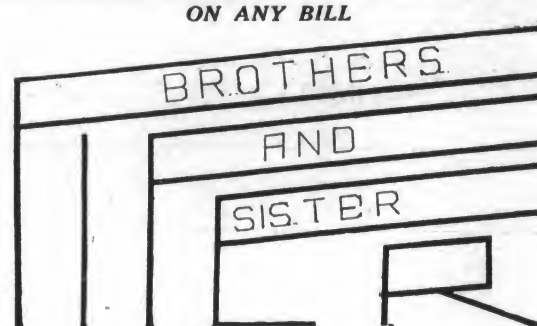
CRESCENT.—Vaudeville.
PALACE.—Vaudeville.
LIBERTY.—"Remembrance" (film).

SI Goodfriend achieved the publicity honors of the new season, getting more space than any press man to date last week. Goodfriend is ahead of De Wolf Hopper and is still as lively and peppy as ever.

Prolonged bowing and stalling impeded the general impression of the current Orpheum program when revealed Monday evening. The show proceeded by fits and starts, never achieving the necessary rhythmic momentum that would have made for comprehensive entertainment. Cool weather accounted for the largest opening assemblage of season. The Lerays swung into favor at once with aerial endeavor somewhat removed, the heel catches of the male members bringing salvos.

The method employed in announcement was appealing in its way. Bernard and Garry were less fortunate. Clean looking, neatly groomed youngsters, they failed to impress through seeming more concerned in themselves than in the projection of their act. They bowed expectantly many times and oft.

Norton and Melnotte picked up the bowing where the boys had left



STAND FOR

BEAUTY—ARTISTRY—NOVELTY

This Week (Oct. 9), Keith's, Cincinnati, Ohio.

Next Week (Oct. 16), Keith's, Indianapolis, Ind.

Week of Oct. 23, Ben Ali, Lexington, and Keith's National, Louisville, Ky.

A Few Opinions of the Pittsburgh Press While at the Davis:

PITTSBURGH SUN

A dancing number, belonging to a class rarely seen, is the "Original Dances," featuring Albert, Jean and Ruth of the Fifer family. The Russian dances were of exceptional quality.

PITTSBURGH LEADER

The Fifer Brothers, Albert and Jean, with their sister Ruth, appeared for the first time in Pittsburgh in original dances. All three can shake their feet and pleased in several Russian numbers, along with other varieties of steps.

PITTSBURGH PRESS

FIFER BROTHERS and SISTER in a series of original dances met with instant approval. "Sister" is a clever toe dancer and is a very necessary part of the difficult dancing numbers. The finale of this act is especially deserving of the highest praise.

CHRONICLE TELEGRAPH

Fifer Brothers and Sister present a gem in their dancing act, it being the best on the bill, as far as artistic dancing is concerned.

Direction: LEW GOLDER

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SISTER KATE"

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SHUBERT VAUDEVILLE UNITS

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WEBER and FIELDS
in "REUNITED"

HERMAN TIMBERG'S
"FROLICS OF 1922"

BLANCHE RING and
CHARLES WINNINGER
in "AS YOU WERE"

"PLENTY OF PEP"
with CHARLIE HOWARD

"HELLO MISS RADIO"
EDDIE DOWLING, Author

"HELLO NEW YORK"
with BOBBY HIGGINS

"RITZ GIRLS OF 19 and 22"
with HARRY COOPER

"OH WHAT A GIRL"
with KLEIN BROS. and MORAN & WISER

"MAIN STREET FOLLIES"
with JED DOOLEY and FRED ARDATH

"FUNMAKERS"
with JIMMY HUSSEY

"SUCCESS"
with NONETTE and ABE REYNOLDS

"ECHOES OF BROADWAY"
with EDDIE NELSON

"THE ROSE GIRL"
with LOUIS SIMON and SHEP CAMP

"GIMME A THRILL"
with GARDINER TRIO

"SPICE OF LIFE"
with SYLVIA CLARK

Just as

*Gas and Electricity Succeeded
The Locomotive Succeeded
Print Succeeded the Wheel
Ocean Liners Succeeded
Automobiles Succeeded*

So Does

Shubert Vaudeville and Music

Succeed Old Stage

Don't Forget That

Every Important Invention a
world still has its scoffers, made
subsidized element of the non-
not keep up with the public's
and original

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*Constitute the most important
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Shubert Vaudeville Theatres a
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AR SHOW FOR A DOLLAR

SHUBERT VAUDEVILLE UNITS

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"Bon Tons" 16 Gayety Boston 23 Grand Worcester.
"Broadway Brevities" 16 Gayety Milwaukee 23 Columbia Chicago.
"Broadway Flappers" 16 Englewood Chicago 23 Gayety Detroit.
"Bubble Bubble" 16 Casino Brooklyn 23 Lyceum Scranton.
"Chuckles of 1922" 16 Miner's Newark 23 Orpheum Paterson.
"Finney Frank" 16 Lyric Dayton 23 Olympic Cincinnati.
"Flashlights of 1923" 16 Colonial Cleveland 23 Empire Toledo.
"Follies of Day" 16 Gayety Minneapolis, 23 Gayety Milwaukee.
"Folly Town" 16 Gayety Montreal 23 Gayety Boston.
"Giggles" 16 Hurlig & Seamon's Ne. York 23-25 Cohen's Newburgh 25-28 Cohen's Poughkeepsie.
"Greenwich Village Revue" 16 Gayety Washington 23 Penn Circuit.
"Hello Good Times" 16-18 Colonial Utica 23 Gayety Montreal.
"Hilppity Hop" 16 Gayety Pittsburgh 23 Colonial Cleveland.
"Howe Sam" 16 Gayety Detroit 23 Empire Toronto.
"Keep Smiling" 16 Empire Providence 23 Casino Boston.
"Knick Knacks" 16 Empire Toronto 23 Gayety Buffalo.
"Let's Go" 16 L O 23 Gayety Omaha.
"Maid of America" 16 Gayety Rochester 23-25 Colonial Utica.
"Marion Dave" 16 Columbia Chicago 23 Star & Garter Chicago.
"Mimic World" 16 Gayety Omaha 23 Gayety Minneapolis.
"Radio Girls" 16 Casino Philadelphia 23 Palace Baltimore.
"Reeves Al" 16-18 Cohen's Newburgh 19-21 Cohen's Poughkeepsie 23 Empire Brooklyn.
"Rockets" 16 Lyceum Scranton 23 Casino Philadelphia.

"Social Maids" 16 Orpheum Paterson 23 Majestic Jersey City.
"Step Lively Girls" 16 Gayety Kansas City 23 L O.
"Step On It" 16 Empire Toledo 23 Lyric Dayton.
"Talk of Town" 16 Columbia New York 26 Casino Brooklyn.
"Temptations of 1922" 16 Casino Boston 23 Columbia New York.
"Town Scandals" 16 Majestic Jersey City Hurlig & Seamon's New York.
"Watson Billy" 16 Grand Worcester 23 Miner's Bronx New York.
"Watson Sliding Billy" 16 Miner's Bronx New York 23 Empire, Providence.
"Williams Mollie" 16 Gayety Buffalo 23 Gayety Rochester.
"Wine, Woman and Song" 16 Palace Baltimore 23 Gayety Washington.
"Wonder Show" 16 Empire Brooklyn 23 Miner's Newark.
"Youthful Follies" 16 Penn Circuit 23 Gayety Pittsburgh.

MUTUAL CIRCUIT

"Baby Bears" 16 Plaza Springfield.
"Band Box Revue" 16 Olympic New York.
"Broadway Belles" 16 Empire Hoboken.
"Follies and Scandals" 16 Broadway Indianapolis.
"Gayety Girls" 16 Band Box Cleveland.
"Georgia Peaches" 16 Howard Boston.
"Heads Up" 16 Lyceum Columbus.
"Hello Jake Girls" 16 Majestic Albany.
"Jazz Babies" 16 L O.
"Kandy Kids" 16 L O.
"Laffin Thru 1922" 16 Rialto Lawrence.
"Lid Lifters" 16 Family Rochester.
"Mischief Makers" 16 Garden Buffalo.
"Monte Carlo Girls" 16 Park Utica.
"Pace Makers" 16 Folly Baltimore.
"Pell Mell" 16 Majestic Wilkes-Barre.
"Pepper Pot" 16 Bijou Philadelphia.
"Playmates" 16 Gayety Brooklyn.
"Runaway Girls" 16 New Empire Cleveland.
"Smiles and Kisses" 16 Lyric Newark.
"White Pat" 16 Star Brooklyn.

MARION CLAIRE

(PORTLAND)

REMARKABLE SINGER STARS AT PANTAGES

To write a story about Marion Claire, whom critics agree to be the headliner of the Pantages bill this week, would take but few words if left to the charming singer, for the girl with the wonderful voice is actually modest.

When asked regarding her nationality, the singer smiled and said:

"There I have you all wondering. I was born in Worcester, Mass." She is of French parentage. Her mother, who was a well known French opera star, taught her to sing and at the age of six years she was proclaimed a songbird with a remarkable voice. This is the way she has been billed for the last seven years in vaudeville.

Miss Claire's voice has the tremendous range of three and one-half octaves. It runs from a deep, rich alto to the highest soprano, strong yet sweet, clear as a bell and delightful to hear.

Although Miss Claire did not receive special billing she was picked from a group of wonderful acts as the headliner by Portland critics. To receive this distinction is a credit to any act on any bill. It is usually the act with the big type that gets the publicity, but Miss Claire has made an exception to that rule.

(VANCOUVER)

Marion Claire is a bundle of personality with a double voice and a sleepy brand of humor who makes the biggest hit of all with her singing.

Touring PANTAGES CIRCUIT

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Springtime of Youth."

FORD'S—"Dulcy."

MARYLAND—Keith Vaudeville. ACADAMY—Shubert's Vaudeville, "Hello New York."

LYCEUM—"Getting Gertie's Garter," stock (2d week). PALACE—Columbia Burlesque. FOLLY—Mutual Burlesque. CENTURY ROOF—Cabaret. CENTURY—"The Old Homestead."

The Gayety, formerly the Baltimore stand of the American Burlesque wheel, and which was recently sold with the intention of converting it into a Jewish repertoire theatre, has been thrown into the vaudeville field. Its bookings have not been arranged, but it is safe to assume that it will run on a pop policy. It has been dark since the closing of last year's season.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

The first offering of vaudeville at the Spreckels theatre, under the new plan, was given Thursday evening, Sept. 28. Of the program two features stood out, Petroff's Russian Ballet and a comedy sketch, "Married Life," put on by George Ford and Flo Cunningham. The Hendrix-Belle Isle Co. presented a musical comedy, "School Days." King and King, dancing turn, and Al Frank Abbott, offering a "Toonerville" comery act, completed the bill. Lew Keyzer, Jr., is the director of the

(TACOMA)

Marion Claire Is on Pantages Bill

Marion Claire proves the point that vaudeville audiences like good music. Not that this fascinating girl who is charming Pantages audiences this week believes that all music should be "highbrow," for she knows the beauty of popular melodies, too, but some of her big arias, such as Tosti's "Good-bye," win for her a striking reception at every performance. A selection from "The Love Nest," "The Sheik of Araby" and the flute obligato from Sousa's "Stars and Stripes Forever" are among the numbers she uses to advantage.

(PORTLAND)

Decidedly unusual and delightful is the headline offering at Pantages this week. It is presented by Marion Claire and is called "A Study in Song." This actress is a star, pure and simple. Apparently she is French, but the audience doesn't care. All it knows is that when she is on the stage nothing else matters. Her singing is charming. Especially is this true when she gives Tosti's "Good-bye," singing first in a low, rich contralto and then breaking into a high soprano of surprising sweetness. Her upper notes almost run off the keyboard and come with a clearness which captivates her audience and brings her recall after recall. To cap a particularly splendid offering she gives an obligato to Sousa's famous "Stars and Stripes" and it goes big. Acts of this sort are what make vaudeville. The pity is that there are not more artists of Miss Claire's caliber.

Direction MARK LEVY

enlarged Spreckels orchestra. The Spreckels vaudeville is the Melkie-John & Dunn circuit. Matinee prices are 30 cents, evenings 50 cents, with a special price of 15 cents for children at any time.

The Superba, a film house, claims its new organist, Jamie Erickson, is the youngest pipe organ artist in the country. This house, together with nearly all of the other motion picture theatres, has replaced its musicians with new men, following the strike of the old employees.

Following a few days' rest at Hotel del Coronado, Geraldine Farrar appeared at the Spreckels theatre Monday evening, Oct. 2, as the opening attraction of the Amphion Club's annual course.

Willard Mack in his playlet, "Raw Law," was the topline at the Savoy (Pantages) for the week of Oct. 2. His company includes Beatrice Banyard, his wife; Forrest Creighton, George Morrell and Clark Marshall.

PICTURES—Pickwick, Bebe Daniels in "Pink Gods"; Plaza, Harold Lloyd in "Grandma's Boy" (second week); Broadway, Max Linder in "Be My Wife"; Superba, Mr. and Mrs. Carter DeHaven in "The Girl in the Taxi"; California, Gladys Walton in "The Trooper"; Colonial, "Afraid to Fight"; Cabrillo, Wallace Reid in "The Ghost Breaker."

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LONDON TIMES

"A perfect piece of acting and so much off the beaten track it has the effect of making other things seem to err on the side of the commonplace."

TELEGRAPH

"Divine comedy. The delight of yesterday as it will be the delight again of tomorrow, anywhere, in any country."

CHRONICLE

"The new version at once became one of the chief laughter makers of London theatreland."

NEWS OF THE WORLD

"The new version is full of new antics that caused the audience to roar with unrestrained laughter. A masterpiece of burlesque."

THE STAGE

"Is even more laughable than its predecessor, and Mr. Withers should find in it his greatest success."

"WITHERS OP'RY"

The new version of "For Pity's Sake," written and staged by Tom Barry, was presented September 4th at the Victoria Palace in London.

I wish to thank the Sir Oswald Stoll offices for their offer of two weeks each at the Coliseum and the Alhambra, and the Charles Gulliver Circuit for flattering terms and dates.

The European rights with the exception of Great Britain and the city of Paris have been purchased by Max Mahiu, 11 Rue Villebois, Marlevil, Paris.

IN PREPARATION

'THE TOONERVILLE TROLLEY'

By TOM BARRY

CHARLES WITHERS

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LONDON

MUSIC MEN

Lester Lutz has been made Cincinnati exploitation manager for Waterson, Berlin & Snyder. Unlike most song "pluggers," Lutz has received a thorough musical education and has appeared on the local concert stage.

New additions to the Richmond-Robbins, Inc., staff include Cleveland Davis in Los Angeles and adjacent territory, B. E. Everett in Minneapolis and Mack Ohman in Omaha.

Fred Farber, a member of the Max Ford Revue, has written two new numbers for Remick. Roy MacNicol, husband of Fay Courtney, did the lyrics.

"The Old Homestead," by Milt Hagan, written around the Paramount picture of that name, is being

ing exploited by Phil Ponce Publications.

"I'm Not to Blame," a new number by James Connolly, published by the Florentine Music Co., has been taken over by Remick & Co.

Jack Glogau has connected with Harry Von Tilzer as general professional manager. He is also interested in the firm financially.

Richmond-Robbins, Inc., have taken over "Aunt Hagar's Children's Blues" from the Handy Bros. Music Co.

Mrs. L. Wolfe Gilbert, since her marital split with her songwriter-publisher husband, has been sojourning on the coast with their four children. Mrs. Gilbert made the cross-country trip for the purpose of placing two of the youngsters in pictures on the advice of professional friends who were impressed by both children's precocity and natural ability. Both youngsters are reported making out nicely in bits and small parts.

Will Rockwell, manager of the band and orchestra department for Witmark, has returned from a vacation.

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ST. LOUIS By JOHN ROSS

Hank Wakefield, veteran circus man, died in Poplar Bluff, Mo., last week. Death due to nephritis.

Members of the Art Exposition of Illinois will start crusade against carnivals and the exhibition of human freaks. However, they urge stage acting for children.

Two bandits held up C. C. Cravens, auditor of Lyric, East St. Louis, and obtained \$2,200, representing Saturday and Sunday's receipts. The robbers probably hid in retiring room after last performance, as building was locked after audience left. James M. Drake, manager, and C. McCarthy, assistant, left several minutes before hold-up.

The 1923 municipal opera season lengthened two weeks—70 shows instead of 48. Monday night dress rehearsals dispensed with. Opening May 26.

WASHINGTON, D. C.

By HARDIE MEAKIN

No end of interest is being created in the appearance of Grace George, supported by Robert Warwick and Norman Trevor, at the Garrick in the French adaptation "To Love." Reviewed elsewhere in this issue.

Arthur Leslie Smith is getting his cast for stock at the Capitol. House may be renamed, opening Oct. 15.

Cosmo's bill, Bert Earl and Girls; Bobby Nelson and Company (last season with the Shubert Vaudeville forces); "Daddy"; Locum and Lee; Cook and Vernon; Maxine and Bobby.

Picture houses: Palace, "The Valley of Silent Men"; Columbia, "Manslaughter" (2d week); Rialto, "Under Two Flags"; Metropolitan, "The Eternal Flame."

"Springtime of Youth" at Garrick Sunday night.

BILLS NEXT WEEK

(Continued from Page 23)

VANCOUVER, B.C.

Pantages
Selma Braatz
Hagge & King
Clifford Wayss
Kajiyama
Sidney S. Styne
Kluting's Animals

TACOMA

Pantages
Hurt Shepherd
Fargo & Richards
Billy Kelly Co.
Vokes & Don
The Lamaya
Welderson Sis

PORTLAND, ORE.

Pantages
Kilamura Japs
Maybelle Phillips
Pardo & Archer
Abbott & White
Earl Fuller Band

TRAVEL

(Open week)
Jean Valjean
Ross & Edwards
Florette & Joffrie
Rives & Arnold
"Fate"
Larry Harkins Co.
Golden Bird

SAN FRANCISCO

Pantages
(Sunday opening)

CARSON & KANE

Robinson & Pierce
Goebs & Duffy
H. Swade Hall
Alexander

OAKLAND, CAL.

Pantages
(Sunday opening)
Juggling Nelson
Page Hack & M.
Tyler & Collins
Ross-Wyse Co.
"Stepping Stone"

LOS ANGELES

Pantages
Four Roses
Hudson & Jones
Davis & McCoy
"In Chinatown"
Robyn Adair Co.

SAN DIEGO, CAL.

Savoy
Wilfrid Dubois
Marion Claire
Rigdon Dancers
Feln & Tennyson
Valentine Vox
Johnny Marvin

L/O BEACH, CAL.

Pantages
Conn & Hart
Green & Dunbar
Samsted & Marion
Brower Trio
Monroe Salisbury

SALT LAKE

Pantages
Page & Green
Fulton & Burt
Gallarini Sis
Al J. Jennings
Walter Weems
Delmar & Lee

OGDEN, UTAH

Pantages
(19-21)
Gordon Wilde
Ward & King
Bob Wills
"Indoor Sports"
Lerner Girls
Artists in Miniature

DENVER

Pantages
Crane Sis
Caledonian Four
Willard Jarvis Co.
Willard Mack Co.

COLORADO ST'GS

Pantages
(14-18)
(Same bill plays
Pueblo 19-21)
Ketch & Wilma
Three Belmonts
L. & J. Archer
Springtime Friv
Kerry Conway Co.

OMAHA, NEB.

Pantages
Parish & Peru
Victoria & Dupree
Lylo & Emerson
Brown's Co.
Chas. McGood

KANSAS CITY

Pantages
Coscia & Vard
Homer Glis
Scotty Weston
East Rehearsal
Springtime Friv

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IN PARIS

(Continued from page 21)

kings, for the managers, Margaret Anglin, actress, Montrose Moses, Walter P. Eaton, Theodore B. Hinckley and Mrs. A. Starr Best.

"Mme. Sans-Gene" will succeed "La Bouquetiere des Innocents" at the Porte St. Martin, with Mme. Cassive in the title role and Pierre resuming his part of Napoleon. "Chouchou, polds lourds" farce, is being rehearsed at the Nouveautés for early in October.

The French Government collected as *taxe de guerre* from amusement caterers during 1921 the total of 46,129,748 francs, compared with 36,917,105 francs in 1920, and 22,646,783 francs in 1919. This is for the State entertainment tax only and does not include the municipal taxes, poor rate of 10 per cent. and usual taxation on all forms of business.

The new municipal theatre of Villeneuve St. Georges, a suburb of Paris, which is just completed, will be inaugurated Oct. 7, with Th. Puget as director.

The popular old play "Denise" is being staged at the Ambigu-Comique with an excellent cast, comprising Jean Coquelin, Clement Lamy, Montis, Basseuil, Girardon,

Mmes. Paule Andral, Briey, Guereau and Romance.

Andre Gailhard starts his season at the Femina with a revival of "L'Heure du Berger" by Edouard Bourdet (already reviewed when produced at the Antoine Theatre), with Marthe Regnier. "Annabella" the operetta of Chas. Cuvillier, book

by Magre, is due end of October, with Aime Simon Gerard and Germaine Webb in the lead.

There will be many changes at the Casino de Paris when it opens about November, and it looks as if Leon Volterra was in for a number of law suits. Fred Mele is mentioned as replacing Louis Hillier as conductor.

Maurice Yvain has another operetta, the script being by Yves Mirande, to be entitled "La Haut" with Maurice Chvallier, Dranem and Alice Beylat for the cast.

BERLIN

By C. HOOPER TRASK

Berlin, Sept. 29.

At the Theatre am Nollendorf Platz is the German adaptation of the new French operetta, "To Bouche," translated as "Dein Mund." This piece, which has been bought for America, and will be produced this fall, is 18-karat quality. The music, by Maurice Yvain, is superior jazz, mixed with the best of French tradition descended direct from Offenbach and Auber. Of this Yvain, Irving Berlin himself has been high in praise, admitting him one of the biggest talents of the present time. His "Mon Homme" needs no introduction. The present score contains at least three or four hits, among which, strangely enough, the title song, "Your Mouth," does not figure. As an example of humor in music, the finale of the second act is not far behind the best in Gilbert and Sullivan. The libretto and lyrics of Yves Mirande and Albert Willemetz

(translated by Hermann Haller and Rideamus with extraordinary chic) are among the best written for some years; they have pep and here and there a little real wit. The idea of the scenery alone is in the form of an inspiration; each of the three acts is laid in a different seaside resort in France; but the set remains the same throughout, except that in one act the armchairs are green, the next red, etc.; in one act the big colored sunshade stands on the left, the next on the right, etc. If economy prompted this satire on the eternal sameness of summer resorts, then give us economy every time. The plot concerns the daughter of an adventurer and the son of an adventurer, whose respective parents plan to marry their offsprings to rich admirers and live off the proceeds. Each mistakes the other for the real thing, and the children fall in love and are engaged. But when it comes out how things really stand, they are at once separated. In the second act the boy has married a rich but quite ugly wife, and the girl has become a gold digger. They still love each other and decide to marry when the boy finds that his ugly wife is being untrue to him. This makes him so ashamed that he flees from the girl, believing she considers him a joke. She finally (in the last act) convinces him that she still loves him. The production is very satisfactory, and the well-filled houses nightly applaud the "son" of Fritz Schulz, the "father" of Kurt Lilien and the "adventress" of Josephine Ritzinger.

At the Berliner theatre, "Madame Pompadour," the new operetta for Fritz Massary, book and lyrics by Rudolf Schanzer and Ernst Welisch, music by Leo Fall. The plot concerns itself with the Pompadour, famous mistress of Louis XV; but don't be afraid—it's quite moral. In the first act she goes to a tavern, where she takes a fancy to a handsome young fellow whom she believes to be a peasant. She commands him to come to her bedroom that night; hidden in a bundle of underwear, he appears. However, he turns out to be the husband of her sister. Louis appears in the play characterized as a doddering old fool, and other-historical personages include Calicot and Mauperas, though for this reason one should not believe that any real attempt at historical accuracy is made

or that the grade of wit is higher than the average. The general impression is gay and it is merely considered in the light of a vehicle for the star, Massary.

The music, by Leo Fall, is the best he has written in later years. He refrains from using jazz or ragtime, sticking rather to the old Vienna tradition. As a score it is not comparable to that of "Ta Bouche," but is hailed by Berlin reviewers as a masterpiece—merely because it is not "Americanized," the greatest of all insults these days.

The piece is built about Fritz Massary; and from a continental angle this is correct tactics; she has an enormous following. It was announced last year that she was to tour America, but the project was given up, and wisely so, for we have numerous operetta prima donnas who surpass her vocally and from a dancing standpoint. It must be borne in mind that although Massary still looks a passable 35 (she is really nearing 50), she lacks freshness.

From the remainder of the cast Ralph Arthur Roberts must be mentioned, one of the best eccentric comedians now existent. The tenor, Erik Wirl, is also in his place.

At the Schiller theatre, the premier of the latest musical work by Jean Gilbert, "The Little Sinner" ("Die Kleine Suederlin"), a musical farce by Hans S. Zerlett and Willy Prager. Gilbert has written with his usual facility and produce a quite undistinguished collection of solos and duets. One would hardly recognize the hand of the composer of "Die Frau in Hermelin." The plot concerns two servants who take the places of their respective master (a famous painter) and mistress (a movie star), and get in and out of the

usual complications. The fun runs thin in the third act, however. Harald Paulsens, Dolly Gill and Josephine Dora did nicely with the leading roles; the last mentioned is especially amusing as a sophisticated mother-in-law. A fair success.

Hugo Hirsch has also been at it again, this time at the Neues Operetten theatre. To "Crazy Lola" ("Die tolle Lola"), by Arthur Rebnor, he has added some fifteen songs which reflect in their infinite banality of lyrics. There is nothing here to disturb the mental equilibrium of the most successful of profiteers (the backbone of the modern German audience), and so the evening passes nicely. Of the book, be it merely said that son-in-law and father-in-law both are fascinated by the same dancer in a cabaret; mother-in-law objects. The usual complications. Hans Junkermann, Paul Heidemann, Molly Wessely, Fritz Spiro and Camille Hammes are in the cast. Moderate success. (Anyhow, no matter how mediocre they are, all musical shows produced in the German capitol always run to adequate business. Explain it if you can.)

At the Thalia theatre, a new composer, Victor Corzilius, from whom much was awaited, but who only proved to be another disappointment. Just an imitator of Lehár in his later manner; operetta mixed up with grand opera from Verdi

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through Puccini to Richard Strauss. Fearfully over-orchestrated and generally unmelodious, except where he borrows from "Tosca" or "Carmen." In this direction there is certainly nothing worth while to be reached. The plot of the operetta, called, by the by, "Prince Don Juan," is vapid, and the cast and general production, considered from an American standpoint, laughable.

Within a week two farces strangely alike in theme, "Lissi" at the Trianon theatre and "The School for Cocottes" at the Lustspielhaus. The first is of German origin from the pen of the Viennese Siegfried Geyer and concerns itself with Lissi, a prostitute, and her faithful bed. Everywhere that Lissi went the bed was sure to go—it followed her from set to set, even to extent of three complete reincarnations. Lissi is played and most amusingly by Erika Glaessner and is well seconded by Wilhelm Bendow. The second piece,

translated from the French of Armont and Gerbido by Robert Blum, also concerns itself with the same type, this time created by the more virile Leopoldine Konstantin. It is really as salacious as the German farce but attempts to camouflage this by a sentimental and impossible ending. It is interesting to an actress in that she must create in each of the three acts an entirely different type; a naive little Parisian grisette, a sophisticated and embittered cocotte who has arrived, and finally in the last act the "true women" under it all. Konstantin succeeds in doing all these things with success and carries the evening. Both plays doing well.

At the Deutsches theatre a revival of Scribes comedy "The Glass of Water." This old play seems to possess extraordinary vitality and could easily be revived in America with good returns. The present production is exceptionally fine. The young officer of Hans Brausewetter, the "Queen Anne" of Hermine Sterier, the "Boilingbroke" of Walter Janssen intrigue. But it is before the Dutchess (Agnes Straub) that we must bend the symbolic knee. In her eyes that deep and subtle malice, around the corners of her mouth that eternal smile.

At the Residenz theatre Tilla Durieux, German's most powerful straight dramatic talent, tried to bring Sardou's "Fedora" to life again. Maybe she did not mean it enough; anyhow it did not come off. The only thing that seemed to really

amuse her was her death by poison; she did that well.

"The Maschine-stormers," the latest play by Ernest Toller (author of "Masse Mensch") to be produced next year by the Theatre Guild) has had its premier at the Grosse Schauspielhaus. The action hinges about the Luddite disturbances in England, 1815, when the workers lost their positions through the taking over of hand work by the newly erected factories. They literally stormed the machines. The play, however, is a disappointment being quite undramatic and talky; moreover it has nothing new, merely a repetition of his early plays, "Wandlung" and "Masse Mensch." The actors including Granach, Wallauer, Ritter, Dieterle, Waescher, Duval, Guenther and Nunberg did there heat with the long-winded speeches but the direction of Karleinz Martin left much to be desired.

At the Kammerspiele "The Wife With a Smile" by Amiel and Obey, a light farce comedy which Arnold Daly could not carry to triumph in New York, is transposed to pure gold by the playing of Werner Kraus as the husband. His performance again shows the admirable versatility which he commands. Each role seems to change his face entirely, but it is not a question of tricky make-up, but rather his conception of the character. Yesterday he was the aristocratic Caesar of Shaw and today the most middle class of all middle class little cloak-and-suiters. America is familiar with the difference he made between Dr. Calligari of the lunatic's fantasy and the sane kindly physician of reality. Lina Lossen as the wife is as bad as only a good actress can be, when she is on the wrong track.

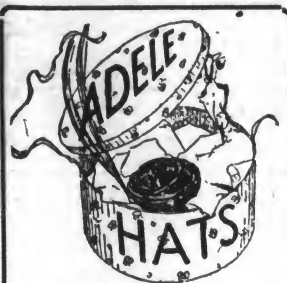
A new opera has opened, The People's Opera (Volksoper), supported entirely by funds in the form of low-priced shares bought by the public—an extraordinary feat to have taken place in post-war Germany. Within two weeks they brought out, with entire new scenery and costumes, "Freischuetz," "Lohegrin," "Entführung aus dem Serail" and "Samson und Delilah." As must be the case in so new an organization the singing was uneven but only praise can be given the

modernistic scenery of Hans Strobach.

This winter Germany can expect a deluge of Hauptmann plays; it is the dramatist's 60th birthday and his publishers are getting good publicity out of it. Moreover Hauptmann has put himself forward as candidate for president and his name is thus kept before the public, not to deny the extraordinary power of his early and mature works (even though one does find mysticism and pseudo-philosophy in which he now indulges). At the Schloss Park theatre (small theatre) "Fuhrmann Henschel" was given with Lucie Hoefflich and Winterstein in the leading roles. This play is much of the "Jane Clegg-John Ferguson" type and if well produced should be good for a neat run in New York. At the Residenz theatre "Hannele," given years ago by Mrs. Fiske in New York, has been revived with Carola Toella in the title role. The play seems a bit saccharine today. At the Schloss Park theatre (big theatre) the management dug out "Poor Heinrich" which is no credit to Hauptmann and should never have been brought to light again. The first two are doing good business.

Other late revivals were Strindberg's "Father" (with Klopfer and Straub) at Deutsches theatre, and Schiller's "Maria Stuart" at the State Schauspielhaus. The former was ruined by Klopfer's vocal acrobatics and the second is a piece of claptrap.

The third quarterly dividend of the American Society of Composers, Authors and Publishers has been declared. A royalty melon of \$38,000 will be divided among the songsmiths and publishers, and checks mailed early next week. A class "A" publisher will receive a little over \$1,000 for his share. The writers' body has a special committee method of apportioning their half of the dividends. Because of the slump in the picture business, from which the license taxes for the privilege of performing the society's music are derived, this quarter's melon fell a little under expectations. It is expected that \$60,000 will be divided the end of this year.



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CABARET

(Continued from page 8)
guarded quantities, although this liquor may have in some manner lately escaped from bond. The

taste disproves any suspicion of it having been meddled with.

Rigo, the Gypsy violinist, is at the Nest, a restaurant at 133 West 45th street, which opened last week. The Nest is allowing 10 per cent. off their dining checks to professionals, who will receive the 10 per cent. credit upon mentioning their professional associates. The Nest was formerly known as Gypsyland. It serves luncheon, dinner and after theatre supper. Another entertainer is Olga Baklanoff, a Viennese dancer. A Hungarian orchestra furnishes the music. Rigo was a sensational violinist when first appearing over here about 15 years ago. He rolled dem eyes something awful. Then he married the Princess De Chimay (Ward), a Detroit girl, and there was more publicity for him. He still plays the violin.

Tommy Lyman, w. k. as the champ ballad cooer at Kelly's place downtown, but who has been sojourning in Paris the past few months, was the hero of the storm that threatened the Aquitania on its last trip here and was chiefly responsible for averting a disastrous panic among the scared passengers. Singing and gagging and clowning from early the previous evening all through the night until 10 o'clock the following morning he kept all those on board in high spirits, their minds off any danger. Lyman returned with Roy Barton and Dick Wheeler, the latter manager of the Paris cafe at which the first two named appeared. Lyman and Barton will be with the new Fannie Brice show Flo Ziegfeld will star her in.

A Washingtonian in New York said, following the resignation of Ralph Day as prohibition director for the New York district, that if the Department of Justice should be given the enforcement of prohibition and a department man sent to New York in charge, that not alone Broadway and Fifth avenue, but all New York would be-

come dry in quick order. That was equivalent to stating that with the Department of Justice superintending enforcement politics would not enter. In fact, that man from the capital did say that the administration in Washington had about concluded that appointments through political preference to enforcement posts had been proven failures.

The former Iceland Skating Palace on Broadway reopened Saturday under the name of Blue Bird Dancing, with the Al Burt orchestra. Originally the building was built for dance purposes, known at the time as Rosland. Through reconstruction there is sufficient space for 1,000 couples on the floor. The establishment will open at 8 p. m. nightly with afternoon dansants Saturday and Sunday. A single admission charge will be made for the entire evening's dancing. Bennie Holzman, who handled the advance publicity for the opening, achieved an unusual showing in the daily papers for the place.

Liquor raids continue in the metropolitan district, either by federal men or the local police. Two or three sensational seizures have been made of late, with the raiders estimating value "at current prices, \$12 a bottle," to publicize a large gross total. Raids, however, have failed to alter the public opinion that there must be very substantial reasons why some places are never raided, with the consequent deduction that reformers who deplore citizens' indifference to their criminal acts in purchasing contraband liquor might better devote their efforts to digging out the rotten spots in the enforcement ranks.

Vincent Lopez has organized a No. 2 Lopez Jazz Orchestra, which will have a personnel of 11 men, the same as the original Lopez band. The No. 2 organization will open for a tour of the Keith houses in a couple of weeks. The Lopez band now at the Palace, N. Y., will remain there indefinitely. It is receiving about \$2,250 weekly. No. 2 Lopez band will receive approximately \$1,750 weekly. The White-man band, playing an indefinite date at the Globe with White's "Scandals," has more or less bearing on the continued engagement of the Lopez band at the Palace.

Harry J. Kavanaugh, 47 years old, died at his home in Chicago, Oct. 1. The deceased has been ailing for about a year and was stricken Friday with a relapse from liver trouble. At one time the deceased was proprietor of the Woodlawn restaurant and cafe, and entered the commercial field, holding the position of vice-president of the Washington National Bank, and prominent among theatrical folks. He was very charitable, being a sponsor of some affairs. Every medical aid known was given him but to no avail.

Federal dry agents attached to the Albany office are very active. Seldom does a day pass that the Albany sleuths do not make a pinch. The last week-end they made six raids on places in the Capital District and arrested seven men. Two raids were made at Albany, two at Green Island, one at Coeymans and one at Tupper Lake in the Adirondacks. The agents said they found a large quantity of whiskey at the Iroquois hotel, Tupper Lake, where they arrested James S. Shinnock, the proprietor and Frank Peets, a bartender.

After a sensational eighteen-mile chase, federal agents captured a booze car with a \$5,000 load aboard, south of Malone, N. Y. Trapped on the edge of a lake, the bootleggers ditched their car, leaped off, crawled through the underbrush,

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dived into the water and disappeared under cover of darkness. They could not be seen, but the splash of water as they swam could be heard. The car and its contents, 54 cases of liquor, were brought to Malone. Malone agents also made another big capture, when they seized a Studebaker sedan and arrested a man and his wife, residents of Ottawa, Canada. The couple crossed the border in their machine without reporting and were spotted by the dry men while driving through the streets of Malone. They were chased and overtaken. When their luggage was searched several bottles of liquor were found. The man and wife were taken into custody and the Studebaker driven back to Malone, where it was thoroughly searched. In specially built compartments near the back springs the agents found a large quantity of liquor. It is believed that the couple thought the customs officers might seize the few bottles in their luggage and let the car go on, with the real load of booze undisturbed.

ness by force of law. Several closures have resulted since prohibition under the injunction method.

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The revue will continue at the Little Club with the Love Sisters (lately with Harry Carroll) being added to the list of principals.

Burr McIntosh has taken charge of the publicity for the Clover Gardens, the mammoth dance place in the Grand Central Palace, New York. The Gardens accommodate 3,000 dancers on the floor.

Alex Schwartz, who operates a restaurant and has been drawing a steady theatrical patronage in Chicago, has opened up a new restaurant, which will be run along the lines of a delicatessen.

Ray Miller and band would not continue rehearsing with the new "Music Box Revue" because of the Berlin-Harris management's restriction on any cabaret dates in conjunction. They have accepted a contract for a southern engagement that will net the director \$22,000 for a ten-week run.

Le Paradis orchestra, with Spencer Tupmen leading, will play at the restaurant of that name in Washington, after appearing next week at Keith's, Washington.

The effects of Joan Sawyer's Beverly Ward estate were advertised to be sold by a Broadway auction room this week.

Doris Eaton opened Monday as an entertainer at the Hotel Ambassador, Los Angeles.

Mal Hallett, featured at Roseland Dance, is the latest musical attraction to turn to vaudeville. Hallett with his aggregation is arranging a novelty production for a vaudeville

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engagement, each of his musicians having had individual experience on the vaudeville stage.

Nobility has wedged its way into the orchestral ranks, Baron Von Schillagh, who is conducting the musical entertainment at the Hotel Bossert, Brooklyn, having brought the title with him from Europe. Von Schillagh is a Viennese.

RUM RUNNING TOUGH

(Continued from page 1)

tion of liquor range all the way from a Ford to a Cadillac, but the average cost is close to \$2,000. What is \$150 on a \$2,000 investment and the chance of arrest? If the runner gets caught it not only means the loss of his car, but the payment of a fine which is rather heavy under present conditions.

"I have been working up north, on and off, since early last winter and I am in a position to know the extent of rum running. It's fallen off, no matter what anybody tells you."

The agent characterized the chasing of "regular bootleggers" as "fun." "They know the game and they play it," he explained. "They will take shots at you and you will take shots at them, but neither they nor you have any intention of shooting to injure. That is as a general rule, of course. If they can flatten your tires or you are able to puncture theirs, the chase usually ends. The better, or the luckier, marksman is victorious."

HUNTING FILM

(Continued from page 1)

for two years, spending about \$300,000 to equip and maintain. The public spirited citizens of the city subscribed the expense. The expedition returned to this country about six months ago. Since that time the editing and assembling of the pictorial record has been in work.

Several special showings of the picture have been held in Los Angeles, San Francisco and New York to the various notables of the picture world who have pronounced the films the finest of their kind that have ever been made. In addition to the invaluable records obtained of animals in their wild state and the hunt for big game, there is a certain amount of comedy in the pictures. One scene especially showing a wart hog attacking a Ford and getting bumped and finally shot, is one of the big laughs.

SPORTS

(Continued from page 9)

for "play ball" was called for the initial contest the odds were backed down to 6 to 5, that going for the game as well. After the Giants copped the first two games with the tie game in between, chatter giving the Yankees an edge in betting was still abroad for some reason. There seems to be no more excuse for the odds layers in favor of the Yankees than there was in the dopsters telling the story completely the reverse before the series started.

Following a hearing before the State Boxing Commission last week, Jabez White, the Albany bantamweight, was suspended for a year. The suspension grew out of White's failure to appear with Jack Sharkey for a scheduled 12-round bout in Jersey City last month. White claimed in his defense that Sammy Goldman signed for the bout without his authorization. White said he notified the club he would not go through with the bout, claiming that Sharkey is a lightweight, while he is a legitimate 118-pounder. Sharkey was set down for a similar period at a previous meeting of the Commission.

Rogers Hornsby will not have to sit up nights worrying over the loss of a world's series check. The St. Louis star has signed a contract which will net him \$18,500 for a series of games to be played by a team Milton Stock is organizing for a barnstorming tour, so he told reporters at an upstate city where the Cardinals appeared in an exhibition contest last week. The barnstorming bug has bit players on both St. Louis clubs badly. George Sitzer is gathering together a nine for a trip through New England and Johnny Lavan is doing the same for a jaunt to Japan.

Variety's sports department probably stood alone in predicting last week that the Giants would win the series. Jack Conway, of Variety's New York staff, wrote it, touting in the story Wednesday morning of last week with Wednesday's score inserted after the game of that date. Mr. Conway made his prediction on the theory, which the series supported, that McGraw would outsmart the Yanks. Conway some years ago was a big league player

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as a restaurant-cabaret, with Joel Rinaldo supervising the establishment (occupying an entire building) as he did when founding it. Joel's has entertainers, mostly singers, and a band that invites requests for selections through a sign prominently hung in the upstairs dining room, where the crowd goes after the theatre. Joel's claims it was the first place uptown to install cabaret entertainment.

Liquor men in New York regarded the government's decision on sailing vessel could enter or come within the range of a U. S. port, carrying liquor openly or sealed, as a big step forward toward a modification of the present prohibitory statute. It was at once anticipated by the New Yorkers the ruling including foreign ships would bring about international complications, and that while the highest court might pass upon it, diplomatic channels would first have to handle the question.

Dorothy Clark, the accuser of Herbert Rawlinson, the film star, was located last week in a cabaret at San Diego, dancing. Following the dismissal of her charge against Rawlinson this week in Los Angeles, Miss Clark collapsed and was reported Wednesday in a dangerous condition. Previously she had charged that her mother was responsible for the action against Rawlinson. Rawlinson has the sympathy of the entire film colony on the coast.

The conventions, besides the series, in New York last week helped the cabarets, although the bankers did not reach expectations as spenders. The delegates to the bankers'

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convention from the rural districts shied away from the Broadway menu prices, also from the higher sealed theatre seats. On the hottest evenings of last week there were several restaurants that held capacity crowds.

The Gruenwald Hotel, New Orleans, was raided last week by federal men, who seized several hundred bottles of liquor. New Orleans had been wide open up to September 1, when the enforcement division doubled its men there. Raiding continue nightly after that. Prices of liquor at the gulf port have advanced until they are on a par almost with New York.

The sun-doggers in Chicago have banded together and founded "The Midnight Club." The announcement states the purpose is for "a formal dance club," with the organizers Ernie Young, Walter Blaufass and David M. Idzel, who are the directors. Membership is \$25 a season. The Midnight Club meets and holds its affairs at the Palais De Danse at the Marigold Gardens.

Muriel Stryker, who left the Ziegfeld "Follies," opened Monday at the Venetian Gardens, Montreal. Leaving the "Follies," she placed herself under the personal management of Ned Wayburn, who arranged the Canadian date for her with Col. E. R. McNeil, owner of the Montreal resort.

The running electric band sign on top of a Times Square building has been of late exploiting Budweiser beer. The sign says as it runs that it's the same Budweiser, made from the same hops that it has been for the past 50 years. If it's the same Budweiser, that's sticking out its tongue at prohibition.

Fanchon and Marco left the Little Club Revue, San Francisco, for Los Angeles, where they have been giving four weeks at the Orpheum.

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and has been a close student of all sports since leaving the diamond, at his mother's request.

Charlie Hitt, old time pugilist, was arrested by a customs officer of the Malone, N. Y., office last week charged with smuggling and transporting liquor from Canada. Hitt was taken into custody while a passenger on a southbound train from Montreal and after the customs officer had alleged he found four quarts of whisky in a bag the pugilist possessed. Arraigned before a United States Commissioner, he demanded an examination and the case was adjourned for a day. He spent the night in the Frank-Is County jail.

Horse racing is back in Chicago for two weeks, at the Hawthorne race track. Thomas Burke, who was associated with the "Sporting World," a newspaper, is the sponsor of the jockey club, which put over this stunt for the track hounds. Jockeys and horses from all over the country are competing, and the first race took place Saturday, with a turnaway crowd rambling out to the track. The authorities are sending a heavy guard to nab bookies, but the Illinois Jockey Club is doing its bit by trying to scare off gambling.

That Cincinnatians believe Geo. M. Cohan would like to buy the Cincinnati Reds have led them to believe Cohan might want to buy a theatre in that city, to get into closer touch with the natives. So they have selected the Lyric of Cincinnati, but are not positive about it, although they are positive Cohan wants the Cincy's baseball team. The Lyric was held by Fox for awhile with pictures. Now it is reported in that city the Keith-Harris interests are after it. McMahon & Jackson operate the house.

The New York State Basketball League has finally seen the light and elected a "high commissioner" to settle its disputes, which have been many in the past. The man who will be the Landis of the circuit is George K. Morris, of Amsterdam, member of the New York State Athletic Commission and millionaire sportsman. The season opening Oct. 25 will be divided into two halves, with the winner of the first half meeting the winner of the second half in a series of games to decide the league championship.

Walter Hagen, champion golfer, continues to go along in great form on his exhibition tour with Joe Kirkwood, Australian trick shot. Hagen smashed in smithereens the course record at the Oxford club, Springfield, Mass., last week. He went over the course in 65, as against a former record of 72. Willie Ogg and another crack golfer opposed Hagen and Kirkwood in the match. The latter won 4 up.

The judges at Beziers, France, have ruled in deciding a local prosecution of six toradors who took part in the local bull fights that "wild bulls are not protected by French law against cruelty to animals and that the state by imposing the entertainment tax on such meetings officially recognizes the legality of bull fighting. The toradors were consequently acquitted.

A 10 to 1 bet was won by Charlie Pope from Bob Wren on the Giants winning four straight. Pope took \$100 worth. The wise boys of Times square all fell down on the Yanks. Many others followed "the money." As the Yanks continue to lose their odds held up but many of the

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Yanks' early supporters hedged when seeing them play at the Polo Grounds.

The usual Saturday poker game in the Putnam Building among the booking agents had a rather unusual ending last Saturday, for a friendly game when a couple of players disputed how many aces a poker deck held. Afterward a blue ring was around one eye and the opponent had made a get away without a scratch.

"Moose" Taussig, coast sporting man, has opened a booking office for prizefighters in the Pantages theatre building, San Francisco. Moose says the office is justified because of the demand for fighting talent to fill the various fight cards announced in Erlsco each week.

Jerry Connolly, for three years a member of the Gloversville and Albany teams in the New York State Basketball league, died in Brooklyn last week. Connolly was a star guard and center.

Marcel Nilles, French heavy-weight champion, has accepted the challenge of Spalla, the Italian who beat Paul Journee. The match will take place after Nilles' contest with

George Cook, the Australian, timed for Oct. 10.

Arthur Wynns, Belgian feather-champion, who lost his European title last month to the Frenchman, Eugene Criqui, will fight again in Paris, Oct. 7, to try his luck with Paul Fritsch.

Ted "Cyclone" Wendt, formerly connected with Pantages, San Fran-

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GAIETY THEATRE BLDG.

ARTISTS:—The best way to know what we have to offer is to come right to our offices and look us over and talk things over with our Mr. Markus or Mr. Fisher.

cisco, has gained quite a reputation for himself in the four-round fights on the coast. He is a welterweight.

Benny Linn, brother of Bobby Linn (Edwards and Linn, vaudeville), is coming to the fore rapidly in the featherweight division.

AUSTRALIA

By ERIC H. GORRICK
Sydney, Australia, Sept. 15.

HER MAJESTY'S.—Closed, Sept. 16, Oscar Asche in "Cairo."

ROYAL.—"The Peep Show."

CRITERION.—Laurence Grossmith made his first appearance here in "Ambrose Applejohn's Adventure" Sept. 2, under the direction of Williamson-Tait. Mr. Grossmith scored a big personal success. The mounting was well up to the standard set by the firm. The second act won applause from the crowded house. The cast, an excellent one, includes Edmund Dugan, Doris Kendall, Adelaide Gunn, Diana Wilson, Mildred Cottell, Gus Wheatman, Ashton Jarry, Mattie Brown and Norman Barrington. So it seems set for long run.

PALACE.—Allan Wilkie produced "King John" at this house at the

end of last month. This play has not been done in this country for over a quarter of a century. Mr. Wilkie played the leading role and made a big success. The production was lavishly mounted. Business during the very brief season was good. Wilkie has been touring Australia for the past two years with his own Shakespearean company. Cast included Lorna Forbes, Leslie Manners, Fred McDonald, Roy Workman, Vin Scully, Ellis Irving, Plumpton Wilson and Jack Lennon.

TIVOLI.—Wee Georgie Wood is packing them into this house twice daily. Wood's work is wonderful. He takes about ten curtains on the conclusion of the act. He is well supported by Dolly Dormer and Tom Blacklock. Edna Davis, xylophonist, opened; very clever child performer. Raynor and Roy, songs and talk, poor. Louis J. Seymour, Jr., come-

dian, just packed with songs and talk. Preston and Perrin, dances, fair. The Winkills on the flying trapeze scored. Leo Stirling, wandering musician, hit. Madeline Kossiter, songs and dance, big. Abbott, card tricks, closed.

FULLER'S.—Business fairly good. Jack Birchley, contortionist, opened. Rene Dixon scored with dances. Milner and Storey, songs and talk, raw; talk should be ruled out; passed. Harem Scarem Girls, acrobatics, clever. Jim Gerald Revue Co. fill in the whole of the second half—good tab show.

GLOBE.—"Over the Hill."

STRAND.—"Little Lord Fauntleroy."

CRYSTAL PALACE.—"The Four Horsemen of the Apocalypse."

EMPEROR.—"The Sheik."

MELBOURNE

HER MAJESTY'S.—"The Merry Widow."

ROYAL.—"The Great Lover."

PALACE.—"Spangles."

KING'S.—"The Lie."

TIVOLI.—Lee White and Clay Smith, Sam Stern, Hunter and Bob, Mozelles, Brian Lawrence, Dulcie Hall, Laine and Shaw Keeley and Albus, Delectables.

BIJOU.—Stuffy and Mo. Sam and Elise Goldie, Lola Stanton, Potter

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HOYT'S—"Broken Blossoms."

ADELAIDE

ROYAL—"Night Out."
KING'S—Stock company.
MAJESTIC.—Harry Thurston, Creighton, Honolulu Mo., Craydon and Mack, Sprightly Sisters, Hartley and Wright, Baron, Palmetto, Dorothy Lena.

Brisbane

HIS MAJESTY'S—"The Bat."
ROYAL—"Turn to the Right" (revival).
CREMORNE.—Taylor and Summers, Moon and Morris, Edwards and Parke, Elliott and Godley, Hee St. Clair, Tivoli Frolics.
EMPIRE.—Murphy Mack, Trent and Sadie, Eme Fellows, Evan Curtis, Wong Toy Sun, Brightie and Carlyon, Brull and Hemsley, Ray and Kath De Vere, Decar and Nat Hanley.
STRAND—"Hail the Woman."

Newcastle

KING'S HALL—"The Smart Set."
VICTORIA—Little Lorna, Chas. Ancester, The Novas, Norton and Forbes, Alan Shrimpton, Harry North, and Evans and Hurl.
STRAND—"The Three Musketeers."

NEW ZEALAND

Auckland

HIS MAJESTY'S—"The Boy."
OPERA HOUSE—Ed E. Ford, Hector Napier, Don Stuart, Hirst

and Vernon, Dolinda, Fred Webber, Hyman Lerzer, Belle Moyra, and Saunders and Roberts.
NATIONAL—Pictures.
QUEEN'S—Pictures.

Wellington

TOWN HALL—Mary Harris Armore.
HIS MAJESTY'S—Pastor and Merle, The Jacksons, Milton Bros., Linden and Berrige, Babs Pacey, Eddie Martyn, Carlton and Roslyn, Deleval and Vockler, and The Molliars.
KING'S—"My Boy."
EVERYBODY'S—"The Three Musketeers."

Notes

"Over the Hill" opened here successfully.

"The Sheik" is still running at the Empress, Sydney. Picture just finished a six months' run at the Globe.

Louis Berelson scored a big success in Melbourne in "The Perfect Lover." The show seems set for a long run.

"Calro," with Oscar Asche, opens at Her Majesty's Sept. 16. The booking has been thrown open for weeks ahead. The show is scaled at 10s. 6d. (about \$2.50).

Billy Elliott, the black-face comedian, cancelled his trip to America and is to open at the Hippodrome for a short vaudeville season.

Ferry the Frog is making a tour

NEW YORK THEATRES

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SAM HARRIS W. 42d St. Evs. 8:15.
H. HARRIS Mats. Wed. Sat. 2:30.
WILLIAM ANTHONY MCGUIRE'S NEW COMEDY

IT'S A BOY

"LAUGHTER PLENTIFUL."—Telegram

CORT W. 48th St. Evs. 8:15.
Mats. Wed. and Sat. 2:30.

WALLACE MARY
EDDINGER and NASH
in "CAPTAIN APPLEJACK"

REPUBLIC 42d St. W. of Bway.
EVENINGS at 8:30.
Mats. Wednesday and Saturday, 2:30

ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

GAIETY W. 46th St. Evs. 8:30.
Mats. Wed. and Sat. 2:30.

CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Evs. 8:30.
Mats. Wed. and Sat. 2:30.

JOHN GOLDEN Presents
MADGE KENNEDY in
"SPITE CORNER"
A NEW COMEDY BY FRANK CRAVEN

EARL CARROLL Theatre, 7th Ave.,
Eves. 8:30. Mats. Thurs. & Sat. 2:30.

The GINGHAM GIRL
A SMART, DAINTY MUSICAL COMEDY
with a
CAST OF UNUSUAL EXCELLENCE.
Including a CHARMING GROUP OF
DANCING BEAUTIES.

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ALL GEORGE WHITE'S
NEW SCANDALS 1922
PAUL WHITEMAN and HIS PALAIS
D'ORCHESTRA
RARE COLLECTION OF NEW BEAUTIES

Knickerbocker THEATRE,
B'way & 38th St.
"A Real Blueblood Among Shows."—Tribune.
A. L. ERLANGER'S PRODUCTION,
The YANKEE
PRINCESS

HENRY MILLER'S THEATRE
124 W. 43d St.
Eves. 8:20. Mats. Thurs. & Sat. 2:20.

INA CLAIRE
AND CO., including BRUCE MCKEAY in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

BELASCO West 44th St. Evs. 8:30.
Mats. Thurs. & Sat. 2:30.

DAVID BELASCO Presents

LENORE ULRIC
as KIKI
A New Character Study by ANDRE PICARD

LYCEUM West 45th St. Evs. at 8:30.
Mats. Thurs. and Sat., 2:30.

DAVID BELASCO Presents

FRANCES STARR
in "SHORE LEAVE"

VANDERBILT W. 46th St. Evs. 8:30.
Mats. Wed. & Sat. 2:30

STEWART and FRENCH Present

The
TORCH BEARERS
"SCREAMINGLY FUNNY."—Post.

SELWYN THEATRE, W. 42d St.

BARNEY BERNARD and
ALEXANDER CARR in
a new comedy
"PARTNERS AGAIN"
By Mchague Glass & Jules Eckert Goodman.
Prices: Evs. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street

Eves. 8:15. POPULAR MATINEE
WEDNESDAY. Reg. Matinee SAT.
A National Institution
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FOLLIES

TIMES SQUARE Evenings
at 8:20

MATS. THURS. & SAT. 2:30.
THE BIG COMEDY SUCCESS
"THE EXCITERS"
ALLAN DINEHART and
TALLULAH BANKHEAD

MOROSCO Theatre, West 45th St. Evs. 8:30
Mats. Wed. & Sat. 2:30

"AN ABSOLUTELY SAFE BET."—Allen Dale.

WAGENHAUS
AND
KEMPER
Present
WHY
MEN
LEAVE
HOME
AVERY HOPWOOD'S GREAT COMEDY

BETTER TIMES

AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
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CHARLES

"CRY BABY"

Johnson and Godfrey

Formerly Johnson and Dean.

The Black Caruso.

PANTOMIMIC FISHING NOVELTY

Direction: HARRY J. FITZGERALD

I REPEAT: "UNDER A CRAZY QUILT" I REPEAT:
FOR A COMEDY LOOK! FOR A NOVELTY LOOK!

of the tank towns of Australia. Oliva's Seals are also touring the one-nighters.

"Parlor, Bedroom and Bath" opens in Adelaide for a short season. Phil Tead will play lead.

Miller and Rainey return to America this week. Act has been a hit on the Fuller time for two years.

Ed de Tisne has joined the "Turn to the Right" company, which opens in Brisbane this week.

FILM ITEMS

Clyde Cook, the William Fox screen comedian, is to finish his contract with that company in February. At present there is a representative in the East who is negotiating the placing of a series of Clyde Cook two reel comedies which are to be made after the completion of the Fox contract.

The Famous Players Film Service, Ltd. of Canada, has secured the rights of distributing of the Lichtman Corp. release "Rich Men's Wives" for that territory. The company maintains exchanges in St. Johns, Winnipeg, Toronto, Montreal, Calgary and Vancouver.

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Perfect Ballroom of Wonderful Beauty
PAUL WHITEMAN, Inc., Presents
AL. BURT and His ORCHESTRA
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Evs. 8:30. Mats. Tues., Thurs. Sat.

The PASSING SHOW of 1922
PRESENTING

WILLIE and EUGENE HOWARD

-GREATEST MUSICAL HIT OF AGES-

"BLOSSOM TIME"
Second Triumphant Year
ORIGINAL CAST
NOW AT JOLSON'S 59th ST. at 7th Ave.
Eves. 8:30. Mats. Wed. & Sat., 2:30.

49th St. Thea. W. of Bway. Evs. 8:30.
Mats. Wed. and Sat. at 2:30.

SUPER MYSTERY PLAY
WHISPERING
WIRES
By KATE L. McLAURIN (based on the
Saturday Evening Post story by HENRY
LEVERAGE). With a Brilliant Cast.

NATIONAL Thea. 41st St. W. of B'way
PHONE BRYANT 1664

CAT AND THE
CANARY
—Matinees Wednesday and Saturday—

SHUBERT THEATRE, 44th Street,
Evens. 8:30. Mats. Wed. and Sat. at 2:30.

Greenwich Village Follies
Fourth Annual Production

AMBASSADOR Thea. 49th St. near
B'way. Evs. 8:30. Mats. Wed. & Sat. 2:30

MATINEES WED. and SAT., 2:30

The International Musical Success

THE LADY IN ERMINE
With WILDA BENNETT
and a Pre-eminent Cast

MIKE—ANDY

NAIO and RIZZO

Presents

A MUSICAL BREEZE

Direction JESS FREEMAN

SYDNEY PRUSS

Harry Ginsberg, sales manager for Lichtman, closed the deal with Louis Rosenfeld.

Maurice Kahn, who for four years was assistant editor of the "Film Daily," has joined the Lichtman Corp. as director of publicity. Before going with the Film Daily, Kahn was on the staff of the Journal of Commerce. He is also "Red" who worked on "Wid's" from the time it started.

The Triangle Film Corp. has begun a Supreme court suit to recover \$52,000 from Hyman Wink. The suit is based on a series of notes totaling the amount in question, executed last June 28. The notes were maturing between Aug. 28 and Dec. 25, the understanding being if any one is defaulted on, all become due immediately. John Knollman, treasurer of the plaintiff, who made an affidavit, alleges the first was not paid when due.

A new picture company, Eli Eli Picturized, Inc., has been formed.

39th ST. THEATRE

Near Broadway. Evens. at 8:30.

MATS. WED. and SAT. at 2:30

THE MONSTER
By CRANE WILBUR
WITH
EMMETT CORRIGAN
LAUGHS—GASPS—SHOCKS
F. RAY COMSTOCK and MORRIS GERT Present

Balieff's

Chauve Souris

BAT THEATRE From MOSCOW—Direct From LONDON-PARIS.

CENTURY ROOF THEA. 62d
St. & C.P.W. ST. Evs. 8:30. Mats. Tues. and Sat., 2:30.

CASINO 39th & Broadway. Evs. 8:25.

Matinees Wed. and Sat.

Musical Comedy Sensation

SALLY, IRENE and MARY

—WITH—

Eddie Dowling and a Great Cast

EAST SIDE

WEST SIDE

BAYES Thea. W. 44th St. Evs. 8:30.

Matinees Wed. and Sat., 2:30.

COMEDY Thea. 41st St. E. of B'way

Evs. 8:30. Mats. Thurs. & Sat. 2:30.

The Messrs. SHUBERT Present

THIN ICE

A New Play by PERCIVAL KNIGHT

OSWALD



WOODSIDE
KENNELS
WOODSIDE
L. I.

John Keefe

"SPITE CORNER," at the Little Theatre, is one more proof that Frank Craven should continue to write for our stage. We need him and his like.
"JOHN KEEFE," a recruit from Vaudeville, is clean cut and convincing in all his scenes, and manages to get over the footlights the full import of even his most unimportant lines, which shows what Vaudeville can do for an actor."
—New York Star.



DOROTHY
DODD
in vaudeville

with the express motive to produce themes of Jewish racial interest. The first is to be "Eli Eli," a screen version of the Hebrew folksong of the same name. Robert Sterling is president of the new firm.

Mrs. Pearl Keating, who was handling the "fan" magazine publicity for the Warner Brothers' pictures, has been placed in charge of the Warner scenario department. Mrs. Keating, formerly on the dramatic staffs of the Boston Herald, Globe and Traveler, began a stage career under Augustin Daly, later joining the Charles Frohman forces. She was on the scenario staff of the Metro.

Ben Levine, formerly sales manager of the New York First National exchange, has been appointed manager for the Goldwyn exchange and will work under the supervision of Sam Eckman of the home office. Eckman staged the pre-view of "Remembrance" at the T. O. C. C. on Tuesday and obtained an attendance of more than 100 exhibitors.

ELTINGE THEATRE,

Evs. 8:30. Mats. Wed. & Sat., 2:30.

A. H. WOODS Presents

FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

MARION DAVIES

CRITERION WHEN

DAILY 2:20 & 8:20

ADMISSION

50c to \$1.50

KNIGHTHOOD
WAS IN FLOWER

44th St. THEATRE 44th St. W. of Bway

Twice Daily 2:30-8:30

WILLIAM FOX Presents

MONTE CRISTO
"THE WORLD IS MINE"
Staged by EMMETT J. FLYNN

LYRIC THEATRE, West 42d Street.

Twice Daily, 2:30 and 8:30.

WILLIAM FOX Presents

"A LITTLE CHILD

SHAI! LEAD THEM!"

-A Vivid and Dramatic Photoplay-

MARK

STRAND
Broadway & 47th St.

"A NATIONAL INSTITUTION"

Direction..... Joseph Plunkett

CHAPLES RAY in

"A TAILOR-MADE MAN"

STRAND SYMPHONY ORCHESTRA

CARL EDOUARDE.....Conductor

ONE EXCITING NIGHT

Boston, Oct. 10.
D. W. Griffith, Inc., feature. Authorship credited to "Irene Sinclair, young Kentucky authoress." Filmed by Harold Easton. Agnes Harrington.....Carol Dempster John Fairfax.....Henry Hull J. Nelson Rockmaine.....Morgan Wallace T. Neighbor.....G. H. Crocker-King Romeo Washington.....Porter Strong The Detective.....Frank Sheridan Mrs. Harrington.....Margaret Dale Samuel Jones.....Frank Wanderley Auntie Fairfax.....Grace Griswold The Maid.....Irma Harrison Clara Johnson.....Herbert Sutch The Butler.....Percy Carr

Griffith has taken a sock at the mystery play gold-mine on his own hook, after having found out that the picture rights to "The Bat" were around \$150,000, with release not allowed until next spring.

It is a melodramatic hodge-podge of every mystery thriller from serial, dime novel, ten-twenty-third, etc., right up to the modern "Bat" and "Cat and Canary." If the truth be told, however, it is probably more reminiscent of some of Griffith's old Biograph curdlers of a dozen years ago, particularly "The Lonely Villa," than a lift from any of the present-day mystery tingers.

Although Griffith may take violent exception to the statement, it looks as if he wanted to make a little money for himself this time as a sort of a change from his "Orphans." The scenic investiture comprises one lavish interior, and a wov of a storm scene. Not more than 15 people are screened and his total payroll did not nick the old treasury as much as did the Gish sisters.

The plot starts off deliberately and prosaically, establishing minor plot incidents and characters almost to the extent of dragging. A baby, with mother dead, is left in South Africa in the care of a woman. Into America later comes a woman and grown daughter. The woman is in need of money and forces daughter to engage herself to wealthy middle-aged wealthy Southerner. She falls in love with her, house party is arranged at his southern home, which has been unoccupied for some time and has been pre-empted by a prosperous (they all are) gang of bootleggers. A half million in bills is satched hid in the mansion, one bootlegger is killed by the other (face concealed), and hero is blamed. Later the hero's chum is killed by the bootlegger, and the hero is blamed for this also. Everybody apparently is trying to find the satchel with the half-million, the audience is unquestionably bewildered, and ultimately the murdering bootlegger is unmasked and proves to be the wealthy Southerner. Counterplot proves girl and mother to be the South African baby and woman in whose care she was left. Mysterious neighbor turns out to be Scotland Yard detective and bedroom prowling negro proves to be South African native, who identified locket and prevented loss of big estate of baby. Such is the plot.

Hidden safes, sliding panels, masked figures, revolving bookcases, guns, knives, hidden hands groping out of doorways, all the old thrillers of Moreno and White, Blaney and Wood, Biograph and Vitagraph, are present.

The comedy is entirely in the hands of a frightened negro (Porter Strong), who has achieved a personal triumph. He is white, working under cork, and has been carried by Griffith for years in minor parts on spec. Formerly a cabaret singer, Strong shows real comedy, and bears out Al Johnson's predictions when Strong was a cabaret singer and was characterized by Johnson as "a natural comedian."

The storm is apparently an aftermath of last June's hurricane, which devastated Westchester County, where the Griffith plant is located. The toppling trees, blown-over buildings, flying branches and driving sheets of rain are shown with convincing realism. The storm figures in the plot through the pursuit of the escaping mysterious murderer pursued by the girl and the hero, who is handcuffed. He saves her from death by a falling tree by pulling her out from the debris under which she is pinned.

The footage at present is around 11,000, having originally run around 14,000 feet when shown under no name in Derby, Conn. It was then

shown at Montclair around 12,000 and was reduced to 11,000 at Newport. The first half will have to be ruthlessly slashed at once to speed up the action and reduce the time.

The mystery element is admirably sustained and while it will never achieve any fame for Griffith, it will probably bring him more real money in the next six months than some of the productions upon which he has spent young fortunes in production. He is obviously cashing in on his prestige, and as the program puts it, "if our story has any merit at all, it is merely in the unfolding of the plot."

Libbey.

FACE IN THE FOG

Crook melodrama by Cosmopolitan (Famous Players-Paramount), featuring Lionel Barrymore, supported by Lowell Sherman, George Walcott and Seena Owen. Screened from the stories by Jack Boyle. Directed by Alan Crosland. At the Rivoli, Oct. 8. Blackie Dawson, reformed crook.....Grand Duchess.....Seena Owen Count Orloff.....Lowell Sherman Huck Kant.....George Walcott Petrus.....Louis Wolheim Mary Dawson.....Mary MacLaren Count Ivan.....Macey Harlan Michael.....Gustav von Seifertitz

This is a notable case of a kid-glove melodrama made for the screen out of a clever dime novel. It's a whale. Boston Blackie, the reformed crook, furnishes about an hour of breathless interest. There isn't a dull minute in his complicated maneuvers against the Russian Terrorists in a battle for the royal jewels.

If you can imagine a Nick Carter yellowback done in polished literary style, that would be about the equivalent of this five-reeler. It has the kick and the zip and its implausibility is so trickily veneered with splendid acting and skillful stage management that you follow the adventure with childlike belief in spite of yourself. The picture is a succession of third-act situations.

It all starts with a smash. Before the action is five minutes old your attention is nailed, and suspense never relaxes. The story opens with a blind beggar standing in front of a New York cabaret, half hidden in a thick fog. An auto drives up to the curb. A sinister, brutal face peers through the mist and the beggar is terrified. "Boston Blackie" sees the odd occurrence and stops to exchange a word with the beggar, who slips a packet into his pocket. The next instant the owner of the terrifying face looms out of the fog: there is a scuffle and the beggar is struck dead with his own crutch. Boston Blackie returning in time to pick up the broken shoulder piece of the crutch.

The scene shifts to Blackie's home, where the jewel packet is put in a mantle safe. Evil Face, we learn, is coming to take the jewels by force, while Blackie prepares for him and his gang of cut-throats by setting electrical alarms. But Evil Face is preceded by a secret service agent on the trail of the smuggled jewels. Detective and ex-crook together await the assault of the thieves.

Meanwhile another division of the crook band is in pursuit of the beautiful Russian Duchess, rightful owner of the Crown jewels, and the two chases are interwoven cleverly. The passage in which Evil Face breaks into Blackie's house by the basement door and advances gradually through the dark building toward the room where Blackie is awaiting him is a splendid bit of tension. So is the whole building up of the situation to the point where Evil Face forces Blackie to disclose the hiding place and the safe's combination, only to be made helpless when Blackie switches on the electric current as Evil Face touches the safe's dial.

There's a whale of a fight between Lionel Barrymore, as Blackie, and Louis Wolheim (he of "The Hairy Ape," of course), with the smashing of a lot of furniture, one of the most convincing combats the screen has had. In the end the explanation is that the beautiful Duchess brought the jewels to America to finance the restoration of the Russian throne, and the blind beggar was her servant, while the pursuing gang was a group of Russian Terrorists, intent on securing the fortune and defeating the political maneuver. This explanation calls for a fade-back to Russia, where the escape of Royalists is recounted, giving opportunity for a picturesque subordinate story. Lowell Sherman plays the Russian nobleman, faithful follower of the Duchess, who is rewarded with her hand by the benevolent conspiracy of Blackie, after he has turned the jewels over to the government. So the story has a capital element of romance as a background for its crook intrigue.

The whole action in all its remarkable complications takes a curious touch from the recurrence of the scenes in the fog which run through the whole picture, the entire happenings being confined in time to one evening. The program neglects to mention the continuity writer. He deserves mention, for the picture is a fine example of economy. The dramatic progress is perfectly maintained; there isn't an instant of digression, and in spite of its complex mechanism, the story is absolutely clear at every stage.

Rush.

THE OLD HOMESTEAD

Paramount picture, presented by Jesse Lasky, adapted from the Denman Thompson play of the same title by Julien Josephson, and directed by James Cruze. An all-star cast with Theodore Roberts as Uncle Josh. Shown at the Capitol, New York, Oct. 8. Uncle Josh.....Theodore Roberts Eph Holbrook.....George Fawcett Anny Jack.....Kay Barnes Fritz Ridgeway.....Fritz Ridgeway Reuben.....Harrison Ford Len.....Kathleen J. Connor Aunt Matilda.....Ethel Wales

Once again has the hardy perennial of rural melodrama been resurrected for the screen. If memory serves right this is the second film production of "The Old Homestead." But this one is a whale of a picture and fully worthy of being termed a special in every sense of the word.

Liberties have been taken with the original script, but only for the purpose of making the picturization more thrilling. Some of the old laughs have been left out, but the tale of the wandering Reuben and the self-sacrifice of his old dad back in the old homestead is as team compelling as ever. From the producing and distributing standpoint the picture looks like one of the big winners of the year, and from the exhibitors' angle there seems to be no reason why the picture shouldn't be one of the real business getters, providing, of course, that the prospective audiences are properly made aware of what the picture is.

With the original play of "The Old Homestead" as the background this filmization furnishes an excuse for a tremendous storm scene that in its effectiveness outstrips the ice scene of "Way Down East." Such a tempest of wind and water has never before been caught by the camera, and it certainly furnishes a real thrill for this production.

The handling of the direction of the story on the part of James Cruze leaves nothing to be desired. He advances his story logically, although there is a coincidental moment or two permitted to slip in the tale such as the meeting of Reuben and Happy Jack in a dive in China, and the meeting of Reuben and Rose on the street just as she is thrown from the backroom of a saloon. Outside of those two little touches in the script there is naught that can be taken exception to.

There will be those that will decry the selection of Theodore Roberts for the role of Uncle Josh, on the grounds that his personality is not just what they would have cared to see in the role. However, there seems to be hardly any one in picturization at present that would be better suited to the role. True he does make Uncle Josh somewhat different from the characterization presented by Denman Thompson, but still he makes it a truly lovable old character. George Fawcett, who plays the grasping Eph Holbrook, lends true color to the role and the Aunt Tildy of Ethel Wales is a work of art.

Of the younger players the Reuben of Harrison Ford is fairly interesting, as is likewise the Ann of Fritz Ridgeway and the Rose of Kathleen O'Connor. T. Roy Barnes is a real comedy relief as Happy Jack, and plants the character so forcibly he is given the honor of practically the final fadeout. The picturization itself is a work of art. In photography there are some really beautiful shots. Especially those of snow stuff around the old farm. The studio staff did itself proud in some of the sets, but why the technical genius of the Lasky lot permitted the old New York street with the elevated road in the distance, that has been used in any number of other productions to be repeated in this, is a question. It is all so familiar.

But to get back to the real thrill, that wind and rain storm. It alone is worth the price of admission. In it poor Harrison Ford is worked to death. It seems that all he has to do is to wade through the storm and bring women into the house. First it is Rose who comes back to the old home town with him and then he has to go forth and find Ann, who escapes into the storm to jump from Lover's Leap because she believes that Rose has been with Reuben all the years that he has been away from home.

In all, however, "The Old Homestead" is a really big picture, and when the current year's biggest winners are lined up at the end of the season it will be found with the big gross specials. That is certain.

Fred.

A WOMAN'S WOMAN

Densie Plummer.....Mary Allen Harriet Plummer.....Louise Lee Sally Plummer.....Dorothy MacKall John Plummer.....Holmes R. Herbert Kenneth Plummer.....Albert Hackett Dean Landbury.....Rod La Roque Senator James Gleason.....J. Barney Sherry

Another "mother" story, interesting and sympathetic, with a different turn in so far as the children (except the youngest) are not the heedless, thoughtless type, who inevitably implicate the family honor through force-of-circumstances or bad company, but just because they are naturally "cussed," ill bred, and heartless.

Densie Plummer is a mother who seems to get a great satisfaction in basking in the role of combination cook, scrub woman, valet, and seamstress, a combination that seems to be a favorite in plays of this sort. Kenneth Plummer, father,

seems a perfectly normal specimen, possibly a trifle rude, and cannot be blamed for not being over-enthusiastic about mother, if only through the clothes she wears and her depressed air.

Harriet Plummer, the eldest daughter, who has graduated from the local school, listens to the serpent tongue of the principal of the school, who is one of the generally accepted screen suffragettes, and departs for Greenwich Village to uplift her sex. Harriet is a girl of ideas and apparently no heart. Sally, the second daughter, is just as heartless, but has learned that this is an advantageous thing to hide. She adopted a routine that would make Cleopatra wince and practices it very successfully on father.

Kenneth, the youngest and the only human one in the home nest, is mother's only hope. So when she decides to open a tea room to help fortify the family exchequer (because daddy has spent it all on golf clothes and another woman he grew keen on because mother was so badly dressed) Kenneth stuck around Ma to see that no one got to the cash register.

This was a good thing, too, because after she found out about the other woman, Ma got wise to herself. She dressed up and took a flyer into politics. Meantime Sally has taken up with a questionable man about town, even if there was a perfectly nice boy who wanted to marry her. It was unfortunate for Sally, as the man (whose name was not on the program) did what everyone said he would, refused to marry her, though he had compromised her, so much so she takes poison at a most inopportune time, while mamma was in Washington at a conference with some Senators, one of whom had fallen in love with her and was patiently waiting for her to get a divorce from father. This she had decided to do when she found out about the other woman.

Kenneth, though 17 and the only

dependable one at home, is appraised of Sally's predicament. He hurries to the hospital. Sally thinks she is dying and confesses. Kenneth starts at once for the man. Finding him at his apartment he tells the man the (Kenneth) is going to take him to the hospital, evidently with the intention of including a minister. But the man rebels. A fist fight ensues. The man shoots Kenneth, an act that must have chagrined the audience, as Kenneth deserved to die less than anyone in the cast. Mother is then summoned by long distance and returns, makes up with father, and decides to become the housekeeper once again.

The story had a few incongruous points in the telling; the way mother passed over the death of her favorite child, and the fact that although they lived in a very luxurious home there was a complete absence of servants. Even Densie Plummer could not have done the work while she was resting after waiting on the family and doing various chores.

It will be a relief to see a "mother" play that will allow mother to act like a mother.

An excellent cast included Mary Allen, Louise Lee, Dorothy MacKall, Holmes E. Herbert, Albert Hackett, Rod La Roque, who has been doing good work recently, and J. Barney Sherry. Miss Alden worked her handkerchief overtime and showed bad judgment in wearing clothes of an old period when the rest of the women wore ultra modern designs.

The sets were rich and in very good taste; the photography was also splendid.

Those two little clowns on the house drop that so cheerily introduce the feature and wave you a fond good night at the conclusion, gave their usual good performance.

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Hope Hampton
"The Light in the Dark"

Richard Barthelmess
"The Bondboy"

Thomas H. Ince's
"Skin Deep"

Maurice Tourneur's
"Lorna Doone"

Katherine MacDonald
"White Shoulders"

John M. Stahl's
"The Dangerous Age"

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in a Laurence Trimble-Jane Murnin production
"Brawn of the North"

A Charles Chaplin comedy

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"The Woman Conquers"

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

THE BOND BOY

Inspiration picture starring Richard Barthelmess in the role of "The Bond Boy," adapted by Charles Whittaker, directed by Henry King. A First National release shown at the Strand, N. Y. week Oct. 8.

Joe Newbolt.....	Richard Barthelmess
John Chase.....	Charles Hill Mailes
Cyrus Morgan.....	Lawrence D'Orsay
Colonel Price.....	Robert Williamson
Hammer.....	Leslie King
District Attorney.....	Thomas Maguire
Sherriff.....	Lucia Backus Seger
Mr. Greening.....	Virginia Mages
Alice Price.....	Mary Allen
Mr. Newbolt.....	Mary Thurman
Ollie Chase.....	

Richard Barthelmess, the star, and Mary Allen as his mother walk off with the honors as far as the acting is concerned. The picture is not an unusual feature, but for one that seemed to be cast in a regular mould at a factory. It is entertaining and interesting, and the action, as far as the direction is concerned, manages to forward the story in a natural manner that holds interest. There are one or two spots draggy, especially the swinging noose incident in the prison scene, but the feature should do business. In the majority of the first runs where Barthelmess has any draft and in the regular houses it is sure to please.

"The Bond Boy" is rather an aged story and therefore perhaps good screen material without the necessity of very much fixing up, although the script writer did pick up a little touch of the "Tavern" in the titling writing. "What's All the Shooting For?" and a series of questions that followed suggested the handling of the lines in that show.

The star gave a corking performance in the title character of the picture, but Miss Allen was not far behind him. In the scene where the boy returns to her from prison she displayed a power of repression that was wonderful. Of the others Lawrence D'Orsay as a Missouri Colonel managed to stand out, as did Ned Sparks as a semi-heavy and Charles Hill Mailes, who played Isom Chase, the real heavy of the production. Virginia Mages and Mary Thurman in the roles of Alice Price and Ollie Chase, respectively, both scored. As a semi-vamp the latter added a real thrill to the picture in a couple of scenes.

For the greater part the scenes were exteriors, although what interiors there were held the atmosphere of the story. Fred.

REMEMBRANCE

Goldwyn production, written and directed by Rupert Hughes. A picture that defies ordinary classification. Practically an all-star cast.

John P. Groat.....	Claude Gillingwater
Richard Grout.....	Richard Grout
Edith Groat.....	Dana Todd
Seth Smith.....	Cullen Landis
John J. P. Groat.....	Kate Lester
Ellie.....	Neil Craig
Beatrice.....	Ether Raiston
Mab.....	Patsy Ruth Miller

Rupert Hughes, despite what a great many critics on daily publications may say, has in this production of "Remembrance," written and directed by himself, achieved a distinct step forward in the making of pictures. It is a picture that is so far away from the ordinary run of features in story and screen treatment it practically defies classification. Withal it is a plain tale of plain people that is plainly told. It is a picture that is going to please the older folk, amuse the younger ones and incidentally teach them a moral. As a box office picture it ought to rank mighty high, at least far above the regular run of the Goldwyn output.

"Pop" Grout is the real hero of the story. From an humble beginning he has developed into a big department store owner, but he has remained an humble, hard-working man, while his wife and two of his three daughters and a couple of his men have grown away from the old man and developed into selfish, self-centered beings who believe that all that their dad is good for is to shell out the shekels whenever they want money. The younger of the daughters falls in love with one of her father's clerks, and the rest of the family, with the exception of her dad, come down on her like a ton of coal. Dad, however, when his wife insists that the young man be discharged, arranges to have him take over a small shop that has been offered to him.

Just as the details are about to be closed the old man suffers a breakdown and it is generally believed that he is going to die. Right here is where Mr. Hughes displays a master hand as a motion picture showman. Everyone viewing the picture will at this point immediately begin to dope the balance of the story, and the majority will do it the wrong way. The author-director plants any number of little incidents that would suggest the further working out of the plot, and then he turns and fools his audience. That is real screen showmanship and that is what is going to make this picture stand out as an unusual feature.

With the old man ill in bed and a huge fortune planted in a sofa pillow one can see the battle that is going to ensue among the heirs when the old man kicks off, but he fools them all and gets well again. In the meantime the young clerk who has been fired manages to make a success of his little shop and the young love interest develops into a happy ending. But the real theme of the story is that the Grouts are

brought to a realization of their own selfishness and are cured.

The tale is not told seriously, but is punctuated by any number of laughs and comedy incidents that absolutely counteract the sob that rises in the throat over the troubles of old Pop Grout, and it leaves a wholesome impression behind when it is all told.

Claude Gillingwater as "Pop" Grout gives a performance that is second to none in screen history. He is an actor first, last and always, but an artist of such caliber that he is never conscious of his acting. His support in this picture is a delight, especially the work of Patsy Ruth Miller as the younger daughter and Cullen Landis as the clerk. Richard Grout as one of the sons, as sort of a heavy, also registers admirably.

"Remembrance" is a picture that will be remembered as a real feature. Fred.

MOONSHINE VALLEY

William Fox dramatic, directed by Herbert Brenon. William Farnum starred. Story by Mary Murillo. At the Academy Oct. 9.

The picture is a triangle so economically drawn that only three characters appear. They are the western prospector, his wife and the doctor, who is "the other man." Later on a baby appears, one of those clever youngsters, but her name is not given in the title. It should be for she is the picture. The only novelty is the idea of putting a domestic triangle in the wild and woolly west during the 49's. The rest is just the simple plot, in this case taking a good deal of strength from its sheer simplicity.

The ending is rather unsatisfactory. The prospector's wife deliberately and without one plea transfers her affections to the other man and runs away with the interloper, believing he has killed the husband. The elopers have a child. Three years later the husband has gone to the dogs when his path crosses the paths of the pair who have wronged him. The child Nancy has become lost by the wayside and has been found by the unsuspecting prospector, who cares for her. She falls sick and the prospector, terror-stricken, rushes off for a doctor. Of course, he runs into his enemy and drags him to Nancy's bedside on threat of death.

The wife meanwhile has been left in a lonely cabin. Friendlessness and grief for the lost child have driven her insane. She is nursing an imaginary baby while the child's father is bringing Nancy through her illness in the prospector's cabin at a distance. But the accounting between the two men is only deferred, despite the prospector's love for the little one.

When Nancy is restored to health the doctor tries to carry her off while the prospector sleeps. He awakes and the two battle, the doctor's revolver being discharged in the rough-and-tumble, killing the doctor. The prospector thereupon shoulders the body and carries it to the wife, dumping it at her feet with the speech, "I've brought him back to you."

But a film scenario couldn't well stop at that. There is a lot of sentimental titling with the tot saying her prayers and emphasis on "Forgive us our transgressions even as we forgive those who transgress against us," etc., leaving in prospect the reconciliation of the faithless wife and her wronged husband. The denouement is pretty hard to swallow, but the remarkably natural acting of the kiddie saves the picture. The tot is a wonder.

The faults are all inherent in the script. The acting is excellent in a flimsy way. Mary Mullins does a splendid bit of emotional pantomime as the wife and once again the kid is great. The direction is workmanlike. There are a number of good incidental touches. They introduce much animal stuff, a clever trained dog, for example. The picture has excellent pictorial effects. One shot was particularly neat. The husband has gone down in drink and neglect. The cabin is a wreck. It was inevitable, perhaps, that Farnum should be given the usual opportunity to overact, but the whole situation was made plain in an incidental shot, a bare, blackened pine tree disclosed through a broken window as the wind fluttered a tattered curtain. Holmes Herbert plays the home wrecker and gives a clean cut performance.

It's a neighborhood picture with special appeal to the women. Rush.

MAN SHE BROUGHT BACK

Playgoers picture, made by the Charles Miller Productions, Charles Miller being the director and Doris Miller the female lead. Distributed by Pathe. Story by James Ewing Brady. At Loew's Circle, Oct. 9.

All-around third-rate production. Story misbegotten, direction is crude and acting mediocre. The whole effort is amateurish. Action takes place in the wild northwest and the principals are Northwest Mounted men and outlaws. Picturesque snow scenes are the film's only virtue. The effort must have been made on a basis of strict economy. The Northwest Mounted post in the wilderness is commanded by a major, who apparently has only four constables under him, and all hands live in a 20-foot shack, if you believe the camera.

A sociable lot these grim-guardians of the forest. When the major's

daughter has a birthday the troopers make a party of it in the major's sitting-room, the major drinking with his men and being generally on the most astonishingly intimate terms with them. They all but slap him on the back. The newest rookie in the post makes love to the major's daughter, too, apparently with the major's indulgent approval. Somehow that doesn't seem right, nor does the major's habit of tipping off an arctic bearskin coat with a white canvas cap for the northern blizzard.

The rookie's rival for the major's daughter (played by Doris Miller) is one Webster, the smuggler and leader of a gang of bad men. The rookie is the girl's accepted sweetheart and is looking forward to getting his chevrons, when we are encouraged to believe they will be married. Pretty uncomfortable situation for the major, with an enlisted man as a son-in-law under his command, unless the idea is that the Northwest has gone Bolshevik since it got into the movies.

Anyhow, one of Webster's Indian run runners has murdered someone and fled to the border. Naturally the newest rookie is detailed to bring in the outlaw and sent back to the post handcuffed and humiliated. Of course, he's disgraced. Even the major's daughter is against him for his failure to obey the northwest dictum, "Get your man." So the rookie is turned out. He takes refuge with a picturesque hermit (a queer old party in buckskin, played, of all things, by Frank Losee). Under the encouragement of the hermit the rookie starts again after the outlaws and brings them in in pairs, the arch criminal-Webster being one of them.

The rookie's capture of Webster

was a fairly effective bit of action, involving a dramatic chase and combat in the snow. But one interesting chapter couldn't save this inept bit of film fiction. Its general aspect is too crude and unconvincing. They appear to have gone out of their way to invent mystifying angles. At one point we learn to our surprise that the hermit was one time the lover of the rookie's dead mother. This came out of a clear sky. It hadn't been mentioned until the hermit presented the rookie with his mother's photograph. After that nothing more was heard about it. The detail was as absurd and fruitless as though they had used a fade-back to show that the major had run a grocery store in Brooklyn before he became a major.

It is one of those pictures that inspire giggles in the wrong places, as it did at the Circle. It should be set down that there were moments when Earle Foxe, the hero-rookie, gave the impression he could play a real part, perhaps on the Charles Ray order. Rush.

THE SPORTING INSTINCT

London, Sept. 29. This last Granger-Davidson feature is excellent entertainment of its type. An original story-by Arthur Rooke, who also produced it, holds the attention throughout and is an excellent addition to the growing list of pictures which are to be released under the auspices of the British National Film League.

June Crisp is loved by Jerry West but she swears she will only marry a sportsman. Jerry, who has been

badly wounded in the war, resigns himself to her decree. Three of June's other admirers show their prowess in various sports, sculling, tennis, and cricket, while Jerry tries to forget his uselessness in kindly actions and the friendship of a crippled boy. The "sporting" scenes are rather vague and a stretch on the imagination. In the end the "sportsman" is knocked out by Jerry's quiet heroism in giving his blood to save the life of his little friend. The cast is excellent. Gore.

WHY MEN LEAVE HOME

London, Sept. 29. This is alleged comedy, and its only excuse is the appearance of the comedienne, Nellie Wallace, as a screen artist. It is a pitifully crude stuff of the "stuffed stick" and eccentric order, and what little humor there is in it is obtained from the "star's" make-up and weird attire. The story concerns a servant girl who wins a beauty competition and becomes a film star only to return at last to her domestic duties. Much could be cut out, notably the scantily clad girls in a badly worked dream scene. The studio scenes will give offense, and the portrayal of the film company's directorate is about as near libel as the screen has got. The acting is equal to the story. We don't expect to hear much more of this all-British comedy. An Anchor Co. production. Gore.

Harry Danto, who resigned as sales manager of the Paramount Exchange in New York, has been placed under contract by Goldwyn. He has assumed the sales management of the Chicago exchange for the company.

Speaking of Better Pictures---

On Broadway—This Week:—

CAPITOL

"The Old Homestead" with Theodore Roberts

From the play by Denman Thompson. Adapted by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. A James Cruze production.

"The marvelous, gorgeous, thrilling, hair-raising-storm makes it as exciting as 'Way Down East.'" —N. Y. Tribune

CRITERION

Marion Davies in "When Knighthood Was in Flower"

By Charles Major. Directed by Robert Vignola. Cosmopolitan production.

"The most amazingly beautiful picture ever made. Sets a new standard for magnificence." —N. Y. Mail

CAMEO

"Pink Gods"

with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton

By Cynthia Stockley. Adaptation by Sonya Levien and J. E. Nash. Scenario by Ewart Adamson. A Penrhyn Stanlaws production.

"Deserves a high place among the season's productions." —N. Y. Telegraph

RIALTO

Cecil B. DeMille's "Manslaughter"

with Thomas Meighan, Leatrice Joy and Lois Wilson

Adapted by Jeanie Macpherson from the novel by Alice Duer Miller.

"DeMille said it would be his biggest. And we guess it is!" —N. Y. World

RIVOLI

"The Face in the Fog" with Lionel Barrymore, Seena Owen

and an all-star cast, including Lowell Sherman. By Jack Boyle. Directed by Alan Crosland, Cosmopolitan production.

"A thrilling mystery story with a wonderful cast." —N. Y. American

LOEW'S STATE

"On the High Seas" with Dorothy Dalton and Jack Holt

By Edward Sheldon. Scenario by E. Magnus Ingleton. An Irvin Willat production.

"A thriller if there ever was one." —N. Y. World

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STRAND'S BIG GEO. ARLISS WEEK; GROSS SLIGHTLY UNDER CAPITOL

"Manslaughter's" \$79,000 in Three Weeks Almost a Record—"Knighthood" Still at Capacity—"Face in the Fog" Getting Top on B'way This Week

George Arliss in the United Artists release "The Man Who Played God" at the Strand last week pulled a surprising business, with the house recording one of the biggest grosses that it has had in weeks. The business almost equalled that which "Remembrance" did at the Capitol, which is saying a lot, as the latter house because of its tremendous capacity usually tops the other Broadway picture theatres anywhere from \$6,000 to \$10,000. The business that "Manslaughter" did in its third week at the Rivoli managed to bring the gross for the entire period to almost \$79,000, which is very nearly a record.

The Cosmopolitan's special "When Knighthood Was in Flower" at the Criterion, with Marion Davies as the star, did its usual capacity week, getting over \$10,000, and is continuing to turn away people at the two daily performances. Metro's second Rex Ingram directed special, which opened at the Astor on Tuesday night of last week, got away to a fairly good money start, getting in the neighborhood of \$8,500.

The Rialto, which played "On High Seas" last week, getting a first run pre-release of the production instead of following the Rivoli, as has practically become the custom, fell off rather badly doing one of the lowest weeks that it has had outside of the Alice Brady "Missing Millions" week in months. The two William Fox specials, "Monte Cristo" and "A Little Child Shall Lead Them," at the 44th Street and Lyric respectively, held to the usual business that they have been doing, with the former dropping a little below previous weeks.

This week's business, however, is holding a real surprise in the showing that "The Face in the Fog" is making at the Rivoli, where in comparison to capacity to the Capitol and with a show that hasn't the advertising strength that "The Old Homestead" at the latter house has, is showing a most unusual box office draft.

An estimate of the gross business done along Broadway last week is: Astor—"Trifling Women" (Metro). Seats, 1,131; scale, \$1.65. Second Rex Ingram production at this house. Opened Tuesday night of last week following "Prisoner of Zenda." With one day of the week out the picture showed around \$8,500 on the week.

Cameo—"A Woman's Woman" (Allied Producers and Distributors). Seats, 550; scale, 55-75. Charles Giblyn production placed in this house in preference to regular break from Rialto and Rivoli. Picture did rather well all things considered, getting \$4,500.

Capitol—"Remembrance" (Goldwyn). Seats, 5,300. Scale: Mats, 30-50-\$1; eves, 55-85-\$1.10. Rupert Hughes special handled by releasing company in way of advertising. Unusual picture, but failed to create unusual stir along Broadway. Capitol getting a gross of under \$36,000 on the week.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). Seats, 836. Scale: Mats, \$1.50 top; eves, \$2. Playing to all house can hold, doing turn away at both performances, giving two shows a day of \$10,742 last week, absolute capacity. This week gross will top that little through getting holiday prices for matinee performance Thursday.

44th Street—"Monte Cristo" (Wm. Fox Special). Seats, 1,323. Scale: Mats, \$1; eves, \$1.65. Seventh week. Picture dropped last week.

Lyric—"A Little Child Shall Lead Them" (Wm. Fox Special). Not pulling very much in the way of business, but holding on until the Douglas Fairbanks feature, "Robin Hood," comes in later this month.

Rialto—"On High Seas" (Paramount). Seats, 1,960. Scale: Mats, 55-99. Dorothy Dalton and Jack Holt. Picture came in without benefit of run further up street at Rivoli. Result gross on week went to \$17,300, one of worst weeks house has had with one exception.

Rivoli—"Manslaughter" (Paramount). Seats, 2,200. Scale: Mats, 55-99. Thomas Meighan. Third and final week. Drew \$22,100, about \$5,500 under previous week. Gross on three weeks' engagement \$78,800, remarkable showing. Current week with picture at Rialto makes fourth consecutive week on Broadway.

Strand—"The Man Who Played God" (United Artists). Seats, 2,900. Scale, 30-50-85. George Arliss. Personal popularity held account for unusual business last week, with gross going to \$23,231, one of best weeks Strand has had recently.

BIG FILMS HELPING

Washington Houses Feeling Them at Box Office

Washington, D. C., Oct. 10. The rush of the larger feature films, all being released at practically the same time, has kept the leadership among the houses here switching backward and forward. All are seemingly satisfied with the business done, and in the instance of Loew's Columbia, where "Manslaughter" is being shown, not only are they satisfied, but what might be termed jubilant.

The surprise last week was the business by the old time out and melodrama, "The Fast Mail," at Loew's Palace. The draw was an increase over the previous week and the business showed a constant increase as the week ran on.

The artistic treat was the appearance of Victor Herbert conducting the orchestra at Moore's Rialto. This is a return engagement for Mr. Herbert, and he boosted the receipts considerably. Irene Castle in "Slim Shoulders" was the film attraction at this house. Her name aided also in swelling the box office returns, although the picture itself was not accorded any undue praise.

Estimates for last week: Loew's Columbia (Capacity 1,200. Scale, 35 mats., 35-50 nights).—"Manslaughter" did remarkable week and held over. Extra advertising, one bit being exceptionally effective—cards on all parking signs throughout the business district warning of the dangers of careless driving and that it might be termed "Manslaughter." No mention of the theatre on card. Pushed receipts above \$15,000.

Grandall's Metropolitan (Capacity 1,700. Scale, 20-35 mats., 35-50 nights).—Second week of "Monte Cristo" held up very well. About \$9,000.

Loew's Palace (Capacity 2,500. Scale, 20-35 mats., 20-40-50 evenings Saturdays, Sundays and holidays 50).—"The Fast Mail," piled high with old time thrill after thrill. Increased business toward end of week. Might have shown increase over previous week, to say, \$9,000.

Moore's Rialto (Capacity 1,900. Scale, 25 mornings, 35 afternoons, 50 evenings).—Combination of Victor Herbert and Irene Castle in "Slim Shoulders" held business up. "Slim Shoulders" picture, although not particularly strong, drew among the ladies. About \$8,000.

BUFFALO STRONG

Film Houses Had Consistent Business Last Week

Buffalo, Oct. 10. The picture houses had consistent and strong business all of last week. Loew's, with "Broadway Rose" and special exploitation, touched \$15,000 on the seven days.

Hippodrome held "Monte Cristo" three days longer than expected and fell off a trifle on full term.

Lafayette switched in "A Fool There Was" for "The Fast Mail," previously billed and did about \$10,000.

Olympic is sticking to the low mark, having Coogan's "Troubles" along with "Ashes," and getting but \$3,000.

"EXCITING NIGHT" SHOWN

Boston, Oct. 10. The D. W. Griffith latest screen production, "One Exciting Night," opened at the Tremont Temple, Monday, without a hitch. It was stated that there was a possibility that there would be some action on the part of Wagenhals & Kemper, the theatrical producers, and Mary Roberts Reinhardt and Avery Hopwood, co-authors of "The Bat," because the picture was believed to be an infringement on the play. This interference failed to materialize.

It is understood that one of the producers and the two authors looked at the picture last week when it was shown in Newport and expressed themselves as satisfied there was naught in the screen production that Mr. Griffith had made that in any way clashed with their play.

\$40,000 FOR "LARCENY"

The A. H. Woods office has disposed of the film rights to "Lawful Larceny" for \$40,000 paid by Jules Brulatour, who will place Hope Hampton as the star of the stage play on the screen.

PRIESTS OF PALLAS WEEK BAD FOR FILMS

300,000 on Streets One Night With Theatres Light—Disappointing Festival

Kansas City, Oct. 10. Three hundred thousand people were on the downtown streets Tuesday evening for several hours, but the most alluring offerings of the big picture houses failed to draw them in. The occasion was the first electrical pageant to be given by the Priests of Pallas for 11 years. The week started most promisingly for the cinema theatres and the managers were anticipating great things in the way of records, but the Tuesday night flop, the worst in years, put dents in the cash boxes that could not be removed.

At the Royal, "Pink Gods," with Bebe Daniels starred and Anna Q. Nilsson featured, proved to the fans' liking and business held up to a high standard all week. The house did drop back to its regular scale, 35-50 cents, after its two weeks with "Orphans" at 55-75. The latter figures will be the prices for extraordinary features, which will be shown at intervals during the season, on account of the small capacity, 890. At the Newman the management is continuing its new policy of selected "feature units" in connection with the feature picture. Last week's bill included several high-class vaudeville acts and Peter B. Kyne's story, "Kindred of the Dust." Business here started big but was killed by the Tuesday night party and did not come back very strong. There was a reason for this. The house draws from the "very best people" and the Priests of Pallas ball, fashion show and masquerade were strong competition.

Continuing the policy of melodramatic offerings, the Hardings chose "Human Hearts" for their carnival week show at the Liberty. The picture proved to have the same appeal the play enjoyed several years ago, and business held steady during the week.

The "pop," priced downtown houses are fighting for business and offering some good pictures. Wagoner and his "Way Down East" at 10 and 20 cents and did some business. In the residential district many of the houses are competing for the neighborhood business with special bills. Last Friday night the Broadmoor, one of the big ones, offered the following for its "Family Night" treat: Mary Pickford in "Going Straight," Harold Lloyd in "Haunted Spooks," Ben Turpin in "Love and Doughnuts," "A Northern Trail," "A Rag Doll Romance," "Trapping a Bobcat," "The Farmer and the Office" (feature). For the current week the Newman is circling George Behan and Co. in connection with "The Sign of the Rose," and will also include several other features on the bill. The Liberty is making a strong bid for business with the Lloyd feature, "Grandma's Boy," and the Apollo, one of the big south side houses, will sell the "Four Horsemen" for 10 and 25 cents.

Last week's estimates: Newman, "Kindred of the Dust" (First National), (seats 1,980; scale, mats. 35, nights 50-75). Miriam Cooper, Lionel Belmore and W. J. Ferguson. In addition the bill contained news, scenic and comedy reels, the Coon-Sanders novelty orchestra, Mile. Eva Olivotti and Arthur Burckley presenting hits from "Sally," Craven Twins, with Jimmie Dunn, in singing and dancing novelty, and Newman's concert orchestra. During any other than Priests of Pallas week business would have been much better. Gross about \$15,000.

Royal, "Pink Gods" (Paramount), (seats 890; scale 35-50), Bebe Daniels—Story rather far fetched but continues interesting. Royal regulars liked the picture and cast. Larry Semon comedy, "The Sleuth," for good measure. Business around \$7,000.

Liberty, "Human Hearts" (Universal-Jewel), (seats 1,000; scale, 35-50), House Peters.—Grossed close to \$6,000.

Twelfth Street, "The Bonded Woman" (Paramount), (seats 1,100; scale 25 cents, children 10), Betty Compson.—Gross reported \$2,200.

Opposition pictures at the popular priced vaudeville houses—Watch Your Step, "Fantastes; The Undead," "Mainstreet," "Bab's Candidate," Globe.

William Seiter has been engaged by Sam and Jack Warner to direct the Warner Brothers' screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned." Previous announcements had it that E. Mason Hopper was to direct the picture. The complete cast includes Marie Prevost, Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Walter Long, Kathleen Key, Clarence Burton, Parker McConnell, Charles McHugh and George Kuwa. The story was adapted for the screen by Olga Printzlau.

PHILLY OFF OF FOREIGN FILMS WITH "PHARAOH" A BAD SLUMP

Frost So Bad That Feature Is Withdrawn Before Week Run—Constant Failing Interest in Foreign Productions

Philadelphia, Oct. 10. Another of the highly touted foreign pictures, following extended runs on Broadway, has come to Philadelphia and flopped miserably. This time "The Loves of Pharaoh," which opened at the Stanley Monday, was spoken of by several of the photoplay editors as the year's finest film, and died on its feet. Even the holiday Monday could not help it, and by Wednesday it was evident that this feature was a frost. By Thursday the Stanley company admitted it by announcing that "The Bond Boy," this week's feature, would open on Saturday instead of the usual Monday.

It is understood that "The Loves of Pharaoh" will not be booked in the regular Stanley second-run houses here. "The Golem," which came to the Stanton last spring in the midst of that theatre's slump, met the same fate and has not had a booking throughout the city since. This is all the more surprising in view of the fact that "Passion" did about the best business the Stanley theatre ever turned in, considering the number of shows played a day. "Deception" showed a falling off, but did reasonably well, and both it and "One Arabian Night," which scored quite a hit, were booked through the regular suburban channels.

Some believe that the only foreign films which have scored real hits were those with Pola Negri, who is a favorite here, but others

claim that the period of "Pharaoh" hurt it with the majority of the fans. It is also claimed that if this picture had been put in a big house for a special run, with exploitation such as Griffith pictures and "The Four Horsemen" received, it would have scored heavily. As it was, the Stanley company put it in the Stanley with little hullabaloo, and really gave the edge to "Manslaughter," which opened on the same day at the Stanton.

"Manslaughter," by the way, proved a remarkable contrast to "Loves of Pharaoh" and showed also that the Stanton is, for good and all, out of its slump if big features are put in there. "Monte Cristo" did such good business that it was held in for four instead of three weeks. Some of the critics sharpened their claws on this one, but its success and "Pharaoh's" failure showed that Philly film fans don't count heavily on photoplay reviews.

The other outstanding feature of the week from a film standpoint is the announcement of the elaborate plans being made by both the Stanley company and Marcus Loew for Metro for the opening of "The Prisoner of Zenda" at the Aldine on the 23d.

The Metro company has completed an arrangement with Stanley whereby the Aldine theatre will run all Metro product for a long period, beginning with an indefinite run of "The Prisoner of Zenda" and to be followed by "Forget-Me-Not," "The Five-Dollar Baby," "The Hands of Nara" and "Trifling Women." Heavy exploitation is being attempted, and it is the evident intention of all concerned to drag this attractive Chestnut Street house out of the slump under which it has been struggling.

Other pictures besides "Loves of Pharaoh's" didn't do so well last week despite the influx of trade on the Monday holiday. "Hurricane's Gal" limped perceptibly at the Palace, where it played a second or follow-up run following its Stanley run two weeks ago. On the latter, it had the Fashion Show to hold it up, but by itself it slumped, and Sherlock Holmes, this week's Palace attraction, was advanced to Saturday.

This business of opening pictures on Saturday is becoming a common thing for the Stanley company, which does it regularly at the Karlton, and at any other theatre when a show slumps badly. "Human Hearts," the Universal feature, scheduled this week at both Arcadia and Victoria, also opened last Saturday at both houses, whose last week business was wabbling. Only "Manslaughter" and the Aldine with "The Ghost Breaker" ran through last week till Saturday.

Scorching weather during the last part of the week was given as the reason for the slump, but the Stanley company was admittedly worried at the inability of certain touted pictures to carry through. However, the improvement at the Stanton is very encouraging to them, and it is now hoped to get the Aldine on a solid, paying basis with "The Prisoner."

Estimates of last week: Stanley—"Loves of Pharaoh" (Paramount). Dismal flop and quit Friday instead of finishing the week. Five days' gross, around \$14,500, lowest house has had for many months. "Bond Boy" Saturday's business was encouraging despite football games and hot weather. (Capacity, 4,000; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings).

Stanton—"Manslaughter" (Paramount). Heavy advertising of this DeMille feature apparently has borne fruit as its reception is far more enthusiastic than "Fool's Paradise" and "Saturday Night." Long queues every night and matinee, with hot weather making no dent at all. \$15,250. (Capacity, 1,700; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings).

Aldine—"Ghost Breaker" (Paramount). Even with Wallace Reid, house failed to crawl out of slump. This picture, formerly intended for Stanley, was lost in attention given by dates to "Pharaoh" and "Manslaughter." Did about \$3,000. "Remembrance" this week. (Capacity, 1,500; scale, 50 cents straight).

Karlton—"Masquerader" (First National). Guy Bates Post film slumped in second week, and proved weak successor to "The Storm." Taken off Friday and "Burning Sands" put in. "Masquerader" did about \$3,500 in five days. "Face in the Fog," previously booked here for next week, is switched to Stanley theatre as Stanley people here regard it very sweetly. That accounts for switch of "Burning Sands" in here. (Capacity, 1,100; scale, 50 cents straight).

COAST PICTURE NEWS

Los Angeles, Oct. 10. Thomas H. Ince has drydocked his palatial yacht for the winter.

Carter De Haven is back from a personal appearance tour. Al Nathan accompanied him. Nathan was his manager on the trip.

Virginia Fair is in Cuba making an independent picture.

Victor Schertzinger is writing the score for "Robin Hood."

The Fairbanks, Mary and Doug, are due home about the latter part of the month.

The Wampus (picture press agents) staged a unique affair with about fifty guests. The "Riot," as it was called, took place at Universal City.

Mae Murray dined the critics. The critics didn't "pan" the food.

Bull Montana has started "Glad Rags" at Metro.

H. H. Van Loan, author, has just published a book. It's on his experience as a scenario writer or something like that.

Everything is in readiness at the Bennett studio for Mabel Normand to begin her next production. Actual shooting probably will start next week.

Metro finished "shooting" "Peg o' My Heart" last week.

Ed Moriarty has resigned as publicist for Vitaphone.

Patsy Ruth Miller is extremely sensitive about her age. If she's sensitive, imagine the state of mind of 99 per cent of the film "gals." Patsy can not be much over 18.

Mrs. Felix P. Hughes, mother of Rupert Hughes, is now a resident of Southern California. She formerly lived at Keokuk, Ia.

Golf dumbbells head the list of stupidity experts, according to Larry Semon. The Vitaphone comedian, who is an expert himself, claims to have met players who think: Paris green is a golf link; a mashie is the girl a mashie mashes; a niblick is a new kind of imported cheese; Col. Bogey is a caddy, and a putting iron is used to run pleats in full dress shirts; that golf links are cuff buttons for golf shirts.

Leslie T. Peacocke has organized a company which is about to start at the old Bernstein studio on the east side. Associated with him are J. Gorman Rex, Giles W. Major and Frank Stone. Selection of cast is under way.

R. C. Eichenlaugh, who has been general manager of sales for the First National Chicago exchange, is no longer with the organization. His passing came about during the meeting here last week of the Executive Committee of the organization.

ANTI-CENSORING CAMPAIGN UNDER HEADWAY IN BOSTON

Griffith's Special Premiere Liven's Up City—Business Off About 25 Per Cent. Last Week—Rumors of "Bat" Infringement Involved in "Exciting Night"

Boston, Oct. 10.

The opening of Griffith's "One Exciting Night," for what was actually the metropolitan release of this picture, was the big noise for the town this week. The showing was preceded by plenty of splash and novelty advertising, and the first string critics were eased into the first showing after a dinner tendered to them and some of the members of the cast.

Tremont Temple has been taken by the Griffith people for the showing. This house at the beginning of the season was in the control of the Fox people, but the program of showing broke down after a couple of weeks and it was allowed to trail along with travel pictures until Griffith took it for his exploitation work. It is claimed, however, that Fox retains his hold on the house and that the Griffith people are expected to stay about three weeks and then Fox will put into operation his original plans for first showings there. The present occupants claim they can have the house as long as they want it and that the business done by the latest release is the only checkup on the stay.

Rumors were flying about town before the picture was shown that "The Bat" people would seek to prevent it being shown, because it was an infringement on their show; playing the Wilbur. Whatever the plans were toward this end they did not materialize, although an air of expectancy prevailed up to the last minute.

Another matter of interest in the picture game during the week was the very noticeable activity against the censorship bill which is to be voted upon in this State in less than a month. Several Boston papers carried several stories during past week flaying the idea of a picture censor and pointing out the danger to the public from this source. The attack took the form of comment from prominent local men and women and editorials that appeared in prominent positions.

While the opening gun of this campaign attracted attention, it is claimed there are several salvos being held back for the finish that will produce sensations, and the anti-censorship crowd at the Copple-Plaza, including Jack Connelly and Charles Pettibone, is said to have the situation lined up so completely that they believe the bill will be buried by a two-for-one vote. Circularization of the entire State, coupled with newspaper comment and advertising, is being carried out with appeals being made to Italians and other foreign elements through their papers and by the handbill method. Will Hays was in town this week, supposedly on the relief mission, and he had a chance to look the situation over on this end, in an unofficial way.

Business around town was off about 25 per cent. last week due to the weather break at the first of the week. It was impossible to get the people into the picture houses in the face of high temperature at such a season of the year, and grosses descended as a result. At the end of the week business started piling up again and it was generally reported that Saturday was an exceptionally big day. The recovery came too late, however, to wipe out the losses of the first of the week.

The Globe is using Houdini's picture for another week, being assured of a good break by the business the picture registered on the opening week. "Manslaughter," which played the State two weeks ago and was then jumped into the Orpheum for a week is being shown this week at one of the Gordon houses, traveling along the same lines as "Blood and Sand."

Griffith and his brother, Albert L. Grey, who were on the ground, acted as though they expected an injunction. Griffith told several of the newspapermen, with a request that it not be printed, that he had read the script of the picture to the producers and authors of "The Bat," and that they had stated that there was no infringement. J. J. Rosenthal stated that there would be no injunction and that the picture was no more "The Bat" than it was "The Cat and the Canary" or any other mystery play.

It looked here as though the whole thing might be a frame for a mutual publicity stunt in the event that there was an injunction.

Estimates for last week: **Loew's State.** Capacity 4,000; scale, 25-50. "The Old Homestead" did about \$11,000, \$2,000 under previous week. Heat and not picture

CONVENTIONS' HELP

Detroit Lively with Visitors Last Week

Detroit, Oct. 10.

Several national conventions, each bringing over 3,000 delegates and their wives, helped to stimulate business at the downtown first-run picture houses last week. It was warm the fore part and it rained the last two days. Business seemed to improve with the rainy weather.

The most popular picture of the week was "The Storm," which concluded its second week at one house and could easily have remained a third week. "Burning Sands" took second honors. "Kindred of the Dust" received excellent patronage at the Capitol.

Last week's estimates:

Adams: "The Storm." Two weeks' engagement of Universal special successful and profitable. Seemed to be drawing better last part of second week than during similar period first week. Removed to make room for "Manslaughter," indefinite run. "The Storm" did about \$22,000 in the two weeks.

Madison: "Burning Sands." Did not set any new attendance records, but did satisfactory business.

Broadway-Strand: Second week of "The Man Who Played God." Business fair. Beautiful, artistic production; receiving splendid notices, but not a box office attraction unless heavily exploited. "Broadway Rose" follows for run.

Fox-Washington: "Orphans of the Storm." First time at popular prices. Business good.

ST. LOUIS MERGER

Skouras Bros. Now Have Missouri Theatre

St. Louis, Oct. 10.

The Missouri and Grand Central have been merged under direction of Skouras Brothers. They are the largest picture houses in St. Louis and their merger will make a total of 18 theatres under control of the brothers. The net profits from these houses will be shared with the Famous Players Corporation. It is understood that if negotiations now under way are completed there will be a change in the Missouri staff.

The booking plans will also be changed. The Missouri has shown only Paramount pictures. Under the new plan the Paramount booking will be divided between the two houses. The Skouras Brothers have for a long time been very anxious to secure Missouri, principally because the New Grand Central is too small. Very often, when showing a popular film they have been forced to turn crowds away, while the Missouri across the street had plenty of room. The Missouri seats 4,200.

J., L. & S. SELL ANOTHER

Chicago, Oct. 10.

Jones, Linick & Schaefer are slowly disposing of the theatres not proving money makers for them. They have sold within the last two months three theatres. The latest is the Lyceum on 39th and Cottage Grove, with C. W. Spanuth and Henry J. Sharpe taking it over for a reported rental of \$250 a month for ten years.

The house will play a picture policy.

blamed for drop. "The Prisoner of Zenda" this week, with special advertising.

Tremont Temple. Capacity 2,000; scale, 25-50. Swung into line with first release houses again, this time under Griffith flag with his newest picture, "One Exciting Night." **Park.** Capacity, 2,400; scale, 28-40. "Nero" did not come through in the way expected and same as "Silver Wings," another flivver from box office standpoint. Did \$6,000, about one-half house could do if playing to capacity. For this week has "My Wild Irish Rose."

Modern. Capacity, 800; scale, 28-40. Business capacity last week, "Love Is an Awful Thing" and the "Yosemite Trail" drawing consistently. Using "Heart's Haven" and "My Friend the Devil" films for this week.

Beacon. Attraction, scale and seating capacity identical with Modern. Business on par with other house.

STRONG FILM SAVES FLOPPING HOUSE

"Manslaughter" in Fourth Week at Imperial, Frisco, Life Saver

San Francisco, Oct. 10.

Because of the exceptional popularity of De Mille's "Manslaughter," now in its fourth week at the Imperial, that theatre has been saved, temporarily at least, from slipping back into second place among the big downtown first run houses. The film is holding up well in its fourth week, although receipts dropped a little over those of the week before. The most important fact about the engagement has been the placing of the Imperial in the long-run theatres list.

Credit is unquestionably due to the picture because other of the first-run houses have tried to force their runs beyond two weeks by devious methods, but have failed to make a go of it.

Across the street the Granada chalked up a good week chiefly because of a special offering entitled "Opera vs. Jazz." This was a musical concoction that caught the fancy of the public.

At the California business also was good because of the personal appearance of Walter Hiers, who delivered a humorous monologue. His appearance was in connection with the showing of "The Ghost Breaker," starring Wallace Reid, but in which Hiers appeared to advantage as the negro.

The Strand made a mistake in booking Oscar Wilde's "A Woman of No Importance." It is altogether too highbrow a film for Strand patrons. They like melodrama of the "mellow" variety, and in all probability never heard of Oscar Wilde. Business at this house has not been up to expectations as a consequence. Undoubtedly in the Granada or one of the other theatres catering to a different clientele the film based on Wilde's play would have done well.

The Warfield has a draw in a double comedy bill, the chief offering being Buster Keaton in "The Frozen North." Viola Dana in "The Five Dollar Baby" is also on the program.

At the Tivoli "Kindred of the Dust" was the feature that proved a fair attraction.

The Frolic is below normal.

California—"The Ghost Breaker" (Paramount). (Seats 2,700; scale, 50-75-90.) Wallace Reid, Lila Lee and Walter Hiers. Much interest manifested in Hiers' personal appearance, which meant something at the box office. Got \$15,000.

Granada—"The Siren Call" (Paramount). (Seats 2,940; scale, 50-75-90.) Dorothy Dalton. Drew the biggest gross of the week, with \$16,000.

Imperial—"Manslaughter" (Paramount). (Seats 1,425; scale, 35-50-75.) Fourth week and still doing well. Held to \$30,000.

Strand—"A Woman of No Importance" (Select). (Seats 1,700; scale, 40-55.) Did not appeal to the patrons of this house, with the gross going to only \$6,000 on the week.

Tivoli—"Kindred of the Dust" (First National). Seats 1,800; scale, 25-40. Played to about \$5,000.

Loew's Warfield—"The \$5 Baby" (Metro). With Viola Dana and Buster Keaton in "The Frozen North" (First National). (Seats 2,800; scale, 30-50-60-75.) Keaton has big following here and business started out good. Business picked up considerably, with the figures showing \$11,000.

Frolic—"Human Hearts" (Universal). (Seats 1,000; scale, 10-30.) House Peters. All shot to pieces; got under \$2,000.

FILM ORIENT BALL TRIP

Harry Owens and Herb Hunter, film producers, will take a number of major league ball players to the Orient on a dual barnstorming and film producing trip. For picture purposes several screen personages will accompany the pill chasers, the ballplaying angle to be worked in merely as subsidiary to the story. Naturally it will revolve about the national pastime.

The story is completed but the author's name is kept secret, reputed to be a national sports authority. The script will be submitted to Judge Landis for approval before actual "shooting" is attempted.

Judge Landis Saturday approved the ball-players' barnstorming tour.

SAM GOLDWYN ALOOF

Samuel Goldwyn has moved from his Long Island place into the St. Regis, New York, for the winter, without anyone starting the rumor, that he was planning to re-enter the picture industry.

CHICAGO EXHIBITORS STAGE HARD BUSINESS BATTLE

"Knighthood" Beats "Robin Hood" to Premiere Showing Through Getting Roosevelt—B. & H. Have New Advertising Scheme

Chicago, Oct. 10.

Sticky, hot weather did everything but help along the grosses at the box office, with the result a drop was taken by all the attractions playing town. The thermometer registered as high as 88, and only Saturday and Sunday were any place near normal, and then it rained all day.

"The Prisoner of Zenda," at the Roosevelt was dealt a most severe blow, but managed to top last week's showing. The picture just dragged its way along, never creating a flurry. "The Prisoner" will complete its run by playing just two days of next week, when "When Knighthood Was in Flower," the Cosmopolitan picture, comes in.

At the Randolph the story followed very similar lines as to the

general conditions prevalent, with weather being the heaviest setback in the drop of business of around \$1,000. "Under Two Flags," though, is still maintaining the interest it succeeded in getting upon its opening, but even this pulling power could not resist the decline. With the announced incoming features in close proximity of this house, it looks as though "Under Two Flags" will stage a good showing, as the house does not get a play from any regular attendance, but is a drop-in house. The incoming features will bring a heavy barrage of attendance in this part of the Loop and strengthen the Randolph intake.

The Chicago got a pretty bad run with "Broadway Rose," looked forward to as making somewhat of a record. The weather got this one too, with the gross hovering around \$28,000. It is of rather unusual importance to record the practice the Chicago followed in the running of "Broadway Rose." For the first time this house advertised the current attraction, the coming attraction for the week, "Remembrance," and the attraction for the third week in advance, "The Eternal Flame." The space taken for this ad and run all week was 75 square lines double, with the "Broadway Rose" picture getting one inch, "Remembrance" one and three-quarters inches, and "The Eternal Flame" two inches. It is apparent that the purpose of this threefold ad was aimed at the business which will be drawn to the Loop by the pictures scheduled to come, and the opening of the McVicker's theatre, which is expected to take place around the 16th of this month.

This three in one ad of the Chicago, seemed to have been struck at the business which is to come to B. & K.'s Roosevelt, where "When Knighthood Was in Flower" will open Wednesday night of the week, and the week following which will bring "Robin Hood" into the Cohan's Grand, a legit house, opening October 16. Then too, it is expected that McVicker's will join the band and give its opening using Paramount's "The Old Homestead."

The McVicker's already has the town well peppered with its "opening soon," twenty-four sheets. The anticipated grand scramble for patronage of the patron, has been looked forward to ever since Paramount got the franchise with Jones, Linick and Schaefer at McVicker's and the Universal slipped in for a five year tenancy at the Randolph.

It looks like a free for all, but with the film presented being as strong as they are there is a possibility that each as strong as they are there is a possibility that each of them will make a living, even though they are fighting tooth and nail and cutting each others throats. The legitimate shows which are so numerous in town, are listing a number of hits and the only thing which will help along the grosses seems to be a drain on the patrons of the legit shows, and it seems likely that there are two pictures that will get a play from the legit patrons. Those are "Robin Hood" at the Cohan's Grand, which will give two shows a day, and likely get first break at this outside movie business, and "When Knighthood Was in Flower" at the Roosevelt, which may get the legit patron to wait in line at the grand policy in force there. The other houses in which the Roosevelt may be included, have their own following, and it's somewhat competitive between them and the neighborhood houses playing pictures for the neighborhood houses have been presenting some strong drawing cards.

"Broadway Rose." First National, Chicago.—Seats, 4,200; 55c, mats; nights, 65c. Not much exploitation done on this film, although it understood that there was lively bidding for it before B. & K. got it for this house. Was given third preference in the advertising for the week and likely that hurt it. A few incidental attractions, with Waring's Band of College Boys, being the card. Did not climb up to \$28,000.

"Prisoner of Zenda." Metro, Roosevelt.—Seats, 1,275; mats, 39c; nights, 50c; holidays, 60c, second week. Developments of week show it came in on percentage, although reported to have been rented. "Knighthood" film ousting it next Tuesday. Died out to around a \$11,500 gross.

"Under Two Flags." Universal, Randolph.—Seats, 656; mats, 35c; nights, 45c; second week. The weather did it a \$1,000 in the intake, with the week finishing to \$8,000. Film is moving along nicely. Did very well this week, even though it did drop. Looks like it will pick up next week.

OWEN LAUDS SCREEN'S PATRIOTIC SERVICES

U. S. Senator's Testimonial to Further Educational Work

Washington, D. C., Oct. 10.

That the picture is one of the greatest means of education in this country and alone can battle ignorance and thus avoid any possibilities of bolshevism or communism in this country was a statement made on the floor of the Senate shortly before that body recently adjourned, by Senator Robert L. Owen, of Oklahoma.

The senator stated that the high prices of commodities had created discontent, caused the recent strikes and the general unrest. That the motion picture was doing its share through the very generous action of 20,000 theatre owners in throwing open their theatres for the showing of films having to do with vocational instruction. These shows are being given free of admission charge.

Quoting from Senator Owen's speech, he said:

"Over 60,000,000 feet of instructional films are being distributed free to the people of the United States by one institution in Washington (Bureau of Commercial Economics) without cost to the people. They are circulating vocational instruction reels teaching the people and the American youth how to make every manufactured product on earth, from steam engines to cambric needles; plumbing, carpentry, brick laying, painting, masonry, textile manufacture, gardening, raising fruit, berries, bees, poultry, cattle, pigs and horses.

"These productive films are in a constant stream reaching every part of America, teaching the most unenlightened citizen how to make his living, teaching his lessons of providence, of co-operation, of patriotism, of the rights of property and the wisdom of protecting property rights; teaching him brotherly good will and entertaining him by pictures showing every activity and amusement of mankind. In every human heart there is a love of truth, of liberty, of justice; a natural desire to acquire and protect property rights; and when men can make a decent living by reasonable effort, as all can do in America, those who teach bolshevism will themselves be taught the better path by those great forces to which I have so inadequately referred.

There is no danger of communism or bolshevism in America. The moving pictures alone would make it impossible. We should encourage in every way possible this, the greatest agency of education ever conceived by man."

METRO'S "GREAT DIVIDE"

Metro has secured the screen rights to "The Great Divide" which is to be directed for them by Rex Ingram. The play was originally done as a co-starring vehicle for Henry Miller and Margaret Anglin.

KNIGHTHOOD BEATS ROBIN HOOD TO FIRST CHICAGO OPENING

Hearst Stirs Up City With Exploitation Methods—
"Borrows" 650 Boards and 300 Spaces—"Hood"
Has Also Advantageous Showing

Chicago, Oct. 10.

When the Hearst forces heard of the well laid plans of Fairbanks for the showing of his new film in Chicago they immediately got busy and started to use such powerful influence, that even though the "Robin Hood" film had the beat on the Cosmopolitan, "When Knighthood Was in Flower," the Hearst people will get a steal of almost a full week before "Robin Hood" shows at the Cohan's Grand.

"Robin Hood" had its force here the last week in September, with Pete Smith at the head, and things were done so quickly that the city is already heavily placarded with "Robin Hood." Press work was well on its way, and the way things were lined up it looked as though the beat of the town would be pulled by Fairbanks' picture.

But William Randolph Hearst took a hand in the affairs of the Chicago premiere of his film. After a series of conferences with Adolph Zukor and Marcus Loew he called up Balaban & Katz on long distance and worked his way into a beautiful put-over.

"When Knighthood Was in Flower" was announced as coming into the Roosevelt, with the date of showing set as Oct. 15, the same time as Fairbanks' picture, "Robin Hood," was due to open. Hearst has been using his two daily papers, "Herald-Examiner" and the "Evening American," for page displays for the past month. But the Fairbanks forces got into the going, and besides their placards, they got up a series of bulletin boards, which complicated matters.

However, according to information here, Hearst got Marcus Loew to agree to take out his Metro picture, "The Prisoner of Zenda." It was understood, to begin with, that the "Prisoner" film was an outright buy by Balaban & Katz, but, according to these developments, it came into the Roosevelt on a percentage basis, with both the producer and exhibitor losing money. The picture was to have played four weeks at the Roosevelt. With Hearst talking to Loew, the latter agreed to withdraw the "Prisoner of Zenda" film and give "When Knighthood Was in Flower" a jump on "Robin Hood" of five days in showing. Whether any money consideration passed is not known. But Zukor had his Paramount release, "Manslaughter," advertised for the past four months in Chicago, backed to follow the "Prisoner" film, and he was induced by Hearst to hold back the showing of "Manslaughter" until after the run of "Knighthood."

These New York dealings having been consummated, Hearst got this news to Balaban & Katz, who immediately made preparations, but, it is said, could not accept some of the special offers Hearst made, such as the carload of scenery which was sent on to Chicago, and the offer of a special thirty-piece orchestra if wanted.

Hearst overcame the handicap of not being able to get bulletin boards by calling Liggett & Myers, the tobacco firm, and getting them to allow him to occupy over 500 boards, the Dodge automobile firm was also on the wire with Hearst and released around 250 boards, making a total of 650 boards which will be occupied by "Knighthood." Hearst also got the elevated platform advertisers to turn over 300 spaces.

It is reported \$25,000 will be spent for the first week's advertising of "Knighthood," which makes it the most tremendous campaign ever put over in Chicago for a film or production.

The "Knighthood" film protects Balaban & Katz with the report that none of this extra expense is to be paid by them, and even the operating expenses of the Roosevelt will be deducted before a percentage split is made.

It looks as though everything has been done by the Cosmopolitan people, not only to get the beat into Chicago, but also to use the Chicago showing purely as an exploitation stunt for the exhibitors in this vicinity.

The Roosevelt has a seating capacity of 1,275, and the top price is

60 cents. The rental B. & K. have to pay to Ascher Brothers, from whom they leased the house, is \$5,000 a week, with the rest of the overhead expense bringing it up to around \$10,000. At the top figure this house has been doing, the absolute capacity gross at its prevailing prices is \$25,000. With the extra advertising expenses involved, there is not a chance for "Knighthood" to make money, but it is proving cyclonic in getting over. "Knighthood" may make a stay here of a couple of months. The Roosevelt is operating on a grind policy.

Meantime, "Robin Hood" is not being snowed under, but is clipping along and making things very lively with the battle raging with unprecedented fury.

"The Prisoner of Zenda" closed Tuesday night, and "Knighthood" opened Wednesday. The Chicago "American" is running the story on the latter film.

PERCENTAGE DEAL IN 66 SOUTHERN TOWNS

First National-Lynch Arrangement Covers Nine States—
20 Per Cent. of Gross

Atlanta, Oct. 10.

The First National-Lynch percentage deal which was recently consummated here will take in nine southern states, comprising Georgia, North and South Carolina, Alabama, Tennessee, Florida, Texas, Arkansas and Oklahoma. All told, there are 66 cities and towns that will be affected through the new arrangement; of these, there are at least 30 fairly large cities.

In the latter, where there are franchises of the First National existing, the franchise holders will naturally have first call on all productions, but in the event that they do not give immediate play dates on the pictures offered the productions will then be placed in the open market to play the opposition Lynch houses on the 20 per cent. of the gross arrangement. All productions that have not been taken by the regular First National houses will be almost immediately played in the Lynch string of theatres.

Just how the deal between the Southern Enterprises (as the Lynch organization is officially termed) and the First National will affect the new exchange arrangement between Paramount and Lynch is a question. There is a general belief here that the Zukor people will in all likelihood switch their alliance to the Sangers of New Orleans and that there will be a definite break with Lynch and the Southern Enterprises with the Paramount operating its own exchanges in the territory.

The towns where the percentage deal will go into operation are:

South Carolina—Anderson and Columbia.

North Carolina—Asheville.

Alabama—Anniston, Birmingham, Gadsden, Huntsville, Montgomery, Sheffield and Tusculuma.

Georgia—Atlanta, Augusta, Columbus, Gainesville, Griffin, Macon, Newnan, Rome and Savannah.

Tennessee—Chattanooga, Jackson, Johnson City, Knoxville, Marysville, Memphis and South Pittsburg.

Florida—Fort Meyers, Jacksonville, Kissimmee, Lakeland, Miami, Orlando, St. Augustine, St. Petersburg, Tampa and Tusculuma.

Texas—Abilene, Amarillo, Austin, Beaumont, Cleburne, Corsicana, Dallas, Dalhart, Dennison, Fort Worth, Galveston, El Paso, Greenville, Hillsboro, Houston, Marshall, Palestine, Plainview, Ranger, San Angelo, San Antonio, Temple, Waco and Wichita Falls.

Arkansas—Fort Smith and Little Rock.

Oklahoma—Chickasaw, McAlester, Muskogee and Oklahoma City.

PEEKSKILL HEARINGS ON INJUNCTION CASE

Before Referee as Part of
Plea—Hearings Are
Resumed

The preliminary hearings as part of plea for injunction, being held before Edgar Bromberg, referee appointed by Judge P. J. Cook of the Supreme Court, in the case of the Peekskill (N. Y.) theatre against the Loew circuit and a number of distributing organizations, are to be resumed today (Friday) after three days have passed without any action.

Up to this morning, those before the referee and testified are Sam Zirler, president, and David Sohmer, general sales manager of Commonweath; Paul Swift of Famous Players; Harry Schwaibe, W. J. Morgan and J. J. Unger of First National; David Brill of Universal; John J. Iris, of Educational; Nathan Beler, of Select; William F. Hines and Moe Streimer, of United Artists, and Al. Harsten.

In the early testimony by Zirler, he stated that after the Peekskill theatre had started advertising picture, it was to get under a contract it had pending with his organization, Bernstein of the Loew organization came to him and insisted on buying those pictures.

Swift of Famous Players stated that the Colonial, Peekskill, was given the best of the "break" in the matter of prices on all of the pictures of the Famous Players that it played because the house was not doing a good business. The company had made no investigation whether or not the business at the house was bad, but took it for granted that they were being told the truth by those interested in the house.

Nathan Burkan is acting for the plaintiffs, while William Travers Jerome is representing the defendants.

LOVELY STORY

Cincinnati Papers Sent to Waste Basket

Cincinnati, Oct. 11.

This sounds like a press agent story and thinking it such the local papers buried it away in the city briefs. But the fact is that Jean Ledieux, a homeless, down-and-out actor, was arrested on a charge of loitering, before Louise Lovely, the movie star, came to Cincinnati. That part, anyway, will pass the censorship of the sourest city editor.

Miss Lovely was making a personal appearance at the Lyric last week and Lew Heek, press agent for the house, took her to Municipal Court. There she sat on the bench with Judge William D. Alexander, Lew's cousin.

Ledieux was brought into court to plead. When he saw Miss Lovely, he turned his head away. Judge Alexander fined the man \$10 and costs, which meant a workhouse sentence, as he had no money. Then the actress recognized Ledieux. "Please give that man another chance," she said to the judge. "He was an extra in one of my pictures." Judge Alexander dismissed the case.

Press agent yarn or not, it's a good one, even to the part about Louise and Joe Cline, municipal court clerk, making up a purse between them—\$15 and \$10, respectively—and giving it to the down-and-out.

REMAKING "TRILBY"

Tully Will Film Story Again—G. B. Post as Svengali

Richard A. Walton Tully has acquired the rights to re-make "Trilby" from the World Film Corp. The latter produced it in 1915. Tully's version, which will be an original adaptation of the George du Maurier opus and not the Paul M. Potter version which W. A. Brady produced, will have Guy Bates Post as Svengali. The title role has not been decided upon.

Tully is planning this as a special with First National as the most likely distributor.

The screen rights to "Trilby" were in litigation in 1915. Famous Players-Lasky claiming them at the time the World was ready to distribute its production. The matter was adjusted out of court finally, the World acquiring all performing rights.

BUYS FOR UNKNOWN

Has Brokers Looking at Independent Product

J. Parker Read, the independent producer, was in the buying field this week operating for an unknown party. Read was looking at independent pictures himself, and brokers acting for him examined a number of other pictures.

It was made known that Read would talk outright buys for pictures deemed desirable, but the name of his principal was not disclosed. Read has never been on his own as far as selling pictures is concerned. He has been regarded as an ally of Tom Ince, who was financially interested in the Read productions.

Speculation on Read's principal revived old stories of an alliance between Ince and the Al Lichtman enterprises as to the possibilities of Read working in Lichtman's interests. Ince is reported not making pictures in California, but renting his studio properties to independents, the rental being represented in an Ince interest in the finished film instead of cash payment.

WILL D. HARRIS AT STRAND

Will D. Harris, formerly manager of a string of picture houses and a summer park at Columbus, Ohio, has been appointed house manager of the Strand, New York, assuming his duties there this week. This will leave Joe Plunkett free to devote all of his time to the preparation of presentations and relieve him of the front of the house detail.

FIRE WRECKS 'FRISCO FILM EXCHANGE BLDG.

Cigarette Causes \$350,000
Picture Blaze—Several
Injured

San Francisco, Oct. 10.

A carelessly discarded lighted cigarette and a pile of posters in the basement of the Independent Film Exchange caused a \$350,000 blaze, which wiped out the Alta Studio, the Western Poster Co., American Photo-players' Corporation and the Sherman-Clay storeroom for organs.

Several people who were in the building at the time were severely burned and sustained other injuries.

JASPER PRODUCES AGAIN

Los Angeles, Oct. 10.

John Jasper, builder of the Hollywood Studios, Inc. has re-entered the producer ranks after a long absence from active production labors, during which time he has devoted himself solely to operating his rental plant. Jasper is leaving for New York to make arrangements for the filming of five special productions. He will take with him prints of "Over Here" and "The Challenge," two five-reel special productions, which were recently completed under his direct supervision.

INSIDE STUFF

ON PICTURES

Occasionally the value of an author's agent proves itself. One of these "occasions" crops up in the history of "Whispering Wires," which was originally turned over to Laura Wilck, the story and play broker, to dispose of as a short story. She sold it to the Saturday Evening Post. Shortly after publication she began to receive offers for the picture rights, but because it was a short story the producers of films would not meet the figure that she asked for the story. Then she arranged with the writer to elaborate the short story into a full-sized book and placed it for publication with Moffat, Yard & Co., with the result that 10,000 copies were sold before the novel was off the press. Atop of that she made a deal with George Broadhurst for a dramatization of the story, but his plans delayed him and his option lapsed, after which Miss Wilck interested Kate L. McLaurin, another of her clients, in the story, and the playwright became so enthusiastic over the work that she completed a script in record time, exactly one week after she started on the play, and Miss Wilck sold it to the Shuberts. At the present time she has received offers from the same film producers who refused to meet the price asked for the short story that are a 500 per cent. advance, but she is still holding on.

The real estate market is still reported overloaded with offers of picture theatres, with the terms around 40 per cent. of original cost. It is even declared that owners are willing to take small cash payments and large proportions on mortgage. Some of the tenders will take payment altogether in notes. The 40 per cent. level seems to be based on the circumstance that the houses were built at the peak of building material prices, and labor wages and cost levels have since receded enormously. In addition it is figured the original builders have had possession of the properties for three or four years of record prosperity, and should have recovered a considerable percentage of their investment.

While great numbers of theatre owners are anxious to dispose of their properties, few appear willing to put their houses under short term rentals. One Newark, N. J., exhibitor turned down an offer this week of \$1,500 for a single week made by a picture promoter who wanted the house for exploitation purposes, although that represented a profit of \$500 on the week for the house owner. His position, however, was that he did not care to risk an unknown picture.

It seems that George Behan did not start that "dumbbell" stuff which caused all the hubbub in Hollywood. It was his press agent. The p. a. wanted to bust the story in Los Angeles, but at the last minute changed his mind on account of "being too close to the studios." So it was voted to wait until Behan reached Chicago. The much-criticized actor erred, it is said, when he called the film queens "dumbbells." The p. a. wrote it "dumb-belles." Mrs. Behan, it is reported, has come East because of the ignoring of her by picture people due to the publicity given her husband.

When Julia Marlowe played "When Knighthood Was in Flower" about 20 years ago, the late Charles Major, its author, received \$50,000 from Charles Frohman for the stage rights. The Hearst organization is said to have paid \$30,000 for the film rights, with an understanding that the widow of the author, now living in Shelbyville, Ind., should have a free trip to New York to see the production of her husband's story on the screen. Mrs. Major did not come to New York, not caring to take the long trip. The film may be exhibited to her in her home town through Frank J. Rembusch, the Indiana exhibitor.

Laurette Taylor's first venture in pictures hasn't been popular with studio folk on the coast. Miss Taylor has been labeled "the haughtiest star" ever to have walked "on the set." The stage star's exacting methods proved too much for the regular film mummies. Miss Taylor continually found fault with her support's work or their costumes or their mannerisms. On the other hand, the star's husband, J. Hartley Manners, made a big hit with the film people. "He's a bully chap, and minds his own business," one of the Metro players remarked.

Eva LeGallienne, who recently returned from Europe, is under contract with the Shuberts and will again tour in "Lilium," playing opposite Joseph Schildkraut. The latter, it is understood, will tour in the Molnar drama until the first of the year, at which time he is expected to return to the Theatre Guild to head the cast for "Peer Gynt." Miss LeGallienne may about that time be starred in a new "Joan of Arc" play which was the principal reason for her journey abroad.

Benjamin B. Hampton, who acquired the rights to remake Rex Beach's "The Spoilers," originally produced by Col. William N. Selig in 1914, paid \$65,000 for the second screen rights. In addition Selig is to share 50-50 in the profit.

PICTURES

Friday, October 13, 1922

47

PATHE BEATS PHILLY RING WITH LLOYD FILM

"Grandma's Boy" in Two Outlying Houses Pulls From the City—Heavy Advertising After Lockout

Philadelphia, Oct. 10. One of the most closely watched film engagements of the year here was that of "Grandma's Boy" at the Germantown and Carman theatres, both in the Germantown section, beginning last Monday and running two weeks.

After many rumors that this Lloyd picture was going in the Aldine theatre last summer when Pathe had that house for several weeks, this fell through. Dickerings with the Stanley company were continued into the fall, but the two offices could not reach any agreement on the price. Finally, Pathe stopped negotiations, and in order to keep the release date, put the film in these two outlying houses, on a guarantee and percentage basis.

The two houses, which never do any extensive advertising, splurged a bit in several of the papers, and a private showing was given the critics, who, one and all, were loud in their praises of the film.

Business all last week was phenomenal at both houses. Instead of the usually strictly limited neighborhood draw, the two theatres got people from all over the city, and complete capacity was reached on several evenings despite the heat. The Carman has only a 25 cent admission, and the Germantown 30, neither of which was raised. The former house reached a mark of nearly \$8,750, and the latter over \$9,500, both of them high-water grosses for these small theatres.

It is problematical at the present time what these two houses will do in the second week with "Grandma's Boy," especially as the extra advertising was not repeated. However, it is felt that they got the crowds coming, and, with any kind of weather breaks, will equal last week's grosses.

EASTERN MARKET

Pictures Selling for European Countries

The eastern European market seems to be opening up for pictures. During the past week the Thos. Ince studios have sold to the Chicago Film Co. the rights to a number of productions for Austria-Hungary, Czechoslovakia, Jugoslavia, Poland, Greece, Turkey, Roumania and Bulgaria, through Rud. Vacek American representative of the company.

The pictures include "Hail the Woman," "Lying Lips," "Mother O' Mine," "The Cup of Life," "Blind Hearts," "The Sea Lion" and "Love Never Dies."

The deal consummated may be a for runner of activity in the Eastern European market, but the question is whether the payment for pictures is now being made in kronen or rubles for the territory.

DOUG WANTS BEAUTY

Doug Fairbanks is out to let the world know that he wants a beautiful leading lady. His publicity staff say he approached Lady Diana Manners, but that she was unavailable because of previous contracts. He wanted her for the role of Lady Mary Carlisle, beauty of Bath in his forthcoming production of "Monsieur Beaucaire," on which he is to start work immediately on returning to the coast.

The character requires a tremendous beauty, statuesque, dignified and capable of playing a role of quiet serenity. He is asking for suggestions.

KERRIGAN WITH FAMOUS

Los Angeles, Oct. 10. They all come back—some time. The latest return is J. Warren Kerrigan. Kerrigan has left his home and garden to take care of himself for the time being, and is now busily preparing to assume the leading role in "The Covered Wagon," planned as an epic of the early West by Famous Players-Lasky. This is Kerrigan's first work before the camera in two years.

NOT GOING TO PART, SAY ZUKOR AND LASKY

On Friendliest Terms, According to Statements Made. Continuing Together

The possibility of a break between Jesse L. Lasky and the Famous Players-Lasky Corporation, and Adolph Zukor was denied by Messrs. Zukor and Lasky immediately after the publication of the report in Variety last Friday. Mr. Lasky entered his denial by wire from the coast, saying in effect the story had no actual basis and that he has no thought of leaving the corporation. Mr. Lasky added his relations with Famous's chief executives, including Mr. Zukor, are most cordial. Mr. Zukor made his contradiction equally as strong, stating "Mr. Lasky has had and will have the hearty support and friendship of myself and all of his associates in this company."

Mr. Lasky is said to be on his way to New York from the coast for a series of conferences with the New York office of Famous.

"PAY-DAY" TOO HIGH

English Exhibitors Exercised Over Chaplin's

London, Sept. 29.

The prices being asked for the new Chaplin film "Pay Day" are causing trouble here. When the film was trade-shown it caused anything but enthusiasm, one old-time expert saying that his nurse used to keep him quiet with some of the "gags" when he was an infant.

The renters are demanding as much as £400 a week for it and if two kinemas in the same town book it the price is the same. Many kinemas cannot pay this amount.

Pearl Films which control the film here have discovered they are asking too much and have climbed down although they state they have received £400 in one instance, £300 in others, but the usual figure they are getting runs from £100 to £150.

Gavazzi King, secretary of the Cinematograph Exhibitors Association has circulated all the members urging them not to book the picture until it is supplied at a reasonable rate.

MUST RETRY CASE

"Big Timbre" Action Was Before Justice Promoted

Justice Edward R. Finch, who was recently elevated to the Appellate Division of the New York Supreme Court, is causing the retrial of a number of litigations, tried before him and, in some cases, decided but not formally signed and entered by him. Particularly does this involve the suit of John W. Noble, film director, whose civil action against the Maritime Motion Picture Co. for an accounting of the picture, "Big Timbre," was decided in his favor by Justice Finch. But before the jurist could sign the formal decree he called in company with Secretary of State Hughes as part of the American commission to Rio de Janeiro, Brazil, on a matter of state.

On Justice Finch's return he found he had been promoted to the higher judicial body and all cases that were tried before him, but not adjudicated in the fullest technical procedure must be retried. Counsel for Noble must now make a motion for a new trial after Justice Finch had practically ruled the director is entitled to his prayer for an accounting of the profits of "Big Timbre" and the division of the proceeds 50-50 as a joint venture. This of course always carries with it the attendant risk of an adverse decision.

Theatrical litigations thus affected as far as could be gathered from records only involves this case.

L. J. MEYBERG'S MARRIAGE

Los Angeles, Oct. 10. The wedding of Leonard J. Meyberg, producer of pictures and well known local attorney, to Mrs. Lucile Hellman Frank, Sept. 25, came rather as a surprise. Mr. Meyberg is one of the younger attorneys of the city and has been active in the conduct of several laboratories as well as production companies. His family is one of the oldest in the state.

Mrs. Frank is the daughter of Mr. and Mrs. Maurice S. Hellman of banking fame.

CUTS IN FIRST RUN QUOTAS ON FIRST NAT'L FRANCHISES

Big Houses for Initial Showings Great "Break" Under New Deal—Balaban and Katz's Special Four Week Price in Chicago

WM. R. HEARST BUYS CHAS. MAJOR'S PLAYS

\$300,000 for Film and Serial Rights—Author of "Knighthood"—"Dorothy Vernon" Held by Mary Pickford

Indianapolis, Oct. 10.

The purchase this week is reported of all remaining plays held by the widow of the late Charles Major, by William R. Hearst's Cosmopolitan film producing company. A consideration of \$300,000 is the reported price. Frank J. Rembusch, the local and nationally known exhibitor represented Mrs. Major, while the International Story Company of New York negotiated the purchase for the Hearst interests.

Cosmopolitan produced the very successful "When Knighthood Was in Flower" with Marion Davies starred. It was written by Mr. Major, who died at 54. His widow lives in Shelbyville, near here, also the home of Mr. Rembusch. The Hearst people in their quest for period stories following the "Knighthood" premiere, was advised by the International Story Company all of the Major's other books, excepting "Dorothy Vernon of Haddon Hall" might be secured. The Story Company that acts as the selling and purchasing agent for Hearst plays and stories, was authorized to negotiate. It is said the final agreement reached a bulk sum for the entire remaining Major list and it was closed here Monday. Around 10 stories are involved in the sale.

The selling agreement provides the Hearst interests shall have the film and serial world's rights to all stories purchased. In addition, it is said, the serial rights for "Dorothy Vernon" have been purchased for Hearst, although Mary Pickford holds the filming rights to that Major story. The Cosmopolitan has another "Haddon Hall" story, called "Doll of Haddon Hall" by an English author, that it has started production upon. Hearst may use the "Dorothy Vernon" story as a serial to promote the other "Haddon Hall" Cosmopolitan-made picture.

Cosmopolitan's "Haddon Hall" film production is expected to reach the screen in advance of Miss Pickford's, which is to be her next feature. Miss Davies will be the star of the Cosmopolitan's "Haddon Hall" film. An offer is said to have been made by the Hearst company for the "Dorothy Vernon" story held by Miss Pickford, to prevent a conflict of stories, but so far no result has been reached, with the Pickford side as represented by her counsel, Dennis F. O'Brien, stating Miss Pickford intends to proceed with the filmization.

\$4,000 FOR ILLINOIS

Griffith Special Will Follow "Perfect Fool"

Chicago, Oct. 10.

D. W. Griffith has rented the Illinois for his new picture "One Exciting Night," opening Nov. 5, at \$4,000 a week straight rental, to follow Ed Wynn in "The Perfect Fool." This is an unusually and unexpectedly short run for Wynn at this house and in this town.

KEATON'S LONGER PICTURES

Los Angeles, Oct. 11. Buster Keaton is to start making four and five-reel comedies. He has but two additional two-reel releases with First National and after they are marketed the longer pictures are to be turned out.

It is a question whether or not the future productions will go through First National exchanges, as it is understood that that organization is decidedly dissatisfied with the show the short subjects have made, including the Semmelt comedians with the Keatons in this statement.

Chicago, Oct. 10. First National has made a number of reductions in the rates under the franchises as far as some of the first run theatres are concerned. The new arrangement has been in effect for several weeks, but no news regarding same has been permitted to leak. Among those that are benefiting under the new arrangement are Balaban & Katz, getting special reduction for their Chicago, Tivoli, Central Park and Riverla theatres; Frank Newman, of Kansas City, and Fabian, of Newark, N. J. As far as can be ascertained all the reductions that have been made apply only to the first run theatres and none of the smaller exhibitors will be benefited in any section of the country.

The first run theatres are essential to the First National in all of the key centers and they must be retained at all cost, so that the running of the pictures there will impress the smaller exhibitors, and in all cases where the big fellows have kicked against the high exhibition values it is understood that reductions have been granted. In several instances, despite the fact that exhibition values have in many cases been increased something like \$400,000 over the previous maximum valuation that was placed on features, the first run houses are now getting their pictures at a smaller cost than under the former valuations.

Here in Chicago Balaban & Katz under the new rating will pay \$900 per \$100,000 of exhibition value set on a feature with the right to play the picture in all four of their houses for as long a period as they wish. They would naturally play the picture for at least four weeks, one each in the quartet of theatres, and with an exhibition value of \$1,200,000, which is the most recent high water mark on First National Productions, the pictures with that quota set will cost them \$10,800 each for the four weeks, or \$2,700 a house. This is remarkably low when it is considered that they get first run in Chicago at their tremendous Chicago theatre.

In Kansas City, where the rate for the Newman theatre formerly was \$400 per \$100,000 it now is \$225. This means a production with an exhibition valuation of \$800,000 under the old rating would have cost Newman \$3,200 for his theatre, but now with the new rating of \$225 per \$100,000 the picture that comes along with \$1,200,000 tacked on it plays the Newman at a cost to the management of \$2,700, which is \$500 cheaper than what it would have cost had the valuation been \$400,000 less and the franchise quota remained at the old figure.

In Newark, N. J., where Fabian controls the Branford theatre, as well as a house in Paterson, the rate per \$100,000 has been lowered from \$400 to \$340 per picture while in Paterson there has been a reduction from \$150 to \$100.

Like reductions it is understood have been made in other first run towns, but none have been made to the smaller exhibitors whose quotas run in the neighborhood of \$25 per \$100,000 and they are the ones that will have to bear the brunt of the increased exhibition valuations.

HISTORICAL PICTURE

"Spirit of St. Louis" For General Exhibition

St. Louis, Oct. 10.

Charles F. Hatfield, manager of convention and publicity bureau, announced that Rothacker Film Co. of New York had been selected to film the "Spirit of St. Louis," a historical record of the romance of St. Louis. The scenario will be taken from ideas and suggestions sent in by St. Louisans.

The cast, with the exception of a few professionals, will be made up from local talent.

The picture will be shown throughout the United States. It has been endorsed by clergymen and the chamber of commerce.

WESTERN UNION CABLEGRAM

Form 1292

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at

500 OD HP LONDON 48 OCT 4 1922

LONDON, SEPT. 28.

MRS. V. S. NORTON,
600 WEST 141st STREET, NEW YORK:

DARLING MOTHER—SORRY NOT SAILING AS INTENDED. REMAINING TO PLAY ADDITIONAL BOOKINGS. WILL CABLE SAILING DATE. YOU WILL BE GLAD TO KNOW HAVE REFUSED AUSTRALIAN OFFER. COMING HOME INSTEAD. LOVE, RUBY.

BIRMINGHAM POST

The Empire.—Reciprocity which has developed to an enormous extent between the British and American vaudeville stages has appeared to music-hall audiences on this side a rather one-sided arrangement. We have surrendered much more than we have gained, to judge from recent experience. The importation of Miss Ruby Norton, however, does something to redress the balance, and the Empire audience last night were very pleased to acclaim real merit in an overseas visitor. In a prologue Miss Norton sketched brightly and humorously the circumstances under which she came into vaudeville and then declared her resolution that, arrived there, she would offer only her best. And her "best" was very good indeed, consisting of a big program of songs of widely differing character. To all of them Miss Norton gave individual treatment. Her voice, powerful and sweet, accomplished a wide range, but was never forced, and its freshness was a very grateful quality. Add to these characteristics an engaging gaiety, and you have an artist who is a distinct acquisition to the music-hall stage. It would be unjust to omit mention of the able accompaniment of Mr. Clarence Senna.

BRIGHTON NEWS

BRIGHTON HIPPODROME

Ruby Norton and Ella Shields

Just the sort of program to suit holiday folk is provided at the Brighton Hippodrome this week, and crowded audiences yesterday enjoyed all the good things immensely. In such a great program of clever artists it is difficult to single out one more than another. Ruby Norton, the famous American comedienne, who has only just arrived from the States, however, came in for a flattering reception; the audience at the first house yesterday evening simply would not let her go. She was recalled twice, and as her last selection winningly sang a little riddle ditty, "What is it that is round at each end and high in the middle?" Go and hear Ruby for the answer. But this was only one of a number of dainty songs which she sings, and she is accompanied at the piano by Clarence Senna, a really wonderful pianist.—P. C. Archer.

LIVERPOOL

Grand.—Endowed not merely with a good voice, but with a host of other attractive qualities, Miss Ruby Norton had little difficulty in capturing hearts at the Grand theatre last night. It was not only that her singing was above the average, but Miss Norton has a winsome personality, and from the moment of her appearance on the stage she succeeded in placing herself on excellent terms with the audience. The manner of introduction has a sprightly ring, which promises well for the rest of the contribution. Miss Norton has a clear enunciation, but above all she gets a wealth of expression into her songs, and they are carried through a fine range. Thus we have joyous and sparkling comedy to be succeeded by the moving pathos of the maiden deserted in love. But Miss Norton's most effective piece of work last night was a delightful rendering of "Sunshine Alley," in which she appears as a street urchin from the East Side of New York. It is a trim little figure who takes the stage in a cap several sizes too large and with trousers much too neatly patched. If this radiant person, full of buoyant spirits, was typical of a district of a great city, it would, indeed, be a pleasant place to visit. Finally, Miss Norton has a well-rhymed riddle song, which goes with a hearty swing and lingers in the memory. Altogether a charming performance, brought to a termination much too soon to suit audiences last evening.

BRIGHTON STANDARD

Tuesday, August 1st, 1922

BRIGHTON HIPPODROME

Better late than never! Ruby Norton, the charming visitor from America who was expected at the Hippodrome last week, is really there now—and you'll all be delighted to make her acquaintance. With her clever pianist, Clarence Senna, she soon creates a musical atmosphere of sparkle and gaiety that gives a bracing zest to life. She has style, dash, voice and personality, but one would say her own compatriot song-writers have not equipped her with matter worthy the talent and energy she and Mr. Senna expend on it. Her cuteness and vivacity, and an irresistibly quaint fascination about her way of singing, won her a great big reception last night.

THE ENCORE, LONDON

At the Grand, Ruby Norton was the first consideration. She was sweet and everything vocal, and, indeed, a great hit, and I hope she's come to stay this time; and her pianist.

MANCHESTER

What a compensation for the depressed Bank Holiday maker was the Hippodrome program last night. It radiated geniality. The most despondent spirit must have had a cheerier outlook after listening to the bright songs rendered by so natty a person as Miss Ruby Norton. A great deal has been heard recently deploring the absence of artistes on the variety stage with pronounced personality. Certainly, the stage has suffered in this respect. Miss Norton's appearance, therefore, is very welcome. She makes the song a thing of secondary importance. Her principal value lies, in theatrical parlance, in the way she "gets a song across the footlights." She gives admirable point to each of her numbers, and last night's audience was not slow in appreciating her ability.

LONDON ERA

An act of extraordinary versatility is that contributed by Miss Ruby Norton, a young lady of engaging and vivacious personality, to whom nothing in the entertaining line appears beyond range. The happy possessor of a fine voice, which she uses with equal effect either in excerpts from grand opera or rag-time; dramatic ability of no mean order; a dancer of much merit. This is an unexaggerated impression of a performance so well endowed in variety and richness of resource as to render it remarkable. Miss Norton is assisted by Mr. Clarence Senna, a pianist of more than ordinary ability; and the act as a whole is an artistic triumph.

LONDON STAGE

Now on her second visit to these shores, Miss Norton is no stranger, and the hearty welcome she received proves that we have not forgotten her splendid work last time we had the privilege of hearing her. She is one of the comparatively few American performers who understand the British public, and can give effect to their requirements in vaudeville connection.

VARIETY

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NEW YORK CITY, FRIDAY, OCTOBER 20, 1922

48 PAGES

PICTURE HOUSE 'OPPOSITION'

'ENGLISH CHORISTERS BETTER; AMERICANS' SALARY HIGHER'

Cissy Hayden Defends Employment of English Chorus Girls in Preference to Americans—Jack Singer Agrees—Some Americans Work Hard

Baltimore, Oct. 18.—The average American chorus girls turn up their nose at hard work and tell you they can get from \$50 to \$75 weekly for just showing their figure in a Broadway musical production, said Cissy Hayden, of the Shubert unit show, "Hello New York," in which Miss Hayden has her English dancing girl act, Hayden's "Dancing Dolls."

Miss Hayden commented upon the letter published in Variety last week from an American chorister asking why English girls were given preference over here.

"If American girls would work as hard as the English girls do," continued Miss Hayden, "they would not have to complain about being out of an engagement. But that is (Continued on page 3)

GIFT OF TICKETS USED AS UNIT ADV. STUNT

Cincinnati, Oct. 18.—A seat in the theatre to every purchaser of a newspaper was the startling exploit of a press agent here yesterday.

The "Commercial-Tribune" in its Tuesday morning edition carried an eight-column streamer across its front page offering free admission to "The Rose Girl" for the (Continued on page 38)

SARDOU IN COURT

Victorien Sardou, the French author and playwright, who died in 1908, is indirectly the subject of an equity suit begun late last week in the Federal Court for the Southern District of New York, involving the play, "Theodora," and its screen (Continued on page 39)

DOLLYS IN CABARET

The Dolly Sisters have been engaged by Lew Leslie to appear at the Club Maurice, New York, to reopen next month under another name. The Dollys recently arrived a New York.

DETECTIVES GET MISS FONTAINE'S RECORD

Reginald Vanderbilt Directing Investigation—Hotel on 5th Avenue Mentioned

Detectives for Cornelius Vanderbilt Whitney, alleged to be the father of a child born to Evan Burrows Fontaine, have been overrunning the Broadway night-life cafes in search of evidence to be used in (Continued on page 9)

DRESSY ENGINEER

Selwyn, Chicago, Full of Evening Clothes—Balcony, Too

Chicago, Oct. 18.—The Selwyn has adopted the strictest "high-brow" policy ever noted in a Chicago theatre. The evening dress around the working staff of the theatre extends to the engineer, who commands his assistants in evening clothes.

The newspaper ads are "high-brow." The public is fast grasping the policy for the balcony patrons wear evening dress, an unusual sight in local theatres.

"PIECE WORK"

Bobby Collins Collects at Rate of \$12.50 Per

Robert Cohen, professionally Bobby Collins, who had a "piece work" contract with Morris Wolf to assist in a charity drive at \$12.50 a performance, secured judgment by default for over \$400 against the defendant.

Wolf, who was conducting the drive through the Catskill summer resorts, engaged Collins to assist with a humorous specialty payable \$12.50 a show, with a four-show weekly minimum guarantee.

Cohen sued for eight weeks at \$50. Morris L. Greenberg acted for the plaintiff.

LARGE CAPACITY THEATRES WANT "NAMES"

Looking to Vaudeville for Extra Attractions on Top of Film Programs—Regarded in High Salaried Class by Agents—Moving Cautiously, but Predicted Will Shortly Increase Variety of Entertainment—No Limit to Salary Draws—80 Picture Places Capable of Paying \$1,000 More Weekly

CABARETS' BIDDING TOO

The picture houses of large capacity which have recently started playing big "name" attractions, generally from vaudeville, as a means of strengthening their straight picture bills have arrived at the point where they are now rated as serious competition as regarded (Continued on page 43)

QUOTATION BRINGS THREAT OF LIBEL

The first instance of one Broadway theatre employing the criticism of another's attraction for its benefit cropped up last week when the Park displayed an excerpt of "The Yankee Princess" review, written by Alan Dale in the "American."

A. L. Erlanger, through his attorney (Continued on page 39)

SOCIAL LIGHT'S ROLE AS SOCIETY WOMAN

A test of natural acting will be assumed by Mrs. Julia Lydig-Hoyt when appearing in the new Booth Tarkington play Billie Burke will star in under her husband's (Flo Ziegfeld) management. The piece started rehearsal Monday and will (Continued on page 38)

FRANKLY PROHIBITION SONG SUNG AT KEITH'S PALACE

Belle Baker Using "Bootlegger's" Number—Sings "I Am Mother of a Case of Scotch"—Reported Singer Refused to Discard Song

BOOKERS GO TO PHILLY TO CATCH NEW ACTS

Turns Unable to Secure "Showings" Around New York

Big time vaudeville bookers are journeying to nearby cities in their efforts to secure new material for bills. No less than four members (Continued on page 38)

SPECS' STOPPAGE

Keith Manager Trying Plan to Protect Patrons

The manager of Keith's Alhambra, New York, has inaugurated a new stunt to baffle the sidewalk speculators, having the purchaser of tickets in advance sign a slip, the signatures being carried by carbon paper to the envelope containing the tickets. The purchaser retains the slip until show time, when by presentation at the advance sale window, it is compared with the envelope. If the signatures are identical the seats are delivered.

The management, through the slip system, is endeavoring to educate the patrons to leave their tickets with the house until the house opens.

K. K. K. SHOW STRANDS

People of "Invisible Empire" Returned to New York

"The Invisible Empire," a drama based on the Ku-Klux Klan, and framed for touring in the south, stranded at Columbus, Ga. The show was reported having played about 10 days. On appeal to Equity, the cast was returned to New York.

The Ku-Klux show was regarded as easy for the southern territory, and the failure to draw box office support where the Klan is supposed to be strongest was a surprise.

Lee Morrison is credited with having put the show on.

Despite the Keith edict banning all reference to Prohibition in dialog, gag, jokes or lyrics on any Keith stage, Belle Baker is singing a frankly Prohibition comic number this week at the Keith's Palace, New York.

Written by Blanche Merrill, it is called "The Bootlegger's Slumber." During it Miss Baker wheels a baby carriage to and fro and upon the stage with the catch line of the chorus stating, "I am now the mother of a case of Scotch." The lyrical story is to the effect that although married but two months and to a bootlegger, the singer is (Continued on page 4)

UNITS AT \$100 DAILY

Michigan Starts Combination Shows for Small Towns

Chicago, Oct. 18.—The unit idea has been adopted for the very small towns by the United Booking Association of Detroit. The plan is to offer six acts of vaudeville, about ten people, with an olio followed by a revue in one-night stand places down as low as 6,000 population, selling the show for from \$100 to \$125 a day.

Three of the shows have made the start of the three-week tour in Michigan. The first two had all the people on stage as a minstrel first part and the individuals arose and did stunts.

The third unit show has kiddies featured, for it is possible to play precocious stage youngsters in Michigan.

There have been some changes in the routing of the shows since the plan was put into effect.

FILMS' HISTORICAL REVUE

Los Angeles, Oct. 18.—The local picture producers are planning a mammoth Historical Revue and Exposition to be held here next June. It will mark the 100th anniversary of the writing of the Monroe Doctrine.

Because of the nature of the Pan-American interest in this subject it is expected Central and South American countries will contribute to the exposition.

BERNSTEIN'S "JUDITH" HAS GREAT SUCCESS

Paris Sees Gorgeous Production of Bible Play—Postponed From Last Season

Paris, Oct. 18. The anticipated new piece of Henri Bernstein, postponed last season, entitled "Judith," was disclosed at the Theatre du Gymnase Oct. 14 and met with great success. It is in three acts and seven tableaux.

For his plot Bernstein follows the legend of the apocryphal story of the Old Testament. The first two acts deal with the Jewish heroine Judith, visiting the tent of the invading general, Holofernes, and killing the Assyrian chieftain after a love scene. By the heroic act her people are able to put the besiegers to flight.

The play presents Judith as a complex human type wavering between love and patriotic duty, alternately loving and hating Holofernes. The passages in which the biblical heroine is torn between conflicting emotions are rich in impressive drama. Even after beheading the invader she is moved by compassion mixed with love, and the final scene has her mourning over the general's head.

Gretallat impersonates the brutal but loving Holofernes admirably. Madame Simone as Judith does splendidly. This is probably the best role she has ever undertaken. The drama is beautifully mounted. Baskt designed the costumes and the settings are by Soudeikine.

THEATRE FINANCE

How Leasing Terms Deprived Cochran of \$750 a Week Profit

London, Oct. 8. Behind the acquisition of the Garrick by A. E. Abrahams lies a story of present-day theatrical finance. A. E. Abrahams holds mortgages on the three principal Cochran houses, the New Oxford, the London Pavilion, and the Garrick. This was for 45,000 pounds.

Under the agreement Cochran was not supposed to make any arrangements without first consulting the mortgages. However, without consulting Abrahams, he let the Garrick to Andre Charlot. Seymour Hicks for "The Man in Dress Clothes" was paying 275 pounds weekly and a share of the receipts.

Andre Charlot and Paul Murray with "Dede" offered 425 pounds, which Cochran accepted. This made things better for Abrahams, but he saw his opportunity and foreclosed. Ultimately the matter was settled by Cochran letting him have the Garrick.

CHARLES GLENNEY DIES

London, Oct. 5. Charles Glenney died Oct. 1 at Worthing, after an illness extending over five years. The son of a player, he was born in Glasgow in 1857 and made his first appearance in a small provincial town as Montano in "Othello." His first London appearance was at the Duke's in Holborn in a piece called "The Barricade." After appearing at the Globe and the Royalty he joined Sir Henry, then Mr. Irving, at the Lyceum. He joined Lester Wallack in New York in 1881 to play in the dramatization of Ouida's "Moths."

Later he returned home and 1885 saw him at the Adelphi in "The Last Chance." He rejoined Irving and played in several productions. He was the original Jack Manly in "The Still Alarm" at the old Princess.

Following this he was a member of the companies at Toole's and Drury Lane, where he played in several productions. Joining Martin Harvey, he played leading parts in "The Only Way," "Richard III," "The Breed of the Treshams," etc. He was also associated in several productions with Sir George Alexander. In vaudeville he was seen supporting Kate Cutler.

RAY DELAMAR ENGAGED

Paris, Oct. 18. Ray Delamar has been engaged by Morris Gest and will sail for New York on the "Paris" Oct. 21 from Cherbourg.

RHINESTONES

THE LITTLEJOHNS
226 West 46th St., New York
Phone BRYANT 4337

ENGLISH SLUMP OVER

Many Long Runs Cited to Show Theatre Recovery

London, Oct. 18. The theatrical slump seems definitely over and good business is reported from the majority of legitimate houses, although there are exceptions. The "slump" was caused by the post-war reaction, labor troubles, general unrest, and tropical weather.

"The Beggars Opera," at the Lyric, Hammersmith, has run for well over two years and runs of 300 nights are plentiful. Among these are "Rockets" at the Palladium, "Round in 50" at the Hippodrome, and "A. to Z." at the Prince of Wales; this last is, however, doomed unless another house can be found for it.

Other plays firmly established in public favor are "The Way of an Eagle," transferred from the Adelphi to the Aldwych; "The Dover Road," Haymarket; "East of Suez," His Majesty's; "Whirlled Into Happiness," Lyric; "The Second Mrs. Tanqueray," Playhouse; "Bluebeard's Eighth Wife," Globe; "The Bat," St. James; "Loyalties," St. Martins; "Ambrose Applejohn's Adventure," produced at the Criterion, where it had a long run and now revived at the Savoy; "Tons of Money," Shaftsbury; "The Cabaret Girl," Winter Garden, and "Dear Brutus" at Wyndhams.

The Kingsway, the Little, and the Scala are still groping about for success.

OFFER OF FIVE POUNDS GETS 9 OUT OF 1,600

Jack Haskell's Chorus Girl Call in London for Cabaret at Grafton Galleries

London, Oct. 18. A call issued by Jack Haskell for chorus girls at a salary of £5 weekly brought a flock of 1,600 girls to choose from.

Of the mob, Haskell selected nine young women. The American stager wants the choristers for a cabaret performance to be called "The Midnight Revels," at the Grafton Galleries.

REVUE AT POTINIÈRE

Paris, Oct. 3. Raoul Audier has produced a revue to commence his season at the little Potinière.

"Ta Douche, Bebe," is a smart little show by Louis Hennepe, suitable for the house, played by M. and Mme. Gabaroche, Germaine Charley and Ville, with the dancers Mlle. Renee Tamary and Kitty Kelly. This will be followed by "L'Amour veut rire," with De Garcin, Gordin, Baumer, Alice, Cocca, Suzanne Dantes, etc. There is also the talk of a comedy by Jacques Thery, entitled "Blanchefleur" ("White Flower") in which Ellen Andre, Mlle. Tamary and M. de Garcin may appear.

FIFTH "CO-OPTIMISTS"

London, Oct. 18. The fifth edition of "The Co-Optimists" opened Oct. 12 at the Prince of Wales.

The latest program is along previous lines, with an attempt in a travesty playlet in two scenes, which was deleted from the performance after the premiere.

TEDDIE GERARD'S DANCE ACT

London, Oct. 18. A dancing act for the halls has been prepared for Teddie Gerard, who has as her dancing partner Marini, the Italian dancer.

The turn opened Monday at Glasgow.

"ISLAND KING" FAIRLY GOOD

London, Oct. 18. "The Island King," opening at the Adelphi last week, is a fairly good musical comedy.

The piece holds a felicitous role for William Berry.

"La Petite Chocolatière" Revived

Paris, Oct. 5.

The sentimental comedy of Paul Gavault, first seen at the Renaissance here in October, 1909, was revived at the Theatre des Varietes by Max Maury last week.

The four acts, with such protagonists as Raimu, Andre Dubosc, Andre Lefaur, Pauley, Mmes. Jane Marnac, Malbar, etc., please the habits of this fashionable house.

STOLL DOUBLE BOOKING FIRST TIME IN LONDON

Duncan Sisters at Coliseum and Alhambra This Week

London, Oct. 18. For the first time in London the Stoll houses, Coliseum and Alhambra, are doubling a turn, an American act, Duncan Sisters. The vaudeville theatres are within a stone's throw of each other, with the girls doing five performances daily.

Stoll offered the Duncans an indefinite run at the Coliseum, but it was declined through it being necessary for the girls to return to New York, to begin rehearsals of the new production Sam H. Harris will star them in.

WOMAN HATERS

New Parisian Play Fares Well—Heartless Coquette Wins

Paris, Oct. 18. The sad fate of a woman hater is the theme of the new comedy "Enfant Truque," by Jacques Natanson, produced at the Oeuvre. The three-act play fared well at its premiere. Lugne Poe, Harry Krimmer, Mesdames Suzy, Prim and Renee hold the leading roles.

The plot has to do with a deceived father who brings up his son to hate women (the title signifies "The Warped Child"). The youth flirts with the girls and then dismisses them brutally until he falls desperately in love with a heartless coquette, who gives him the gate and leaves him heart-broken.

PROFITEERS BOOST RENTS

Gambling in Leases Hardship on Real Producers

London, Oct. 5. The invasion of theatre-land by the Kinema has led to a shortage of houses for legitimate production which will give the profiteers yet another chance, a chance which it is said they are already taking full advantage of.

One theatre is now being offered at 800 pounds a week. On this, two months' rent in advance is demanded. Often lessees are speculators and re-sell at a profit as early as possible. By the time a regular producer gets the house the rental is sky-high.

MORE RUSSIANS

Paris, Oct. 5. A troupe of 80 from Moscow, gathered together in Berlin during the past year under the direction of Stanislawski, as the company of the Artistic Theatre of Moscow, has been booked by Jacques Heretot for the Theatre des Champs Elysees during the present season. The Artistic troupe will arrive here shortly with scenery, costumes and effects, to give a series of shows which have been attracting in Berlin for some time past.

DE COURVILLE'S "RINGS"

London, Oct. 18. "Rings of Smoke," the new revue produced by Albert de Courville, opened Monday at Sheffield.

It is reported as lengthy, but otherwise seems in excellent shape.

MRS. ARTHUR BOUCHIER ILL

London, Oct. 18. Kyrie Bellew, wife of Arthur Bouchier, is suffering from pernicious anemia, and will not be able to resume stage work for one year.

"IMMORTAL HOUR" FANTASTIC

London, Oct. 18. The success is uncertain of "The Immortal Hour," produced Oct. 13 at the Regent.

It's a fantastic musical play, well sung by the principals but having a badly balanced chorus.

No Drury Lane Dividend

London, Oct. 5. Closed on April 2, 1921, and reopened, April 20, 1922, Drury Lane is not among the dividend payers at the moment, although it is hoped that the "Decameron Nights" will soon change the state of affairs. Reconstruction cost 101,000 pounds.

Blackwell with Lady Diana Manners

London, Oct. 18. In the Stuart Blackton film production of "The Virgin Queen," Carlyle Blackwell has been cast to play opposite Lady Diana Manners.



FRANK VAN HOVEN.

Personally posed for this photograph. Its reproduction without permission is prohibited. However, any beauty doctors, manufacturers of high-class beauty preparations, or anyone wishing to use this photograph of Frank Van Hoven for high-class advertising copy to bring out the real beauty of man can procure permission by addressing me care Variety, New York.

100,000 PEOPLE VISIT MARIE LLOYD'S GRAVE

10,000 Attend Funeral of England's Famous Music Hall Star

London, Oct. 18. Over 100,000 persons visited the grave of Marie Lloyd over the weekend.

The funeral services for England's famous music hall star were attended by over 10,000 persons. At least 500 floral pieces were sent.

SMART PLAY

Rip Writes Topical Comedy Revue Without Music

Paris, Oct. 18. Armand Berthez reopened the Capucines for the season Oct. 12 with a new piece by Rip, entitled "Un Homme dans la Nuit," a smart little play, which was cordially received. The work is described as a "topical comedy revue without music."

The plot deals with a society crook who, with the aid of confederates, endeavors to unload worthless stock on a wealthy widow and then marry her daughter. Before the scheme can be carried out the crook and his associates are arrested and forced by the police to leave the country, while the daughter marries her former sweetheart, an honest young man.

The title refers to the gentlemen who are seen only at midnight cabarets in evening dress and appear to shun the daylight. The cast has Berthez and Mmes. Eklane, Meridol, Sarah Rafale and Maud Loti.

FIGHT FILM EVIDENCE

London, Oct. 5. After being delayed in Paris as evidence as to whether there was a foul or not the Carpenter-Siki picture is being shown here to fine business. Most authorities who have judged from the extra-rapid photography are voting for "no fight."

SAILINGS

Oct. 25 (from New York), Horace Davis (President Monroe).
Oct. 21 (from Cherbourg)—Ray Delamar (Paris).
Oct. 18 (from London), Kilbourn Gordon (Majestic).
October 17 (from San Francisco for Australia) Hugh Ward, Ben Fuller, Jr., June and Dorothy Roberts, the Webbers, Hughes Duo, Harry Hall (Sonoma).
Oct. 11 (from Cherbourg)—Cecile Sorel and Albert Lambert (bound for a tour of Canada).
Oct. 11 (from London), Edward Dolly (Homeric).
Oct. 7 (from New York for Havana), Lady Alice's Pets (Calamaris).

NEXT "PASSION PLAY" MAY BE GIVEN IN 1930

This Year's Play at Oberammergau Profitable—10,000 See Last Showing

Munich, Oct. 4. The curtain was finally dropped on the Passion Play at Oberammergau last week, the final public performance being given on the previous Sunday. Two extra shows were offered for the local people who had previously been to busy with the visitors to attend sooner, and over 10,000 persons were present at the final performances.

Thanks to the record attendances the enterprise will carry a profit instead of a loss as at first anticipated because of the depreciation in the value of the mark.

The next passion play will probably be in 1930.

"ANGEL FACE" MILD

English Production of American Musical Comedy Politely Received

London, Oct. 18. The English production made over here by Norman J. Norman of the George W. Lederer American musical comedy was politely received at the Strand when opening last week. It seems to be generally regarded as somewhat old-fashioned.

The acceptable cast struggled heroically, but the handicap looked too big. Tyler Brooke, imported for his original role, left a favorable impression with limited opportunities. The Tomson Twins scored with a specialty.

COYNE HIT IN "DEDE"

Charlot-Murray Production Goes on at Garrick

London, Oct. 18. "Dede," musical comedy from the French was produced last night at the Garrick by Andre Charlot and Paul Murray with Joe Coyne as its star.

The piece sparkles with clever dialog, its score is charming and looks like a certain success.

BERNHARDT WITH GUITRY

Paris, Oct. 18. Sarah Bernhardt will play with Lucien Guitry, according to present arrangements, in a new four-act comedy by Sacha Guitry at the Theatre Edouard VII., after the present revival of "Une Petite Main que se place."

The script is terminated and rehearsals commenced. Sacha's and Messager's operetta "Adam et Eve" intended for the Theatre Sarah Bernhardt, with Yvonne Printemps and himself, is postponed.

CHEVALIER FOR "DEDE"

London, Oct. 18. The American rights to "Dede" have been secured by Charles Dillingham. According to report, Dillingham intends starring Maurice Chevalier in it in the states.

DEATHS ABROAD

Paris, Oct. 5. Blondel, a well-known comedian in the South of France, died last week at Marseilles. The death is announced from Budapest of the Hungarian tragedy actor, Eugene Ivanffy.

British First National's Convention

London, Oct. 18. A convention is being held here of the British First National (films), with Bruce Johnson of the American First National in New York, attending.

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FOUR SHOWS AND THEATRES DROPPED OFF UNIT CIRCUIT

Dowling's, Hussey's, Shuberts' and Weber and Friedlander One Show Each—Louisville, Kansas City, Indianapolis and New Haven Cities Out

The Shubert vaudeville unit "My Radio Girl," the Eddie Dowling show, closed this week; another, Barney Gerard's Jimmy Mussey's "Funmakers" closes Saturday (tomorrow) at the Garrick, Chicago, and two more, one of the Shubert quartet of shows, and one of the Weber & Friedlander four, are scheduled to close next week.

The Dowling show had been laying off and rehearsing for the last two weeks with the intention of re-opening its tour Monday at the Academy, Baltimore. Lee Shubert walked into the rehearsal hall Wednesday afternoon and informed Dowling the show wouldn't do. The Dowling show opened to about \$5,000 the first week at the Crescent, Brooklyn; played Baltimore the second week to a light gross; was at Keene's, Newark, the third week, doing about \$9,600. Since then it has laid off, playing four weeks in all. A business man named Ryan from one of the New England cities is understood to have backed the Dowling show, with Dowling also interested. Dowling has been starring in his own show at the Casino, New York ("Sally, Irene and Mary").

The closing of the Barney Gerard-Hussey show came as the result of Jimmy Hussey, featured with the show, sending in his notice two weeks ago, to take effect Saturday in Chicago. Following the receipt of the notice Gerard and Hussey had some long distance conferences by wire, and Hussey, it is claimed by Gerard, intimidated to the manager of the show he (Hussey) would stay if receiving an advance of \$500 a week. Hussey's salary with the Gerard show was \$500 a week, with a 50 per cent. interest in the profits, if any. Monday Gerard sent out word to the company that the show would close tomorrow night.

At Affiliated headquarters it was stated Gerard would more than likely put on another to replace the Hussey show later on, when the circuit had been shaped up and more houses added.

Which one of the Shubert four would close had not been definitely decided up to Wednesday. The Shuberts have "Midnight Rounders," "Rose Girl," "Whirl of the Town" and "Oh, What a Girl." The same applied to the Friedlander show that would close. It is definite, however, one of Shuberts' and one of Weber & Friedlander's will drop out after next week.

In addition to dropping four shows, the Affiliated will also drop four houses next week. They are the Masonic, Louisville; Shubert, Kansas City (which closes this week), New Haven and Indianapolis.

The unit route will be revised, following the elimination of the weak stands mentioned as going out. The four towns named have been consistent losers since starting with Shubert vaudeville.

The Affiliated will shortly announce houses to replace those going out, they say.

The unit circuit has 26 shows remaining, playing 23 houses (including split weeks), with lay-offs of four weeks.

PALMER-SIEGEL SEPARATION?

Joe Palmer and Al Siegel have not separated maritally or professionally, it is claimed, both maintaining they will fulfill their contractual obligations at the New Oriental cafe, New Orleans, November 4. The engagement is for three weeks with an option of two more.

GLASON'S VANCOUVER RECORD

Philly Glason, playing the Orpheum, Vancouver, the week of Oct. 2, was held over the week of Oct. 9. This is the first time in the history of the house that an act was held over two weeks.

THEATRICAL LEAGUE FOR JUDGE COLLINS

Nominee for General Sessions
—Gave Liberal "Sunday"
Interpretation

A theatrical league for the furtherance of the campaign of Cornelius F. Collins for Judge of the Court of General Sessions has been formed with several score of the leading lights of the managerial field and stage stars actively engaged in the campaign work. The committee was formed through the efforts of Frederick E. Goldsmith, the theatrical attorney.

Several years ago the present candidate was sitting as a city magistrate although a judge of Special Sessions. At the time a crusade against Sunday performances was in vogue. Judge Collins at the time ruled for a liberal interpretation of the Sunday law, which has been the policy of the police and city departments since that time.

Mark A. Luoscher is chairman of the league with F. E. Goldsmith as secretary. The headquarters of the campaign committee are in the Hotel Astor. Those on the committee are Robert Warwick, Antoinette Luoscher, Andrew Mack, Eddie Dowling, Jack Lait, Adele Rowland, Jack Wilson, Reine Davies, Harry Seamon, Jack Lewis, Kitty Gordon, Edmund Lowe, Barney Bernard, Adelaide and John Hughes, Lou Tellegen, Gus Edwards, Pat Casey, A. H. Woods, Wells Hawks, Sam Scribner, Dorothy Jordan, Cecil Cunningham, Lee Shubert, Conway Tearle, Paul Henkel, George Nash, Arthur Pearson, Elizabeth Marbury, Edgar Selwyn, Archie Selwyn, Sam H. Harris, Ned Wayburn, Louis Mann, Arthur Hammerstein, Fred McCloy, Wilton Lackaye, Augustus McCloy, Florenz Ziegfeld, Jr., C. B. Dillingham, Bruce Edwards, Gus Hill, A. L. Erlanger, Alfred E. Arons, Sam Kingston, M. S. Bonham, Ben Harris, William Morris, Aaron Kessler, DeLyle Aida, Wm. Harrigan and J. Herbert Mack.

BAN ON STAGE LURE

Syracuse, N. Y., Oct. 18.

The Syracuse police department turned the spotlight upon a drama agency operated by H. J. Beeman, 2728 S. Salina street, late last week, as the result of alluring advertisements in local papers urging young girls to join an "amateur vaudeville" troupe. Beeman drew a grilling from Chief of Police Martin L. Cadin, and was released.

Cora McGoulick, 17, a Watertown high school girl, was detained as a witness in the case, later being turned over to her relatives. Blonde, good looking and anxious to "go on the stage," the Watertown girl was among the first to answer Beeman's advertisement.

Chief Cadin detailed Mrs. Searles, a policewoman, to investigate. She found that Beeman was requiring cash payments to "seal the contract" from the girls he accepted. The usual fee demanded by Beeman was \$35, it is said.

The Watertown girl, an orphan, lives with an uncle and aunt in the Garland City. She read the ad and came here at once. Almost without funds, she gave Beeman \$1 of the \$35 she says he demanded. She said her arrangement with the "drama agency" proprietor called for her to go to his home nightly until Oct. 26 for rehearsal. Beeman told her, she said, the company could open in Morris-town. The girl also declared that Beeman claimed he was co-operating with the American Legion and the Red Cross. Officials of both organizations repudiated the man to the police.

The police warned Beeman to at once stop the use of advertisements designed to attract young girls from their homes.

CENTRAL'S BALLYHOO DEVELOPS CLASH

Two Sides of Shubert Vaudeville Debate—Gerard's Band—Herk Wins

Barney Gerard's showmanship and opinion of Broadway as the big rubstern of the world was vindicated Monday afternoon when "Town Talk" did over \$400 for the matinee at the Central, the biggest Monday afternoon of the unit season at that house, following a ballyhoo in front of the house by an eight-piece brass band.

Gerard obtained the sanction of I. H. Herk, president of the Affiliated, to ballyhoo the matinee, and proceeded to do so. After the first selection had drawn a considerable crowd, the house manager, Mr. Trant, informed Gerard that Arthur Klein of the Shubert forces had phoned, requesting that the ballyhoo cease.

Gerard insisted he had Herk's permission and recognized no higher authority except the Messrs. Shubert. Gerard won the debate, which occurred on the sidewalk with several hundred interested listeners getting an earful.

During the excitement two of the musicians got cold feet and departed silently, leaving the Gerard band with but six pieces. These blared forth strenuously if not musically, and shilled about 200 of the curious into the house.

LEE EPHRIAM IN N. Y.

London Agency Representative
Covering Wide Territory

A wide theatrical territory over here is being covered by Lee Ephriam, the representative of the London-theatrical booking agency of Daniel Mayer, Ltd. Mr. Ephriam lately arrived in New York, empowered to book anything he decides upon for the other side, converts, for the halls or cabarets, and in addition has started negotiations for some Broadway plays he believes are suitable for English reproduction.

Mr. Ephriam has no New York theatrical agency connection, although his London concern is affiliated for concert bookings with the agency of the same name in New York.

Ephriam is an American who has been abroad for 13 years. He has made frequent visits to New York since leaving this side.

BRITISH GIRLS

(Continued from page 1)

not true of all American chorus girls," she said. "Some of them will work hard and willingly. I have seven such girls in my company but they are outnumbered by those who will not."

Miss Hayden claims English and other foreign dancing girls coming over here attend strictly to their stage work, while the Americans are inclined toward listlessness through acquaintances. While the English girls are willing and anxious to secure all possible engagements, the American girls are indifferent, according to Miss Hayden, and she attributes that indifference at times to their acquaintances.

Jack Singer, owner of the show, agrees with Miss Hayden. He said his experience has brought out it is with the greatest difficulty a chorus of American girls may be held intact. Mr. Singer alleges the American girls work like automatons and prefer to think of the possible "parties" in town during the show's engagement than the work at hand. Mr. Singer claims to have knowledge of any number of instances where American girls have deserted his companies for what he considers trivial reasons, regardless of the importance with which the girls may have regarded them.

"Hello New York" appeared at the Academy here last week. Miss Hayden was formerly ballet mistress at the Hippodrome, New York, for four years. She has formed several English dancing acts on this side.

VETERAN POLITICIANS PREDICT SMITH'S ELECTION

Plurality of 40,000 to 50,000 Mentioned by Albany Observers—Coldness Toward Miller All Over New York State

Albany, N. Y., Oct. 18.

Veteran political observers at the state capitol predict that former Gov. Alfred E. Smith, the democratic standard bearer, will be elected over Gov. Nathan L. Miller, his republican opponent, by a plurality of between 40,000 and 50,000 votes in the November election.

Newspaper men who were in Albany Sunday, when Governor Miller's special train pulled into the local Union station after covering half the state last week, asserted the republican meetings have lacked genuine enthusiasm, and that the chief executive was not received in some quarters, particularly rock-ribbed G. O. P. centers, as well as was expected. Friends of the four state officials whom he refused to run with, namely, Atty.-Gen. Charles D. Newton, State Engineer Frank M. Williams, Secretary of State John J. Lyons and Lieut.-Gov. Jeremiah Wood, are blamed for the cold reception to Mr. Miller.

On the other hand, the democratic rallies have been real old-fashioned political meetings with the wildest enthusiasm on display. This was shown when Al Smith invaded the capitol district at a meeting in Troy on Monday night. In unmistakable terms the Trojans acclaimed the former governor, the rally being the greatest political one ever staged in the history of the Collar City. A crowd five times larger than the one which was in the Music Hall, where the meeting was held, waited outside and gave "Al" an ovation after the meeting. His running mate, Mayor George R. Lunn of Schenectady, nominee for lieutenant-governor, also received an ovation.

Following the rally Rensselaer county republican leaders admitted

that "it looks like Smith will carry the county." Rensselaer county, which boasts one of the strongest republican machines in the state, was carried by Smith when he was elected over Whitman in 1918, but gave Miller a small plurality in 1920.

CUSTOM RULES

Arbitrator Gives Two Weeks' Pay to Choristers Closed Suddenly

Leon Laski, theatrical attorney, this week handed in his arbitration opinion in the case of Grace Davis and (Miss) Bobby Lee, choristers, against Henry Bellit, producer of the vaudeville act "Screenland." The attorney decided the girls are entitled to two weeks' salary at \$40 a week each in lieu of the sudden closing of the act with which they appeared for four weeks. Bellit on the Saturday of their dismissal advised them the act was receiving little bookings.

The arbitration decision was governed solely by theatrical custom. Mr. Laski expressed the opinion that although no written or oral contract was involved theatrical custom entitled the complainants to two weeks' pay.

MENLO MOORE'S AILMENT

Menlo Moore, of Moore & Megley, vaudeville and legitimate producers, now presenting "Molly Darling" at the Liberty, New York, is at the Lenox Hill Hospital, suffering from a relapse of the baffling internal disorder which has been treated and diagnosed by the ablest surgeons in America, including the Mayo Brothers.

No one has been able to authoritatively classify the ailment. His condition is regarded as precarious.

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PREPARED FOR TRIAL, INTEREST CENTERS IN BIG TIME SUIT

**Max Hart's Action Against Keith-Orpheum Starts
Next Week—Hart Serves 200 Subpoenas—Possible Witnesses**

With the opposing batteries in the Max Hart suit against the big time vaudeville interests shaped up and ready for the legal conflict, scheduled to begin in the Federal Court before Judge Mack, Wednesday, Oct. 25, speculation is rife as to the line of procedure to be staged by Epstein & Axman, counsel for the plaintiff.

The recent U. S. Supreme Court decision in the baseball case, in which the country's supreme jurors decided that the transportation of ball players or chautauqua lecturers from one State to another did not constitute a violation of the Sherman act (interstate commerce), around which the basis of the Hart complaint revolves, will most likely be pleaded by the defendants on a motion to dismiss the Hart complaint.

The passing out of subpoenas by the Hart process servers continued unabated during the week. It is estimated upwards of 200 papers have been served. Practically every artist's representative doing business with the Keith exchange is in the list, but none of the Keith or Orpheum bookers have received a call as yet. The doormen of both the Keith and Orpheum floors in the Palace theatre building have been subpoenaed as well.

Both sides received word from Judge Mack a case now pending in his court would probably delay the Hart case until Wednesday, but the case will be regularly entered on Monday with the legal representatives present.

While the case is in a court of equity, it is believed the Hart counsel will, in view of the fact that a number of conflicting statements of fact will undoubtedly be made, apply for the impelling of a jury to decide the issue, which is within their province and subject to decision by the court.

During the week it became known Mrs. Max Hart had been in consultation with the defendants' attorneys and would appear during the trial, probably as a voluntary witness for the defense. It also was apparent that Harry Mountford and James W. Fitzpatrick had become interested in the proceedings, for at different times both were seen leaving the offices of Hart's attorneys.

On the defense line the Keith counsel will include Maurice Goodman, Judge McCall and Senator Walters, while Chas. Studin will represent the Orpheum interests. Martin W. Littleton will be associated with the Hart lawyers.

Neither side is communicative as to plans, but the Keith counsel apparently believe the baseball decision is a rather large obstacle for the Hart people to overcome. That decision was handed down since the Hart complaint was originally filed. As to the portion of the complaint wherein Hart alleges "the defendants wickedly contrived to destroy his business and refused to book or arrange for the employment of acts managed or represented by plaintiff," the Keith counsel claim to have sufficient documentary evidence to show good cause for their action.

It is understood some correspondence that passed between Hart's office and some of his acts in reference to "opposition" booking will bear an important part in the proceeding. Since the Marshall-United Booking Offices case is mentioned in the complaint in a direct manner, it is believed the Hart side, place much of their chances on this angle, while the defendants intimated in their answer they would show that Hart, by his methods of working and his personal conduct, brought about his own dismissal from the Keith booking floor.

The plaintiffs believe they can present their case within a week's time, but this opinion is not shared by showmen who have attended trials of a similar nature. It is thought the matter will be carried up to the latter part of November unless some unforeseen angle crops out.

EDISON'S JAZZ

Inventor Not "Evading Present System"—For Discs Only

Thomas A. Edison, who will make jazz versions of familiar classic melodies for recording on the Edison discs, has expressed himself as not engaging in this idea "for the purpose of evading the present system of authors, composers and musicians." This was in a letter addressed to the American Society of Composers, Authors and Publishers which felt that since patent, like copyright, forms the backbone of the inventor's business, they would appreciate a word from the wizard as regards his attitude toward composers and their rights.

Edison will issue fox-trot arrangements of the classics for his own discs and has engaged Sam Coslow to handle that department. The possibility of engaging in music publishing and how it might affect the A. S. C. A. P. is not concerning Mr. Edison.

Atlantic City, Oct. 18.

Prof. Peter W. Dykema of the University of Wisconsin, musical authority, made a startling declaration that the majority of Americans are no better than African savages in their use of musical instruments. Delegates attending the Ninth Recreation Congress under the auspices of the Playground and Recreation Association of America and Community Service agreed that America needs good songs as badly as Austria needs good food.

The congress calls on poets and composers to enlist in the fight on jazz with better musical compositions.

INDIAN'S "PIMALAND"

Denver, Oct. 18.

The engagement of "Pimaland," the Arizona Indian show with its Indian brass band, drew big houses at the Empress last week. Thirty-one Indians, of various Southwestern tribes, comprise the cast.

The "Dance of the Feathers" is the piece de resistance. On the program they call it "Aanopnam-chuuth." The band, from St. John's Mission, Komaike, Ariz., is directed by the Rev. B. Meyer.

This attraction is playing vaudeville for the first time, and is making a hit as a novelty.

"ROMEO AND JULIET" IN PICTURE AND DIALOG

Bushman and Bayne Have Act Prepared—Picture Houses Also Want It

Francis X. Bushman and Beverly Bayne are readying a new turn that is a combination of picture and spoken drama. It will be presented under the direction of Lewis & Gordon. It is "Romeo and Juliet," for which the film is already made. The picture is to be cut about midway, the act then going into full stage, with the players enacting the balcony scene and the picture then resuming.

The act has already been offered bookings in the big picture houses, but is also designed for vaudeville. The footage on the film is 1,000 feet and the speaking portion about 15 minutes, giving the total running time about 30 minutes.

Bushman and Bayne starred for Metro in "Romeo and Juliet" about six years ago and it is likely that picture will be used for the special act.

N. V. A.S. SOLICITING

Punchboard Sellers Call at Stores in Freeport, Long Island

Freeport, L. I., Oct. 18.

Solicitors representing themselves as members of the National Vaudeville Artists were here this week visiting local stores and soliciting the merchants to purchase from punchboards, paying according to the number drawn.

The N. V. A.s stated the punchboard sale is for the benefit of the organization's health fund. There is a large theatrical colony in this vicinity.

"ABE'S JEWISH ROSE"

There is a vaudeville act "breaking in" called "Abe's Jewish Rose." The legit attraction, current at the Republic, New York, is called "Abe's Irish Rose."

Eva Tanguay at Loew's State

Eva Tanguay did not open at the Miles, Cleveland, as scheduled this week. Miss Tanguay reported to the local Miles office she was suffering from a severe cold and loss of voice, which would prevent her from appearing.

The 15th Regiment Band replaced her.

Miss Tanguay will play a one-week engagement at Loew's State, New York, week of November 6.

Ann Pennington's Act Set

A vaudeville act for Ann Pennington has been produced by George White, who has booked it direct through the Keith office. Miss Pennington will open shortly.

INSANITY PLEA

Commission Appointed to Examine Arthur Buckner

Arthur Buckner has supplemented his plea of not guilty to three indictments of grand larceny in the first degree and misappropriation with a plea of insanity. Judge Mulqueen, in the Court of General Sessions, has granted the motion of R. M. Newman, the prisoner's counsel, for the appointment of a committee of three to decide on the cabaret promoter's sanity.

Buckner is now incarcerated in the Tombs, New York, in \$10,000 bail. He was previously out on \$2,500 bail, which sum was raised after the defendant's run-in with Philadelphia officials, where he was involved in a scheme similar to those he had been practicing on Broadway. These were usually concerned with selling more quarter interests in his various theatrical enterprises that can be mathematically obtained, ranging from six to nine quarter interests in one venture.

Buckner's attorney sought to secure a habeas corpus writ on the plea that since the financial sum involved is no more than \$3,000, his client should not be detained under such alleged exorbitant bond.

The sanity committee is due to make its report next week.

UNIT GROSS RECEIPTS HELD UP LAST WEEK

Some Bad Spots Leaving Circuit—Holiday Also Helped

Loew's State, Cleveland, again lead the Shubert vaudeville list last week with a gross of approximately \$15,500. The Barney Gerard show, Hussey's "Funmakers," was the attraction. Weber and Feld's unit, playing the Boro Park and Astoria (split week) in the Brooklyn suburbs, got second money with \$14,000. Detroit was third with Davidow & Lemaire's "Troubles of 1922," grossing \$12,500.

The Central, New York, with "Gimme a Thrill," did \$9,200. That house can play to \$14,000 at capacity. In Loew's State the prices were dropped last week, the cut in the admission scale lowering the Hussey show gross comparatively.

"Hello Everybody," Arthur Klein's show, did about \$11,500 at the Shubert, Cincinnati, and "Frolics of 1922" was among the leaders with \$11,000 at the Crescent, Brooklyn.

The worst spot on the circuit was Kansas City, which goes out next week. It did about \$2,500 with the "Broadway Follies" last week. Another bad one was Baltimore, where "Hello New York," Jack Singer's show, did about \$4,500 on the week. Gerard's "Town Talk" was at Hartford, and did \$6,500.

"Plenty of Pep" at Newark did \$12,000 gross, and the Garrick, Chicago, with "Success" got about \$10,000. "Steppin' Around," at the Majestic, Boston, did \$9,000; "Spice of Life," three days at Fall River, did \$4,000.

The Criterion, Buffalo, with "Stolen Sweets" did about \$8,000, and "Midnight Revels," the Henry Dixon show at the Toronto Princess, did approximately the same, \$8,000.

"Hollywood Follies," with Marx Brothers in the reorganized show, got about \$8,500 at the Englewood, Chicago. "Say It with Laughs," one of the Weber & Friedlander group, did \$8,500 at the Palace, St. Paul. The other northwestern house, Garrick, Minneapolis, had the "Midnight Rounders" and did \$8,500. "Laughs and Ladies," three days at the Brandeis, Omaha, did \$3,000.

Jack Reid's "Carnival of Fun" at the Empress, St. Louis, did about \$8,000, and the "Rose Girl" at the Masonic, Louisville (which house drops out next week), did about \$6,000. "Main Street Follies" at the Aldine, Pittsburgh, did \$7,000. "As You Were," playing Jersey City-Union Hill split, got about \$3,600.

Columbus Day, a holiday in many of the states, helped the gross in most instances. Business in the good unit stands like Brooklyn, Detroit, Chicago, Cleveland, etc., held up very well during the other days of the week, despite continued adverse weather.

Vaudeville was discontinued at the West End theatre, Bridgeport, Conn., last Saturday.

K. C. SHUBERT RETURNS TO ROAD SHOW POLICY

Town Resented Unit Bookings That Forced Out Legitimate Bookings

Kansas City, Oct. 18.

The Shubert unit shows are through in Kansas City until the Century theatre, now being reconstructed, is completed. The decision to pull the units out was made hastily by Lee Shubert upon the recommendation of Joseph B. Glick, Kansas City representative for the Shuberts, who convinced the New York office that the Sam S. Shubert theatre here was not the place for the vaudeville entertainment.

From the start the papers have panned the shows, and before the season opened the critics were loud in their criticisms of the Shubert policy in changing the house from legitimate to the popular-priced entertainment and leaving the town without a theatre for dramatic and the standard musical shows. The regular patrons have absolutely boycotted the house, and not only stayed away, but voiced their protests by telephone and mail and by personal interview with Mr. Glick. Realizing the impossibility of putting the new policy over in the face of such organized opposition, he has for a couple of weeks been using every effort to secure the change. The theatre is located on a side street with no chance to get any drop-in business and a couple of blocks outside the regular theatre district.

The house will be dark for the first four nights of next week, but will commence its return to the legitimate with Margaret Anglin in "The Woman of Bronze." Following will come "Abraham Lincoln," with the New York cast, to be followed by "Lightnin'" for two weeks; then McIntyre and Heath and Al Jolson.

PROHIBITION SONGS

(Continued from page 1)

obliged to wheel a baby carriage, with the catch line then employed, No liquor bottle is displayed.

Reports say that following her performance at the Palace Monday afternoon, the Palace manager, Elmer J. Rogers, interviewed Miss Baker back stage, informing her that acting under instructions, the Palace could not allow the "Bootlegger" song to be repeated. The number had brought a decided hit for itself at the matinee, as delivered by Miss Baker, and she is said to have declined to omit the song at Mr. Rogers' request.

The attitude assumed by manager and artist left but a single alternative, if both persisted, for Miss Baker to leave the engagement forthwith. A compromise is said to have been effected through the manager's suggesting the artist call up the Keith offices and have the question passed upon by its executives. This is reported to have been done, with Miss Baker singing the song at the night show as she had in the afternoon performance.

The use of a baby carriage by Miss Baker in the number is reported to have been responsible for the presence of Lillian Shaw at the Palace Monday afternoon as an auditor. For a several years Miss Shaw's chief support of her singing routine has been a "baby carriage" number, also written by Miss Merrill. Miss Shaw used the "baby carriage" number (another lyric) when retiring from vaudeville for a couple of seasons. Upon returning, she inserted the song and carriage, with both becoming the principal incidents of her act. Miss Shaw is reported to believe the employment of a baby carriage in a number by Miss Baker was somewhat of an infringement. The point had not been passed upon as far as anyone knew up to Wednesday.

On the Palace bill this week with Miss Baker is Aunt Jemima. Monday Miss Baker was placed No. 4 on the program and Aunt Jemima was next to closing. Tuesday night the bill was shifted with Miss Baker second after intermission, Aunt Jemima following her. Jemima has a band and is asking \$2,000 a week for vaudeville through her manager, Lew Leslie. The Keith office is said to have made an offer of \$1,000 weekly for the Aunt Jemima act.

Harry Codare is now with the Ted Weston booking office.



"FLAPPERS AND FLIPPERS OF 1880"

PERFORMERS WHO ARE APPEARING IN

YORKE and KING'S

Afterpiece this week at the Orpheum Theatre. They are, from left to right, top row: Bud Pearson, Jack Pearson, Harry Smith, Frank Fisher, Jack Strong. Center row: Doc Baker's "Flash" girls. Bottom row: Doc Baker, Edna Gilmore, Chick Yorke, Rose King, Polly Walker.

Audiences at the Orpheum this week are enjoying an added attraction in the afterpiece presented by Yorke and King, Doc Baker's "Flashes" company, Fisher and Gilmore and Smith and Strong.

In the present afterpiece, which comes just after Yorke and King have finished their own turn, "The Old Family Tintype," all of the other performers on the bill make an entrance through the old album assuming ludicrous poses and doing ridiculous things.

Reproduced from San Francisco Chronicle, October 6

THOUSANDS OF UNEMPLOYED PROFESSIONALS IN CHICAGO

Legit Road and Vaudeville Conditions Extremely Bad in Middle West—Vaudeville Even More Hard Hit Through It

Chicago, Oct. 18.

It is estimated by those in a position to get near the facts that there are as many as 3,000 actors in Chicago at this time who are facing want. The touching season is, on the earnest. Showmen inclined to help the needy of the profession have frequent opportunities if they hang around the railro.

There is so little doing in a dramatic way and so much discouragement in the field of musical attractions, either full night show or tabloid, that the thousands of players who have been identified with the "one-night stands" in the past are facing a situation which is everything but inviting, while there is a surplus of vaudeville performers in Chicago which increases the colony that eagerly nabs any opportunity of earning a few dollars.

The "one-night stand" folks have had warning in recent seasons of the tendency toward eliminating the class of attractions which formerly prospered throughout the country and the present vaudeville situation in the middle west is attributed to the desire of house managers to present vaudeville only on certain days of the week, which are "last halves" either full periods of three days or reductions to two days and Sundays only.

The situation can best be made plain by citing that in the state of Wisconsin there are but two points that play any vaudeville the "first half" of the week—Milwaukee and Madison. The Western Vaudeville Managers' association books a show at Racine for Thursday, Friday and Saturday and another different show for Sunday; at Kenosha a show is booked for Friday and Saturday and a separate show for Sunday; at Fond du Lac one bill plays Friday, Saturday and Sunday; at Green Bay a show plays from Thursday until Sunday, and at Jansville the same acts play Friday, Saturday and Sunday. The Carrell agency books Fond du Lac, Manitowish, Janesville, Beloit, Wausau, Eau Claire, Stevens Point and possibly other points, but none of these shows play the early days of the week. The International books a Sunday show at the Riviera at La Crosse, and the new J. C. Matthews agency books a show at the Strand at Racine, which plays Saturday and Sunday.

The bookings in Illinois and in other States near Chicago are assuming the same character. The W. V. M. A. books only Sunday shows at Freeport, Kewanee and Belvidere in Northern Illinois, and the Carrell Agency provides acts for last days of each week at Freeport, Dixon, Rockford in Northern Illinois with the International doing the same for Rock Island and the Diamond Agency providing Saturday and Sunday bills for some points near Chicago.

The agencies have been so pressed for Sunday shows only that the W. V. M. A. is credited with having refused to attempt booking a Sunday show for Frank L. Koppeler, of La Crosse (who has in recent years presented some splendid bills), possibly owing to Monday opening in Orpheum cities. Other agencies are said to have turned down requests for Sunday shows only while booking men are said to have informed managers it was just as easy to book different bills for Saturday and Sunday as to provide one show playing the two days, which is due to a Saturday and Sunday date cutting into two weeks as it is figured by the performers.

The situation is one that is viewed with alarm by the friends of vaudeville. The tendency of managers to confine vaudeville to a few days of each week forces the acts to hold out for salaries, which make the presentation of vaudeville in the smaller places an item of considerable expense, and contributes toward the rapidly increasing list of unemployed professionals.

H. R. Emde has been appointed manager of Proctor's, Mt. Vernon, N. Y., moved from Troy, where he had managed the local Proctor house.

ARMSTRONG'S ACT

Chicago's Oldest Agent Forms Old-time Minstrel Turn

Chicago, Oct. 18.

Harry Armstrong, the first booking agent who ever opened an office in Chicago and who cleaned up \$14,000 the first year, is now running a minstrel act in addition to the interest he has in the present booking office which bears his name. Mr. Armstrong conducted an agency here for 20 years. During much of that time he made a specialty in supplying chorus girls for attractions.

"Deans of Minstrelsy," his present act, includes Mr. Armstrong, 76; James Stuart, 62; Thomas Curtin, 51; Charles Adbell, 65, and George Milliner, 63. The original act included Banks Winter, who left it to play Frank Bacon's role in "Lightnin'"; George Wilson, who is now with Tom Powell; George McKisson, formerly Banks Winter's partner in vaudeville, now out of the business; and Tommy Queen, at one time with Queen, Randolph and Stowe.

Mr. Armstrong was with Haverly's Minstrels for 25 years and played Chicago at the Casino on Wabash and Jackson Boulevard during the World's Fair.

MRS. JAS. MILLER TOO YOUNG

Jane Miller, daughter, did not contest the suit for annulment begun in the Brooklyn Supreme Court by Mrs. Mildred E. Miller, 17-year-old Brooklyn girl. Justice Fawcett last week granted the decree. Mrs. Miller's cause for action being under age at the time of their marriage in Hoboken, N. J., July 22 last.

The couple met several days preceding on July 4, but never lived together since.

VAUDEVILLE'S BAND CRAZE FOR ACTS AND THEMSELVES

"Single Women" Started "Shimmy's" Successor—Acts and Artists Now Using Many New Musical Combinations

The band craze has hit vaudeville, succeeding the "shimmy." Several acts are now working in front of musicians for the first time. Vaudeville turns to engage musicians during the past few weeks are Cunningham and Bennett, Frank and Milt Britton, Ben Bernie, Aunt Jemima, Florrie Miller-ship and Wally Bradley, Yvette, Bobby Folsom, among others.

The "single" women started the vogue, which has now extended to the male members of vaudeville. In addition to the bands playing with vaudeville acts or artists, there are a number of independent bands in vaudeville, with the numbers constantly on the increase.

Paul Whiteman started it with a long run at the Palace, New York. At present Vincent Lopez is playing the Palace on a seven-week booking arrangement and has produced a No. 2 version of his band act for the neighborhood houses. Paul Specht also has five orchestras working vaudeville, including himself.

Another band will debut in vaudeville soon. Ambrose's Orchestra from the Clover Gardens at Grand Central Palace, New York, has been booked for a showing at a local Keith house by Al Wilton.

The band includes 20 musicians and will double the local Keith houses and the Clover Gardens.

The Hastings theatre, Hastings, N. Y., is now being booked by Fally Markus.

SAVING OF \$200,000 BY "ARRANGEMENTS"

Music Publishers Cutting Out Side Money for Orchestra Leaders

The elimination by the music publishers of paying orchestras and leaders for special arrangements will mean a saving of \$200,000 a year to five of the leading music publishers. These five have estimated that this sum was actually expended in the past year for the sole purpose of making special arrangements for orchestra leaders who, taking advantage of the fact they are being catered to because of the dance craze, demanded special versions, haughtily belittling the usual printed orchestration as not distinctive enough for their own peculiar ability.

The publishers have decided that orchestra leaders like Paul Whiteman, Vincent Lopez, etc., have their own special arranger and catering to second-string orchestras was proving too expensive. Every six or eight-men combination personally deemed itself a Whiteman of the morrow and demanded catering to. "Sometimes a publisher would do nothing else than make a manuscript copy of the printed orchestration and the shallow orchestra leader would not know the difference, being merely satisfied that he was in some way specially cared for. But this practice soon developed into a "grat" with the orchestra leader demanding from \$25 to \$150 to give to their arranger-friends to make "special arrangements" with the money being expended dubiously.

Another grievance was that these special arrangements with their complicated "tricks" and "breaks," so distorted the original tune that a listener would not recognize it until half way through or sometimes only when chorus repeated. The prospective purchaser would not recognize it to purchase it, if liked, or as was more often the case, complained that the song as they play it does not sound half so insinuating as the record on which they heard it.

This elimination of special orchestrations goes for phonograph recording also. Every reputable phonograph record makers have their own arrangers.

NO 'SPOTS' OR 'POSITIONS' WRITTEN IN KEITH'S CONTRACTS

Nothing Beyond Salary Guaranteed Keith's Acts This Season—Appeals "Higher Up" of No Avail—Agents Instructed

BONITA'S COMEBACK GOES DOUBLE, SHE SAYS

"Samples" Is Act—Last Escapade in Greenwich Village

Bonita, of "Wine, Woman and Song" fame, was set to show a new act with two male assistants the second half of this week at Stamford, Conn. It is called "Samples," and will be seen next week at Henderson's, Coney Island.

Bonita announces that she is going to try for a second comeback, not only as a performer, but as a star. After her years of triumph in "Wine, Woman and Song" she was lost to the public eye and was reported in numerous battles, scrapes and suits. She bobbed up again quite unexpectedly with her husband, Lev Hearn, and scored a ringing hit in London. After a few vaudeville dates in this country she again disappeared and was not heard of until her recent escapade in Greenwich Village, after which she was fined \$25 for disorderly conduct, having smashed up the apartment of a man she was suing for defamation.

Bonita says she will now rejuvenate herself and for the third time seek stardom. She claims to be only 30 years old. She divorced Hearn several years ago and did not ask alimony. He is with the Eddie Cantor show.

HOWARD'S DOUBLE EVENT

Willie and Eugene Are Heavily Insured and Lightly Served

The Howard Brothers, Willie and Eugene, starring in "The Passing Show of 1922," current at the Winter Garden, were made the principals in two insurance policies this week for \$500,000 each, both policies carrying life, health and accident clauses.

The Shuberts arranged the insurance through an agent, and will pay the premiums. They are listed as beneficiaries.

After leaving the examining physicians' office a process server, acting for the attorneys in the Hart-Keith law suit, approached Willis and offered him a subpoena. Upon examining it Willis discovered it was made out to Sam Shipman. He apprised the server of the error, whereupon that individual crossed out Shipman's name and substituted Howard's, at the same time offering him a \$2 bill. Willis became excited in his refusal to accept service and the attorney's agent brushed his coat with it, allowing it to fall to the ground, and walked away. After Gene had examined the paper and reassured Willis it had no direct bearing on him other than to act as a witness, Willis, regaining his composure, looked around for the man, clamoring for his \$2, but the agile sleuth had disappeared.

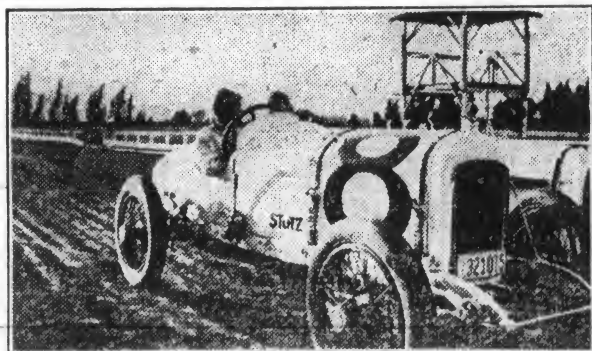
K. C. OFF

Shubert Units Open Week Between St. Louis and Omaha

Kansas City, Oct. 18.

The decision to convert the Shubert here into a split week for Shubert unit vaudeville and road shows was rescinded late last week, with the house closing to the units for this season last Saturday.

With the change, the units will have an open week to fill in between St. Louis and Omaha.



EDDIE SAYS, "READY—LET'S GO"
TRIXIE FRIGANZA and EDDIE HEARN
in a MARY ROBERTS RHINEHART Story

The Keith office will not guarantee "spots" on the bills or headline positions on the billing to any acts this season. This ruling will be strictly enforced and there will be no exceptions to it, according to the Keith officials.

The agents have been instructed that in the future no act insisting upon a "spot" or feature billing is to be submitted to the bookers, and that the custom of adding an extra clause to the Keith contracts guaranteeing headline position or a certain position on the bills will not be revived.

Acts holding pay or play Keith contracts will be spotted on the bills according to the judgment of the house manager who will be the sole authority. Any act that "walks out" of a Keith house on account of position or "spot" will be held liable by the Keith office for violation of contract and will have to reimburse the house.

Mix-ups over billing and spots with the acts contending their representative promised them so and so will not be taken as an excuse, on the ground the agent has no power or authority to guarantee an act anything beyond a contract for the time booked.

Appeals "higher up" will not avail, the Keith office going on record that it alone will determine where an act will appear on its bills and what display they will receive on the house paper and billing.

E. CLARKE WALKER SUICIDE

Portland, Ore., Oct. 18.

E. Clarke Walker, for 18 years manager of the Pantages theatre, Spokane, was found dead in his office in the theatre just before the Thursday (Oct. 12) matinee. A .32 caliber bullet hole in his head and the gun itself nearby convinced authorities the case was one of suicide. Conflicting stories about affairs in the theatre are being investigated. Walker, one story says, was discharged following an investigation of house affairs by Louis B. Christ, assistant manager of the Portland Pantages, who was recently selected as a personal representative by Alexander Pantages. Christ denies that he had discharged Walker.

Walker took his own life within 10 minutes after Christ had closed a conference with him in Walker's office. Christ declares he went out to lunch and when he returned in about 10 minutes he found the office door locked. Opening it, he saw Walker dead on the floor. Christ knew of no motive for the case, he told officers, for Walker had apparently been in fine spirits a few minutes before. The Spokane showman is survived by his wife and a 14-year-old son. Walker was 45 years old, a native of Indiana, and a graduate of the University of Indiana. Ill-health is the only possible cause for the death, friends say.

Louis B. Christ, who found Walker's body, left Portland a few weeks ago to relieve Walker for a vacation and thereafter to stage a publicity campaign before going on to Minneapolis, where he was to have a publicity post. He told authorities that he had not investigated affairs in the Spokane theatre and that, to his knowledge, Walker had not been discharged.

Ed Fisher, Pantages' right bower, rushed to Spokane from Seattle when he heard of the tragedy. It was expected that Fisher would attempt to discover any further evidence of motive for Walker's act.

ROSE'S MIDGETS ADDED

Chicago, Oct. 18.

Ike Rose's Royal Midgets will join the Dave Marlon show as an extra attraction Sunday, for the week at the Empress (Englewood). It will be their first appearance in a big city since being brought over here by Mr. Rose.

The midget troupe is just closing a ten-day engagement at the Coliseum, Dallas, Tex., to the banner business of the house.

ORPHEUM CIRCUIT MAKING HOUSE MANAGERS A SYSTEM

Program, Candy Privilege and Advertising Routined
—“Canned” Publicity All Over Circuit—All
Headliners Alike

Resident managers along the Orpheum Circuit are finding their duties less arduous with approaching days. At the beginning of the current season the program maintenance was turned over to local advertising agencies. Also, the candy privilege, which always helped along with the programs to tide the manager over the summer lay-off, was removed completely, leaving the financial aspect stark and bare.

Now the advice is all of the local newspaper advertising is to be “set stuff” sent in from the Chicago press department, leaving to the manager only the necessity of filling in on the dotted line. In other words, there has been inaugurated a “canned advertising” scheme that has already become wearisome through repetition. For Sunday “spreads” there is the old-time table, which received its greatest popularity in the William Morris and Percy G. Williams’ days. The daily insertions find the parallels even more deadly. The Orpheum plan, in its “canned” way, pays the same homage, for instance, to all of its headliners—Bobby Folsom being given as much attention as Elsie Janis. From the billing, all towns are expected to show the same interest in the attractions, without regard to any especial favorite.

Resident managers get one “break” in the removal of much of their directorship, however. They cannot be blamed if business is bad.

ARCHITECTS SUE

Ask Loew, Inc., for \$52,000 for Theatre Never Built

San Francisco, Oct. 18. Suit to recover \$52,000 alleged to be due on a contract entered into with Ackerman & Harris, who acted as representatives for Loew, Inc., for a theatre to have been erected at Powell and Post streets was filed last week by counsel for Reid Brothers, architects. The agreement on which the suit is based was entered into July 15, 1920. By its terms the architects were to have received 6 per cent. on the cost of the structure estimated at \$500,000. The plans for building were never carried out. They base their claim for their share of the cost upon their willingness to fulfil the agreement.

This suit has been anticipated for some time. The Loew people had offered Reid Brothers \$15,000 for the sketches submitted.

KEITH “CONTRACT MAN”

Clark Brown, recently resigned booker of the Canadian United Theatres in the Keith office, is booking the Keith Sunday concerts at the Academy of Music and Majestic, Brooklyn. Both were formerly booked by John O'Malley, now associated with May Tully.

Mr. Brown is also a Keith “special contract” man, a new post created this season. It is a sort of power of attorney to pass on and sign acts that seem worthy of development.

MARRIAGES

Philip Harrison to Yvonne Lenfume, non-professional, of Nantes, France. Mr. Harrison is appearing with Wilfred Clarke and Co. in vaudeville.

The marriage of Mrs. Jeannette C. Power of Palisade avenue, Fort Lee, N. J., to John N. Race, proprietor and editor of the Fort Lee Sentinel, has been announced. Mrs. Power owns the New York Hippodrome elephants. Mr. Race has long been identified with the motion picture industry. For several years he was associated with King Baggott and James Kirkwood, and was formerly treasurer of the Screen Club.

Ruth I. Taylor (Rena Titus) of Troy, N. Y., and formerly with the Proctor's Players (stock) of that city, to Frederick H. Myers, non-professional, in Albany, N. Y., October 16.

William Mahoney (vaudeville) to Sue Wilson (formerly with “Spice of 1922”) October 13 in New York City.

PALACE, CHI., RECORD; MAJESTIC, \$14,000

Marx Bros. at Englewood
Places Highest Gross at
\$8,500

Chicago, Oct. 18. Elsie Janis broke all records at the Palace last week where every seat was sold at every night performance.

The Majestic, which has proven a big success under its new policy of five shows a day with acts appearing but four times daily, continued to hit its pace last week, doing in the neighborhood of \$14,000.

The Garrick, which has “Success,” a Shubert unit with Abe Reynolds and Nonette featured, got about \$10,500 last week, a falling off of about \$300 from the receipts of the Eddie Nelson show, which preceded it.

The Four Marx Brothers’ “Twentieth Century Revue” did the biggest week that the Englewood has yet had under its new policy, totaling about \$3,500. Claims were made that the gross reached \$10,000 but information which went to people who have financial interests in connection with the organization were assured that the gross up to and including Friday night was \$7,100 and that the total takings of the week reached \$8,500. The expenses of the show not including railroad was given to the same people as \$4,400.

George, the magician who filled last week at the National preceding its adoption of a stock policy, failed to draw. The equipment of the magician is being highly praised. “Why Wives Go Wrong,” at the National the week of Oct. 1 did \$2,800 gross.

LOEW'S STATE'S CUT

Cleveland's Unit House Reduces \$1 Top

Loew's State, Cleveland, playing the Shubert vaudeville units cut admission prices last week. The house seats 2,010 on the orchestra floor. Formerly 1,000 of these sold at night shows for \$1.50, and the other 1,000 for \$1. The new scale calls for 1,000 seats at \$1 and the rest at 75 cents. The matinee scale of 55-55 was cut to 55-40. The balcony scale for night and matinee shows was cut proportionately.

The difference in the possible gross a show might do with the old and new prices is about 20 per cent. less than with the old scale.

STATE LAKE INCREASES PRICE

Chicago, Oct. 18. The gross of the State Lake theatre has been increased \$1,500 on the week for the past few weeks. This was possible by the main floor price being raised 5 cents during certain hours of the day and all day Saturdays, Sundays and holidays.

The change of price admission is not affecting the steady business.

WEBER AND FIELDS IN PHILLY

Weber and Fields in “Reunited” will open the Chestnut Street opera house, Philadelphia, next Monday. The house was to have opened several weeks ago, but ran afoul of the building department and received a violation for a defective wall. The Chestnut Street opening will fill one of the open weeks on the Shubert Circuit, between Buffalo and Worcester.

Nat Nazarro and Buck and Bubbles will leave “Frolics of 1922” Saturday. The unit is playing the Astoria the last half of the current week. Nazarro is reported as having handed in his notice last week when the attraction was playing the Crescent, Brooklyn. Nazarro may be placed in another unit, negotiations toward this having been started between Nazarro and J. H. Herk of the Affiliated.



BABY MAXWELL

Announces That his Mother and Daddy Bob ZENO and MANDEL Are at the Majestic, Chicago, all of this week (Oct. 16). Bob Zeno, alias It. L. Wolf, is the owner of the Huntington and Myland Hotels in Chicago where all artists are always given courteous attention.

SCALE TOO HIGH

Garrick, Chicago, May Cut Matinee Prices for Unit Shows

Chicago, Oct. 18. The gossip heard in Chicago regarding Shubert vaudeville is that the prices are “too high.” There is disposition to cut the prices for afternoons, and while there is argument that prices should be slashed there are few in authority who favor such a plan as yet. The reduction of matinee prices at the State-Loew in Cleveland last week brought such a material increase in business, according to reports, it is to be tried at the Garrick, Chicago, where the matinees have been slim on week days up to this time.

The weather last week was favorable and the State-Loew in Cleveland had a bigger Sunday than the “Echoes of Broadway” record, which stood previously. “Success” drew one very big week night house at the Garrick—the business almost going up to the Saturday and Sunday point.

The Englewood, which had the Four Marx Brothers’ “Twentieth Century Revue,” had the biggest week there to date with a performance, which pleased at that house, although not as yet satisfactory to the management, since there are rumors of efforts to secure new talent for the show.

UNIT ITEMS

Calahan and Bliss, who were to have gone in the Dowling unit, “Hello Miss Radio,” are replacing Natel in “The Rose Girl.” Natel is in the Marbury-Shubert “Revue Russe.”

Homer Mason and Marguerite Keeler are not with the Dooley unit as reported, but with Gerard’s “Funmakers,” featuring Jimmy Hussey. Libby and Sparrow also are with the “Funmakers.”

Jane Green and Jimmy Blyler are being featured with “The Midnight Rounders,” one of the four unit shows under the direction of the Shuberts. The team was with the “Rounders” as a show which had Eddie Cantor. They are to be shortly switched to one of the Shubert musical shows due for Broadway, the entertainers having played most of the past two seasons out of town.

The Gertrude Hoffman unit “Hello Everybody” will move from St. Louis to Baltimore next week. The unit was scheduled to play the Shubert, Kansas City, dropped from the Affiliated Circuit. “Hello Miss Radio” the Eddie Dowling unit was to have played the Baltimore date but will lay off for another week.

Bob Schoenecker replaced Harry Shapiro as manager of Barney Gerard’s “Funmakers” (Hussey Shubert unit) last week. Schoenecker was resident manager of the Duquesne, Pittsburgh, until the house dropped off the Mutual wheel last week.

“Max and Moritz” have been added to Arthur Pearson’s “Zig Zag” unit, which is being reconstructed. The monks will open with the Pearson show next week for one week, following which they will join Max Spiegel’s “Plenty of Pep” for a week.

Pauline Bent and Rosalie Claire have joined the Weber and Fields show, replacing Matthews and Ayres.

“SPECIAL CONTRACT” MEN ALARMING KEITH'S AGENTS

Authorized to Sign and Route for Long Terms—
Leads to Acts Booking Direct—Some Headliners
Booking from Week to Week

SHUBERT ACT FILES COMPLAINT

Gertrude Hoffman's Charges
Against “Movie Masque”—
Billboard Poster Idea

Gertrude Hoffman has filed a complaint with the Vaudeville Managers’ Protective Association against an act playing the Keith houses calling itself “A Movie Masque.”

Miss Hoffman alleges it is a copy in part of the Hoffman act in the Shubert vaudeville unit, “Hello, Everybody,” a cinema ballet, the characters of which impersonate picture celebrities, opening the scene as billboard posters, afterward doing specialties with a picture effect obtained by special projection.

The “Hello, Everybody” unit is operating on a franchise held by Arthur Klein, who at one time was Miss Hoffman’s Keith vaudeville agent. It was upon complaint of Gertrude Hoffman that Klein’s Keith franchise was revoked.

“A Movie Masque” has been playing the local Keith houses, opening at B. F. Moss’ Coliseum two weeks ago. Harry Weber is booking the turn over the Keith houses.

GLEN BURT IN NEW YORK

Chicago, Oct. 18. Glen Burt, head booker for the B. F. Keith (western) offices, left for the east this week to supply material for some of the bills out here.

Burt has met a shortage of the type of acts he uses and believes he can get some of the acts holding out in New York to come west.

IN AND OUT

Henshaw and Avery filled in for Browning and Davis at the Gates, Brooklyn, Oct. 13, when a member of the latter team was taken ill.

Rose Haney (Lamson and Haney) did not open with the Park music hall, New York, as announced, but is continuing in vaudeville with her partner, Joe Lamson.

Hermine Shone out of Keith’s 105th Street, Cleveland, replaced by Jay and Milt Britton, Myrtle Bonney and Regent Orchestra.

Jessie Reed was out of the bill at the Orpheum, San Francisco, Friday and Saturday, with Hector from the Golden Gate doubling at both houses, replacing her.

ILL AND INJURED

Gertrude Darling, soubrette at the Midnite Frolic, Chicago, underwent an operation for tumor at the Columbus Memorial Hospital, Chicago.

Frank Thielan is at his home at Aurora, Ill., recovered from his recent illness which confined him at the Joliet (Ill.) Hospital.

John Meehan, general stage director for George M. Cohan, was operated on for appendicitis by Dr. J. W. Amey at the Misericordia hospital, New York, early Monday. He is reported in favorable condition.

Mrs. Al Jolson (Ethel Delmar) and Mrs. Hugh Herbert were operated upon this week by Dr. Bonene at the Manhattan Sanitarium, New York, for a fibrous internal disorder. Mrs. Herbert went under the knife Monday and Mrs. Jolson, Tuesday. Both were reported in favorable condition following the operations.

Anthony Kremka of Kremka Brothers, appearing at the Rialto, Chicago, fractured two ribs when he missed a backward leap to the shoulders of his brother. He was removed to the hospital, where he is recuperating.

Alexander Hellperin, on the day shift at the stage door of the Central, New York, was struck by an automobile in front of the Strand building at 7:30 Wednesday morning. He was rushed to the Bellevue hospital with a fractured skull and internal injuries.

Keith vaudeville agents are alarmed over the creation of “special contract” emissaries, authorized to sign and route acts for long terms.

Many of the headliners and feature turns booking from week to week on account of salary differences have been offered long term contracts by the Keith people. Many are reported as leaning toward this type of contract.

The agents are of the belief that, if enough standard and feature turns are signed to the long contracts to insure the Keith people of enough acts to form the body of their bills, the day is not far off when the agents’ ranks will be seriously reduced.

More acts are booking direct at the present time than ever before, with the habit growing. The agents blame this condition on the attitude of the Keith people on salaries, which tends to discredit the agent, who finds himself up against a stone wall where an act is not willing to “cut.”

One agent pointed out that many acts now playing the small time are being signed to long term contracts by the “special contract” men of the Keith office, who aid the turns and help develop them into big time acts, automatically eliminating the agents. This caliber of act and the headliner who has acquired the booking direct methods are considered a serious menace.

The Keith people are reported as feeling that in a great many cases where salary differences exist their own executives can reach satisfactory arrangements with an act much more quickly than the average vaudeville agent. These conferences on salary matters have given acts the habit of going directly to headquarters, which explains the increasing number of acts booking direct.

CROSS KEYS FOR UNITS

Shubert Vaudeville Dropping Louisville

The Shubert, Louisville, will discontinue playing the Shubert vaudeville units and leave the Affiliated circuit Saturday, Oct. 21. The Butler Estate unit is the current attraction, with business reported as consistently poor since the house opened. Last week Louisville grossed less than \$4,000, which is about the average business this season with the units.

In the East the Cross Keys, Philadelphia (Sabotsky & McGurk), has been added to the Affiliated, and opens Oct. 30.

The Chestnut Street opera house, scheduled to open last week with “My Radio Girl,” is still dark. The house will open Oct. 23.

The Harlem opera house, New York, is to switch from Keith post vaudeville to Shubert units Nov. 6. The Keith lease expires Nov. 1.

Max Halperin East For Acts

Chicago, Oct. 18. Max Halperin of the Halperin-Shapiro Agency, left for New York Sunday to bring back acts from the east to route in the west.

This is the first time Halperin has been to Broadway in three years.

JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)

Morris Wolf; R. Cohen; \$442.15.
Maxine and Berenice Hart; Paul Smith’s Hotel Co.; \$290.50.
Jean Bedini and George M. Anderson; Leo Lash Co.; \$4,842.85.
Ben Ali Haggins; I. Schwartz; \$179.67.
P. & Q. Film Co., Inc.; City of N. Y.; \$45.78.

Picture Theatre Pub. Co., Inc.; Wynkoop, Hallenbeck, Crawford Co.; \$5,159.64.

Attachments

George Clark Picta, Lim.; Harry Reichenbach, Inc.; \$27,000.
Handy Bros.; President and Directors of Manhattan Co.; \$6,000.

BURLESQUE REVIEWS

Mr. and Mrs. Jack Hurley, at their home in San Francisco, son. Mr. Hurley is with the Witmark's coast office at Erisco.

GIRL "BADGE SELLERS" ANOTHER CARNIVAL EVIL

Alluring Concession Strikes Fair Secretaries. Favorably — Many Secretaries Don't Know—Believe "Local Society Women" Yarn—Highly Experienced Girl Workers—Flowers Substituted Indoors

Although there has been a vast improvement with carnival organizations all over the country and a general "cleaning up" with many of the shows hitherto considered incorrigible, reports from the southern fairs tell of wide-open midways, with "cooch shows," "49 Camps" and money gambling running as strong as ever.

In most cases the fair secretaries and fair association officers are mainly to blame, but it also shows which way the wind is blowing, and it goes to prove that the showman alone will never overlook a bet when the local conditions are o. k.

This does not refer to all fairs in the south but to a certain few, here and there.

It is perhaps hardly fair to throw all the blame upon the fair associations. There is the law, which has a senior authority, and when state, county and local officials stand by and see the law broken at least some measure of the blame should go to them.

Fair Secretaries at Fault

The fact, however, remains that the fair secretary granted the concession or privilege. It is he who deserves censure. A fair official who knowingly grants an illegitimate privilege should be removed for a better and more competent man.

The "flat joint" man and the grafter in general is modest in his requirements. He is always ready and willing to pay liberally. He requires but a small space—three to five feet are usually ample. He describes his game as on the level and legitimate. Unfortunately there are still plenty of fair secretaries who believe him. Some don't know the difference.

The legitimate concessionaire man comes along with a request for from 30 to 60 feet. He erects an attractive booth with a big display of expensive merchandise. He runs a wheel. If the local police do close a concession it is always a wheel. All wheels, in the eyes of the rural law, are crooked.

Chattering Games Look Harmless
The drop case, the set spindle, the swinging ball, spot-the-spot and a thousand other cheating games of their kind, are harmless in appearance. They are permitted to run while the legitimate concessionaire, with a young fortune invested, is told to close.

A big percentage of the fair secretaries at the smaller fairs are not wise to the racket. Many of them don't know a legitimate game from a cheating store. The gambler comes along with a strong spiel and offers the secretary a big price for a small space. The fair secretary takes the money, makes out a receipt and forgets the incident. His duties in connection with the many other departments of the fair make it impossible for him to devote any time to the midway, and the local authorities, often anxious to do all possible to co-operate with the fair officials, close the other eye, and the grafter, unhampered, works the racket to the limit. A few fair secretaries, wise to the spindle, the hand-striker and other standard cheating stores, refuse to sell space but will welcome almost every other kind of "come on" store in the field, including "tip-ups," "roll-downs," "spot-the-spots," "peek in" and swinging ball, and worst of all of these disgraces to the name of amusement they will, when possible, sell the badge privilege, that fake of all fakes, which should have been driven from the midway and fair ground long ago.

If any genuine attempt is to be made at cleaning up the carnival there must be no favorites, no betwixt and between, and no discrimination. Attractions that are immoral, suggestive, lewd or in any way undesirable have got to go. The same applies to concessions. It is not alone the shell game and the spindle but the jingle board, the spot-the-spot, swinging ball and all or any privileges not open and above board and in which the player gets a square deal at all times.

The Badge Selling Privilege

The badge selling privilege is one of the most obnoxious of the many so-called harmless privileges. A tough crew of girls can do more to ruin the prestige of an old-established fair and kill its attendance than any other medium. During the war the midways, both with carnivals and at fairs, literally swarmed with these human pests. Although they are now seldom found with the carnival proper, they still abound—and in flocks—at the fairs all over the country.

Here is their racket: the concessionaire, usually some wise grifter with other joints on the field, approaches the fair secretary requesting the privilege to sell badges. He explains the badges are a great advertisement for the fair inasmuch as each badge has the inscription: "Guest of Honor—Fair 1922." He says these are sold for a nominal sum by local young women. The secretary falls.

The badge concession requires no space. It is a walking privilege with about a half dozen young women workers. As soon as a receipt for the concession money is in the pockets of the faker, he immediately hires him to the local newspaper office, where he places classified advertising for "girls to work at the fair." He doesn't forget to show the fair secretary his advertising, again emphasizing he is employing local girls.

And so he is, but they all work on a safe basis. Sometimes he is able to pick up a couple of real live ones from the small town girls to add to his already formidable brigade of regulars, who are all highly experienced girls, all hustlers and able to get away with a man's bank-roll while he is wide awake.

The girls are each given a number of these badges, which are nothing more than a mere strip of colored ribbon, with the mentioned inscription printed in plain black ink. Their value is probably around two cents. For each badge the girls are charged 10 cents.

The Girl with the Badges

The girl opens. All you can see is the girl with the badges. She accosts you on the main street or in the hotel lobby. She braces you at the depot, and she holds you up in the barber shop. Out at the fair grounds she gets you before the ticket takers get you. She is in the main annex. She is in the grand stand, and the midway is alive with her and her sisters. She holds you up and smiles into your eyes while she pins the badge on your coat lapel.

"It's for the boys," is a favorite alibi, but she fails to say just what boys. Anything less than a quarter she frowns on; making a strict and fast practice of never giving any change. It's a treat to watch her clip some long-whiskered farmer who imagines she is a local society woman, conferring upon him the title of "Guest of Honor." She knows how to ogle and smile, and she can usually out-talk any two people.

Girls After Hicks

When the old "hick" is slow coming through she helps him out, for the moment he pulls out his roll she grabs it and annexes whatever she thinks the rube will go for. Meanwhile she talks, flatters and smiles and, usually, gets away with it.

When some of the wisers become sore and put up a squawk, she kicks back his "dough" and satisfies herself with whatever she can get. Some of the younger of the farmer boy element get flirty and mushy. With them she makes dates for a downtown meeting after the fair. Ofttimes some old farmer, at the fair without his wife, will get infatuated with one of these tricky badge queens. What happens then is hard to tell. If he has a roll with him there is always some one around to take him, and maybe it looks good to the girl herself.

Girls Old Timers

Most of the regular girls are old timers and are out for the money. While selling badges they are at the

same time making dates for the evening. They are a nuisance on the fair grounds and pester the life out of everybody on the grounds.

The girls all make money and so does the man who handles the privilege. At a Southern fair recently one girl is said to have made \$97 for her bit in one day, and this with the badges exclusively.

On the carnival lots and at the various indoor events which are held during the cool weather, the badges are discarded for flowers; the girls present each male visitor with a 5-cent carnation for anything from a quarter up to a dollar. The men fall. They have no alternative.

Embarrassed and imagining that all eyes are upon them, they cough up and smile. They don't like it, though, and it is a poor feature for any amusement program.

Saucy Girls

The girls are saucy and provokingly persistent, and their game is a rank swindle.

If there is to be a cleaning up, the badge and flower girls must go with the rest. There is a thoroughly illegitimate concession.

HANK WAKEFIELD DEAD

Kansas City, Oct. 18.

The funeral of Hank Wakefield, one of the best known circus men in the business, who died last week at Poplar Bluff, Mo., of ptomaine poisoning, was held here. The services were conducted from the Eagles clubhouse and under the auspices of that order.

The deceased was 57 years old and had been in the circus business practically all his life. He was with a carnival company at the time of his death. He had made this city his headquarters for many years and his body was laid to rest beside that of his wife, who was a prominent bareback rider with the old Great London Shows and the Howe circus.

\$1,800 FAIR JUMP

Kernan's Wild West Outfit Goes From Brockton to Oklahoma

An \$1,800 railroad jump for a small wild west playing as a fair attraction is set up as a record. The outfit is that of Tommy Kernan's. It played the Brockton fair two weeks ago and went from the Massachusetts event direct to Oklahoma City to set up in the State Fair there.

The Kernan show has about 40 head of stock and 25 people in the riding displays.

OKLAHOMA CLOSED

Several of the circuses made a detour around Oklahoma this year and several others remained out of the State after billing stands within its borders.

The refusal of the railroads to handle circus movements was the reason. It was declared that the strike had reduced available locomotives to a point where there were scarcely enough to handle the September rush of cotton to Gulf ports. Cotton loadings took precedence over all other business, and the circus demands were denied.

CIRCUS ROUTES

Ringling Bros.-B. B.

Oct. 20, Birmingham, Ala.; 21, Columbus, Ga.; 22, Atlanta; 24, Macon; 25, Athens; 26, Augusta; 27, Columbia, S. C.; 28, Spartanburg; 30, Greenville; 31, Charlotte, N. C.; Nov. 1, Greensboro.

Johnny J. Jones

Oct. 9-21, Atlanta, Ga.; 23-28, Columbia, S. C.; Oct. 30-Nov. 5, Greenville, S. C.; 14-19, Orangeburg, S. C.

Sells-Floto

Oct. 20, Natchez, Miss.; 21, Vicksburg; 23, Memphis, Tenn.; 24, Clarksville, Miss.; 25, Greenwood; 26, Jackson; 27, McComb; 28-29, New Orleans.

RINGLINGS SEND FLYING SQUAD OF 60 MEN AGAINST HAGENBECK

Muggivan Show in Augusta, Ga., Monday, Finds Billing Fight On Its Hands—Hagenbeck Elephants On Week's Costly Rampage

AUTO RACES THROUGH

Fair Men Dissatisfied With Professional Contests

Fair associations in many places have expressed dissatisfaction with auto races as a special attraction. The complaint is that the professional drivers go from event to event and have a regular schedule. By prearrangement one driver takes the post and holds the lead to the last few laps. Then another car makes a show of spurring and wins in a way that might as well have been rehearsed. The wise crowds lose interest, feeling that there has been no real contest.

The officials of the West Virginia State Fair were in New York this week, making preliminary arrangements for next season's event. They eliminated the auto races this season and substituted running horses. The mutuel machines are legal for betting in that state and are used for the harness races. They took wagers for the runners this year and the substitution gave satisfaction enough to insure it as a permanent feature.

INDOOR CIRCUS IDEA

Wirth-Blumenfeld Opens Department—Tom Hasson in Charge

The Wirth-Blumenfeld fair office has established a new department for the promotion of indoor circuses and shows for fraternal organizations. The department is in charge of Tom Hasson, who has devised a new indoor show idea called the "Million-Dollar Circus," which he has been working on for two years and protected with copyright.

Hasson is well known in the carnival and outdoor field. He controlled the Famous Broadway shows and the Hasson Brothers show. For a time he was connected with the A. B. Miller carnival and the Laug shows. He was also general representative for the original Robinson's Circus.

Louis Pincus has also joined the Wirth-Blumenfeld & Co. office, in the vaudeville department.

STREET FAIR OBJECTORS

Portland, Ore., Oct. 18.

Press and public last week united with Portland showmen in leveling a storm of protest at the City Council for permitting a street carnival company to operate to the complete obstruction of traffic on one street and the very serious interruption of vehicular and pedestrian traffic on two other important arteries. Meanwhile, the carnival company, not contented with the street space that had been allowed, had erected dancing girl and wild animal shows, together with various rides and antiquated concessions on the playgrounds surrounding the Atkinson grade school.

The Modern Woodmen of America, sharing with the carnival company on a percentage basis, paid \$20 for a license to use the three streets, sidewalks and all, as well as the school playground, for an entire week. The lodge also posted a \$100 bond to insure the city against damage.

TOFS SEASON NEAR END

The Ringling Bros.-Barnum-Bailey tour will end Nov. 1 unless the present plan is changed. The latest route takes the show to Greensboro, N. C., on that date. The Hagenbeck outfit is slated to quit in Illinois week after next.

The Sparks show is routing from day to day through the South, keeping within a short distance of its winter quarters at Macon, Ga. The outfit makes its winter quarters on the state fair grounds and cannot close until after the fair, which is on this week.

W. H. Rice Managing Pageant

San Diego, Calif., Oct. 18.

W. H. Rice, well known carnival promoter, will manage the cotton pageant to be held in Calxico, Calif., Nov. 4 to 11. It is planned to make the pageant an annual affair.

Augusta, Ga., Oct. 18.

The Hagenbeck-Wallace circus got into Augusta yesterday (Tuesday) to find a flying squadron of 60 men at work on the town, putting up Ringling paper with the slogan "Wait for the Big Show." The Ringling Bros.-Barnum & Bailey show is scheduled for this place Oct. 26.

The Ringling billers were due here several days ago, but were delayed by railroad trouble which held up the advance car. Many southern lines are clogged with freight and are suffering from a shortage of equipment. Some of the Ringling men declared they were merely covering routine territory in the usual way, but others made no secret of their instructions to outbille the opposition. They were in this city three days, working day and night to cover a wide radius through the surrounding country.

The two shows clash again in Macon, where the Hagenbeck outfit is billed for the 19th, five days ahead of the Ringlings.

Press reports of the Hagenbeck elephants stampede were not exaggerated. The big animals were gone for several days and the leader of the rampage was at large for a week. Men from the show chased the beast for three days and nights in the South Carolina swamps. It was finally coaxed back to the circus, but had caused damage that likely will cost the show thousands.

CUT OUT VIRGINIA

Circuses Decline to Pay New License of \$750 Daily

Examination of the latest circus routes discloses that not a show property is scheduled for Virginia stands. The reason lies in the new license rate amounting to \$750 a day.

In former years several of the biggest shows played Richmond and Norfolk and as a rule the Ringling-Barnum-Bailey tops made their final stands in a Virginia town.

One of the reasons for the high license is said to be the feeling in the state that circuses should be kept out in order that local amateur shows for various benefits should have a clear field. Circus men are declared to have found this situation in other states and during the winter it is their purpose to undertake a campaign in Washington to bring about some sort of law covering the rights of a circus in interstate trade.

RAP ON UP-STATE MIDWAY

Syracuse, Oct. 18.

Carnival attractions and "chance booths" permitted at the Chemung County Fair this year have drawn the fire of Elmira clergymen and educators.

The Elmira Board of Education severely criticized the fair management, and promises to lodge a formal protest. Investigations made by Elmira's brought the charge that the midway was "wide open."

BIG SHOWS NEXT SEASON

Greensboro, N. C., Oct. 18.

The Ringling Bros.-Barnum-Bailey close the season here, Oct. 31.

The show train will make the "home run" to winter quarters at Bridgeport, Conn.

The big show will open its 1923 season at Madison Square Garden, March 23.

WINTERING IN PERU

Chicago, Oct. 18.

The Sells-Floto Circus, which has always made Denver its winter quarters, will be transferred to Peru, Ind., for this winter, in line with the Muggavin-Baliard-Bowers policy to winter all tented attractions in their control in Indiana.

Mrs. Con T. Kennedy III

Chicago, Oct. 18.

Mrs. Con T. Kennedy, wife of the owner of the Con T. Kennedy Shows, is seriously ill at Little Rock, Ark.

CABARET

The English musicians' union's objection to the importation of American jazz orchestras is no fault of the superior American dance orchestra man. All American bands now in London or British Isles went over at the special behest of English managers and cabaret agents, who were forced to look across the briny to make up for the police restrictions against the London night clubs. These official interventions in the British capital's night life reached the stage where the restaurant and cabaret managers were forced to find something with which to compensate their patrons. They hit upon the idea of importing American dance orchestras with their advanced idea of symphonic, rhythmic syncopation.

Already the patrons were demanding other than the negro din and jazz being fed them precariously. Phonograph records made by American dance experts have educated them, as to what really constitutes symphonic jazz. They demanded it from the managers. Only recently Murray Pilcer came to New York, sent by Lyons & Co., controllers of a chain of British restaurants, to engage several American orchestras. Paul Specht booked for them the Criterion and Prisco Syncopators. Last week Mr. Specht was wired to furnish 60 more men by the end of the year.

It has been estimated there are no more than six good saxophone players in all Britain. The English musician is a poor imitator and cannot grasp the real ragtime music. It was only the patrons' insistence and demand that precipitated alien importation. The managers made that clear to the British Labor Union and Home Office, which at first advised that all American and other foreign musicians should enter incognito and send their instruments on ahead. But this did not become necessary, although preparations were actually made for this ruse.

"Autumn Frolics," the second production of the season atop the Century theatre, Baltimore, made its bow Monday night and with a great deal of success, even if it does follow in a certain form all other roof revues that ever were and ever will be. A dinner given by the Masonic order caused the place to be packed, and the applause drawn from the men was frequent. Mildred Stewart, a Baltimore girl, got a lot of the applause, while others who came in for their share were Delphis Daughn, who does shimmy singing, and Anna Balthy, who does the coloratura work for the company. Flo House did some good dancing and Marion Werth didn't do so badly with popular songs. On the male end Jack Diamond shone brilliantly. The press agent admits that there is a dash about the show that makes it enjoyable from start to finish. Be that as it may, the productions on the Century roof this year are not up to the standard that Ernie Young set last year. Lily Lewis is handling the producing end this season.

The raids grow more frequent and liquor slightly drops. If the federal men will only continue to pick their spots as they have been doing, booze may yet go back to normal. Capturing it by the ear, train and ship loads pushed the price of excellent Scotch last week as far down as \$85 a case. In some of the "raids" around New York the seized booze has a startling way of bobbing up again. One man who lost 300 bottles not so long ago through a raid was called upon about an hour after to be queried if he did not want to buy some choice guaranteed liquor. Looking at the proffered booze through having been so shortly bereft of his own, the intending purchaser found it was his own. But he couldn't find how it had gotten where it did and when the officers were asked, of course they didn't know. And still the dry agents are having no difficulty in continuing to furnish apartments, play open stakes poker and keeping their cash savings from a salary within \$2,000 a year in a safe deposit vault.

Notwithstanding the Federal Court's order last week that Relsenweber's would have to close under the Federal injunction issued, the restaurant was open (at least up to Wednesday, this week), with its management anticipatory of a stay pending an appeal. It was reported arrangements had been made before the definite closing ruling that Walter Kaffenberg and Benny Uebell would retire from the management, leaving John Wagner and Gus Schultz returning as Wag-

ner's associate. Schultz has been operating "Ben-Hur" at City Island, New York. Relsenweber's had planned another show for its upper floor, dependent upon the court proceedings. Percy Elkeles, who recently placed a revue on the third floor, was to have had the direction of the upstairs entertainment.

"High check" rumblings are still to be heard about New York cabarets and road houses. The growls are severe at times. A spender, who must entertain and thinks nothing of a \$150 restaurant check if the prices are right, became downright irritated the other evening when he was taken for a \$33 check because he knew the check was wrong. He's a rounder, always willing to pay \$25 for a quart of wine, and when that kind grows there's a reason. Another traveler yelped in one place when charged \$1.25 for a portion of string beans, while another did have a kick at \$4 for asparagus. The prices, with the cops, will likely place any number of cabarets on the market before the season is far advanced.

A hangerover from the engagement of the Fanchon and Marco Revue, "Sunkist," at the Globe, New York, over a year ago was settled in the City Court this week as the matter was to come up for trial. The suit was instituted over a check for \$750 given to the Globe management to meet a deficiency in the gross to meet the guarantee to the house. Later payment was stopped because the show management believed it was not to share on the extras when it had to make good the guarantee. When the matter was called for trial the attorney for the company arranged a settlement with Nathan Burkan, who represented Charles Dillingham and the Globe theatre.

A feeling of unrest exists among the New York liquor sellers. This takes in the restaurants. They just can't figure the outcome. Between the federal agents, police and federal injunctions, some say the future has a dubious aspect that they don't relish. Several of the New York places still have cops in them. In one place one night the cop stood just at the outside of the entrance to the dining room, looking in. The place seats 450. All could have been drinking without the cop aware of it. It looked to be the first good sign since policemen have been detailed to watch for liquor violations in the cabarets.

The way of the bootleggers is now and then hard, as a New Yorker learned last week. He had been caught with 300 quarts of whiskey near Molra and was arraigned in the United States District Court at Auburn, N. Y. Judge Frank Cooper fined him \$750, ordered his \$2,000 car sold and the whiskey, valued at \$1,868, confiscated. The slip-up cost the big city rum-runner approximately \$4,500. A Troy bootlegger, who had been before Judge Cooper on previous occasions for the same offense, drew a three-months jail sentence.

Saloonkeepers and bartenders thronged the courtroom of U. S. Commissioner Lester T. Hubbard, in Albany, N. Y., last week when Izzy Einstein appeared as a witness in four cases of liquor violation. The crowd wanted to know Einstein for future reference and the government's special dry agent seemed to have appreciated that. When leaving he said, "Give me a good look, fellows; I'll be here again and visit you."

Chris Mann and his orchestra, after finishing two weeks' engagement at the Orpheum, Los Angeles, will open the new Palais Royal Cafe in San Francisco, formerly Tait's. It will be operated by the Winter Garden Corporation of Los Angeles, which owns Sunset Inn, Santa Monica; The Plantation, Culver City; Winter Garden and the Palais Royal, Los Angeles. They selected Mann and his orchestra as their best bet to put over the new cafe in Frisco.

William Guilliani, of the trio of that name was a guest artist with the San Carlo Opera company during the Century (New York) engagement. He was to have remained with the Italian organization, but has rejoined the trio for vaudeville.

Gorham's "Follies" opened Monday at the Coconut Grove, Hotel Ambassador, Los Angeles, under the direction of Jos. K. Gorham and

(Continued on page 36)

DORMAN RETURNS

Kansas City, Oct. 18. Authentic advices tell of the return of George Dorman to the carnival field. Dorman will have the management of the J. George Loos shows and will take complete charge as soon as the shows are installed in winter quarters in a few weeks. Dorman is one of the best known and one of the most experienced men in the carnival business. For the past two seasons Dorman has been in virtual retirement here undergoing treatment for an illness.

NEW ACTS

Knapp Bros. reunited with Helen Lee's act.

(Miss) Tommy Allen and Her ex-Husbands, male quartet.

"The Elevator Boy" comedy skit with three people and four scenes. Miniclock and Schach, musical skit.

Sonny Lawrence in musical comedy act, with six girls.

Ed Lowry (Lowry and Prince), single (Chicago).

Elsie Faye and Co., in "Mrs. Robin Hood."

Louise Dresser in a dramatic playlet.

OUTDOOR ITEMS

The carnival season is nearing its end, and shows are closing every week all over the country. A number are south or headed there. For those that have been fortunate enough to corral a few good fairs there should be business until New Year's, but for the fellow who is trusting to auspices and still dates—without the grift—it is going to be poor picking.

From the Pacific Coast comes the report of closing shows. All who are candid admit a really bad season. The Leavitt-Brown and Huggins shows closed at Portland, Ore., Oct. 14, and will probably winter there. The Foley & Burk Show is still moving and was at Ventura, Cal., last week. This show will winter in Southern California and may close any day. The Correson and Landers Shows closed at Mountain View, Cal., Sept. 30. The show's headquarters are at San Francisco.

Dave Wise is now general manager of the Veal Bros. Shows, with W. L. Creevey as general agent.

The Zeidman and Pollie Shows have six more southern fairs, which will bring them up to the end of November, when the show will go into winter quarters on some suitable and available fair ground.

The Wade and May Shows close Oct. 21. The equipment will be stored at Detroit.

Harold A. Busher, general agent Lachman Exposition Shows, will go out ahead of Dr. Cuning, psychic, this winter.

The Nat Reiss Shows closed at La Grange, Ill., Oct. 14. The show will winter at Chicago.

The Morris and Castle Shows will again have their winter quarters at the State Fair Grounds of Louisiana at Shreveport. The show closes at Shreveport in four weeks.

Polack Bros. Twenty Big Shows closed at the fair at Milton, Pa., Oct. 14. The show is now in winter quarters at that point, where there is ample building accommodation for storing the equipment.

MISS FONTAINE'S RECORD

(Continued from page 1)
the defense of the former Harvard star oarsman and heir to many millions.

The inquiries have also centered about a certain apartment hotel on Fifth avenue in the 50s, where Miss Fontaine and her mother resided.

The gist of the offset evidence so far submitted to the Whitney lawyers is that Miss Fontaine was the secret wife of a sailor all during the period in which she claims relations with young Whitney. If the case ever gets before a jury, Miss Fontaine will face reports of where she spent almost every evening during the year or more she spent professionally dancing at Palais Royale, New York. Some startling disclosures involving a well-known scenery artist are prophesied.

Reginald Vanderbilt, uncle of the boy, is conducting the case in person. The crew of detectives report to him nightly at his Fifth avenue mansion, and dozens of telegrams come in as well from Texas, where Miss Fontaine's early life is being sifted, and from California, where she has been playing; also from points along every tour she is known to have made, including Philadelphia and Atlantic City with her last eastern engagement in "Spice."

NEWS OF THE DAILIES

Jack Shreve, reported an actor, was arrested charged with disorderly conduct Sunday night. He was in a crowd protesting the arrest of Reba Crawford, a Salvation Army captain, arrested for blocking traffic on 48th street and Broadway, where she has been holding meetings for the past two years. Shreve was discharged in the night court. Capt. Crawford was released on a \$500 bail, but promptly dismissed by Magistrate Oberwager Monday morning.

May Irwin will return to the stage as mistress of ceremonies for the Forty-niners at the Punch and Judy, New York, Nov. 6.

"Hospitality," by Leon Cunningham, has been announced to follow "Malvaloca," the present Equity show, into the 48th Street theatre, New York, the later part of November. Laura Hope Crews and Tom Powers are in the cast.

"Six Characters in Search of an Author," a dramatic play by Luigi Pirandello, will be presented at the Princess, New York, by Brock Pemberton.

The Chancery Court of Atlantic City will try to straighten out a tangle in which Evelyn Nesbit got herself by signing contracts with several cabarets for the next six months.

Hugh Ward has bought the Australian rights for "Molly Darling."

Kilbourn Gordon, Inc., has announced it will produce "Find Cynthia," by Stuart Benson. The cast will be headed by William Boyd and Frieda Innescourt.

Walter Hampden started his tour with "Othello" at Parsons, Hartford, Conn., Oct. 12. He will open his New York engagement with "Othello" about Nov. 15.

Sir James M. Barrie's "Peter Pan" will be revived by Arthur Hopkins with Genevieve Tobin in Maude Adams' role.

Jacob Ben-Ami returned from Nova Scotia to begin rehearsals for the title role in "Johannes Kreisler," which the Selwyns will produce. Frank Reicher will direct the play after the premiere of "The Fool," by Channing Pollock, which he is directing now, slated to open in New York Christmas.

Frank Shagette, an acrobat, 50 years old, was seriously injured when he fell on his head while practicing in a gymnasium last week and was removed to Harlem Hospital. Shagette is a member of Kelly, Rogers and Kelly.

Oliver Morosco has engaged Emily Stevens for "The Sporting Thing to Do," by Thompson Buchanan. The show was tried out by the Morosco Holding Co. in its Los Angeles house two weeks ago.

Mlle. Andre Spinelli, a Parisian actress, was ordered to pay \$30,000 francs to a London theatrical manager for breaking a contract two years ago. She said that the contract was broken because her American engagement, which she accepted, was much easier.

It is reported that Winifred Westover would rejoin her husband, Wm. S. Hart, shortly. They have been separated several months. Hart is at present recovering from a recent illness.

Henry W. Savage, Inc., has placed Peggy Wood under contract to appear in a musical play the early part of December. She is at present touring the East in "Marjolaine."

Blanche Sweet, pictures, has started annulment proceedings against Marshall Nellan, picture director.

Francis Renault, female impersonator, appearing in "The Passing Show" at the Winter Garden, New York, will be presented by the Shuberts in "Milady." Otto Harbach wrote the book and lyrics and Herbert Stothart the music. Twenty female impersonators will make up the chorus.

Frederick Stanhope and Hugh Ford will produce "The Romantic Age," a comedy by A. A. Milne. Rehearsals will begin next week.

"Mary Get Your Hair Cut," Max Marcin, will be produced by the author in Stamford, Conn. Carrol McComas has the leading role.

"Virtue," by William Everett, has been placed in rehearsal by the Empire Play Holding Co., Inc. Oscar Froese is directing the play and Myles McCarthy has the leading role.

Channing Pollock will sail for England early in December to direct "The Fool," which he will present in London during the holidays.

Supreme Court Justice Callaghan of Brooklyn dismissed two suits brought against the owners of the American theatre, Brooklyn, by Mrs.

Mary Briney and Mrs. May Sheridan to recover \$50,000 each for the lives of their husbands, killed in the theatre's crash.

W. Somerset Maugham will write another melodrama for A. H. Woods.

"A Clean Town," by J. C. Nugent and Elliott Nugent, will be presented in Washington Oct. 23.

"The Love Girl," announced as the second production for the Forty-niners, who begin their season at the Punch and Judy, New York, Nov. 6.

OBITUARY

LILLIAN DIX

Lillian Dix, 58, died at Bellevue hospital, New York, Oct. 10. Besides being the wife of William H. Thompson, the character actor, Miss Dix appeared 25 years on the stage both in legit and vaudeville, mostly the former, including such plays as "Trail of the Lonesome

IN LOVING MEMORY
of my partner and pal
MURRAY BELMONT
Who passed away Sunday, Oct. 15.
I will never forget him.
SAM CARLTON
May his soul rest in peace.

Pine, "Little Women," "The Little Teacher," "Arizona," and "Swords." A sister survives. Interment was in the Actors' Fund plot, Evergreen Cemetery, Brooklyn, under Actors' Fund of America auspices.

MURRAY BELMONT

Murray Belmont (Belmont and Carlton) died Oct. 15 of peritonitis at the Hotel De France, New York. The deceased was 33 years of age and had been a vaudeville actor for

IN LOVING MEMORY
of my beloved brother
MURRAY BELMONT
Whom God called unto Him October 15, leaving his heartbroken mother and sister,
Mrs. T. and Florence Belmont
Our beloved is just asleep in more glorified arms than ours.

years, appearing with his brother-in-law, Sam Lewis (Lewis & Dody), in an act known as Belmont and Lewis several years ago.

The wife of George Burdick, assistant manager at the Rialto, Chicago, died at her home Oct. 7. The

IN LOVING MEMORY
Of Our Dear Little Friend and Pal
JESSIE
MRS. ARTHUR WHITELAW
Who Passed on October 15th, 1921
In our hearts your memory lingers,
Sweetly, tender, fond and true;
There is not a day, dear pal,
That we do not think of you.
DICK and ALICE McAVOY

deceased was 32 years of age, and is survived by her husband and three children.

The mother of Fay Bainter died Sept. 29 at the Good Samaritan hospital, Los Angeles, after an ill-

IN REMEMBRANCE
OF AN OLD PAL
P. J. "PAT" HOWLEY
Died November 25th, 1918.
FROM HIS FRIEND,
THEODORE MORSE

ness of several weeks, aged 72. Her husband and three daughters survive.

The father of Micky Curran (Curran & Davenport agency) and J. C. Curran, with Sam Fallow, died Oct. 9, aged 59, at his home in Chicago.

The mother of Percy Hammond, the New York "Tribune's" critic, died last week at her home in Cadiz, Ohio.

The wife of Banks Winter and mother of Winona Winter died Oct. 13 of heart failure at the Battle Creek (Mich.) Sanatorium.

The wife of Alexander (Doc) Steiner died Oct. 16 in New York City, following a long illness.

The father of Fanchon Wallace died suddenly Sept. 27.

The father of Geri Maitland died Oct. 13 at Boston, aged 93.

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A federal court decision pertaining to copyrighted theatrical photographs was handed down in the U. S. District Court last week in the case of Samuel Lumiere, photographer, against Pathe Exchange, Inc. The photographer has been awarded \$2,500 damages and \$500 counsel fees against the film producers, who had used some photographs of Dolores Costello which Lumiere had taken of the picture actress and copyrighted. These likenesses were incorporated in press books and heralds published by Pathe in conjunction with a Costello picture release, but were not credited to Lumiere and were minus the copyright acknowledgment.

A mimeographed letter signed by Maurice Kennedy, of 551 West 170th street, New York, protests against the growing and indiscriminate number of singers, "mostly tenors," who have taken Irish names. When accused of deception, says the writer, they drop the "Irish Tenor" from the billing. These singers arose with the Irish troubles, says Mr. Kennedy, and they are continuing by virtue of it. Several locals of K. of C. arranged to welcome some of these tenors as guests with embarrassment on both sides following. One K. of C. local, the letter states, when honoring one of them, "discovered the honored guest was neither Irish, Catholic, nor K. of C."

Mayor Hylan will preside at a hearing the middle of next week on the question of cutting streets through Coney Island's present layout to accommodate easy access to the new Boardwalk, now being built. The city's proposed street mapping will mean, if carried through, the cutting off of part of Henderson's stage, through Sam Gumpertz's Dreamland Side Show and through part of Steeplechase. The Coney Island Board of Trade is opposed to this radical measure, which, in addition to burdening the community with so much added taxation, is contended to be unnecessary in view of the present system of side street walks.

George F. Hall and Ila Grannon, who recently teamed for vaudeville, had their initial "break-in" at Pompton Lake, N. J., a "hide-away" booked by the Keith office. The opening shows Hall looking for Miss Grannon and her entrance speech is "Here I am." Just as she delivered the line every light in Pompton Lake was extinguished. The audience, believing it a part of the act, showed no signs of fright, and Miss Grannon, quickly realizing the situation, began to ad-lib with Hall, continuing it for 15 minutes in the dark, prompting one another throughout until the house attaches procured lights enough to guide the audience out of the house.

Blackstone, the magician, while at Pantages, Minneapolis, last week, ballyhooed an under-water release in a wooden box. As the box was being lowered by a windlass the chains broke and it went to the bottom of the river, from the Steel Arch bridge. The magician was somewhat shaken up and partially stunned, but came to the surface holding onto the box, the bottom of which had been smashed. The accidental fall brought more publicity than if the escape had been successfully performed.

The Halsey and De Kalb (2), Brooklyn, N. Y., are reported for sale by the Frankenthal interests. The houses are independent vaudeville stands, booked by John Robins.

The Orpheum, Yonkers, N. Y., is now booked by Fally Markus, the independent agent. The house plays five acts of pop vaudeville and pictures on a split week policy.

Vince Carline will manage the Lyric, Memphis, when it reopens in November with combinations. The owners are operating the house. Mr. Carline was formerly its treasurer.

POLITICS AND SHOW BUSINESS

A showman in the middle west, writing Variety, said he favored the theatrical endorsement of Al Smith for governor of New York state, but, he added, and it is a large but—what have the show people done about politics and the theatre in general? At the same time he submitted a proposal for Variety to follow, that already had been submitted to this paper by one of the most astute political showmen of the country. That was to send a questionnaire to congressmen-elect in theatrical districts, to obtain their ideas on theatricals and national measures affecting the theatre.

The middle western man went a bit farther than the New Yorker. The former said the estimated deficit next June for the government's fiscal year then ending will be around \$800,000,000. That deficit must be taken up through taxes, and won't the theatre be again soaked? asks the westerner, in all sincerity—and the answer is that it is quite likely. The amusement tax, as it is termed, covering all entertainment, in and out of doors, may be made a victim once again, as has been attempted since the 10 per cent tax on admissions was burdened on the box office.

Heigho! though everyone will say, and everyone else will agree, that is the old story. It is an old story, so old it is pitiable it should be so aged in an American theatre colony of over 100,000 votes, but there it is and what is to be done about it? Something must be done, though. There is a sort of tentative plan now laid out that should bring a tangible result. That plan, though, is a matter of after the coming elections. It might be spoiled if attempted to perfect it in a rush before election, or to interview congressmen-elect at present, who received their nomination and are running for office without a thought of theatricals, nor in any fear of a theatrical repudiation. For there is no organized theatrical vote of import anywhere—just now.

The show business must pull itself out or up in politics. It must make the national parties and politicians realize there's some action to the theatre; that it has numbers and can do something, so when they talk about the \$800,000,000 deficit, the show business won't be picked as the mark. And for your information: when the coal distribution was lined up there were 14 classifications of trades, with the theatricals the 13th! Isn't that enough?

The matter of politics as it involves theatricals, however, may be deferred for another time, with the present devoted by the voters of New York to the state ticket, headed by Al Smith, that carries a Democratic nominee for United States senator. That wouldn't be a bad start, to see Smith governor and Dr. Royal S. Copeland, U. S. senator from New York. Vote for both of them, which means the straight state ticket.

Keep talking Al Smith and keep thinking about a theatrical political organization in the future.

TOMMY'S TATTLES

By THOMAS J. GRAY

We always knew that units means figures, but nowadays stage figures don't count. It's the figures at the box office. But why—

New York State allows absentees to vote at elections. The catch to that is that it takes you longer to get your ballot than it does to get a divorce. So it looks as though many out-of-town people will not be married to their votes this fall.

New Jersey murder mystery which involves minister and choir singer so far has been a newspaper flop. They have not yet unearthed even one picture of a movie star or chorus girl to make it interesting.

If this murder mystery had only a stage hand mixed up in it, probably most of the people in the show business would be mentioned.

However, as the mystery is only five weeks old, an old album containing some of the original Black Crook company may be found, thereby giving the murder a headline newspaper standard.

Hi Ho, Tenn.—Lem Sock, the champion Jews-harp player of Moonshine county, is organizing a band to appear with him in public. He is not bothering as to whether or not the personnel contains any musicians, as he expects to work in vaudeville.

Dandruft, Nev.—Sim Lonely, who has won seven prizes for playing the harmonica, has organized seven more harmonica players, and he expects to appear in New York as soon as a freight car goes to this town which will hold the seven musicians.

Ant, N. H.—Sally Alpaca, who is known at all church fairs as the champion tissue comb player in Boil county, spent 70 cents yesterday telegraphing several agents in New York to book her Girls' Finecomb Band in their hair-raising novelty called "The Permanent Wave," written by herself. Up to the time the telegraph operator went home to his dinner, there had been no collect telegrams received from any agent.

Sockem, Ga.—Sunflower Johnson, the musical crap-shooter of this town, has a set of trained dice who play tunes. He has organized his African Golf Synchronizers, and expects to leave for New York or some other small town as soon as some agent sends him enough money. The band expects to wear their own suits.

Limp, Pa.—Harry Obo, the local one-night fire protector at the brick-yards, has perfected a whistle which he thinks, with the assistance of six other whistlers, might make a Vaudeville Whistling Band. Mr. Obo has put an ad in the various mail order magazines, and as soon as some good whistlers write to him, he expects to take up a big time whistling route.

Sapville, N. Y.—Henrietta Ink, who has won three local championships for knitting socks, discovered that her knitting needles sent out a strange musical sound. Miss Ink has wired to New York for three song players, and if they pronounce this music, she will endeavor to organize ten other sock knitters, calling them the "Sock It In Band," and look for vaudeville time. All the people in the village are in hopes that she'll be successful.

Mustache, Ill.—Harry J. Holler, who has more Elk's teeth on his watch chain than any other man in town, noticed his Elk's teeth made peculiar noises when he walked in a hurried manner. If he can get some experts to construe this as music, he expects to receive a long route for vaudeville, and many offers to make phonograph records which are to be featured in the asylums for the deaf.

Herring, Mass.—Zeb Haddock, who has four loose buttons on his overcoat for the past ten years which have been bumping into each other and causing all passersby to look around, was approached by a vaudeville agent last week, to get twelve more coats and go into vaudeville with a button band. Several record companies were also after him to make records, if they can get a permit from the Cloak and Suit Makers' Union.

Film, Cal.—Twelve men in this town, who have been known for their loose false teeth, have formed a dental band and expect to open on one of the big-time circuits next week.

Grunt, Ia.—John L. Pluggins has arranged to book his wife and nine children in vaudeville, with a band consisting of three zithers, two accordions and five elgar boxes. This band has been a great annoyance at all picnics, and the fact that they're going to leave town has made a hit with all the citizens.

The last World Series was the most successful ever held. None of the ball players is going on the stage.

Some people are foolish enough to think that Shakespeare would be good in the infield or outfield.

Shakespeare is one of the few old-timers in show business that no one had to play a benefit for.

INSIDE STUFF

ON VAUDEVILLE

While playing over here, Frank Van Hoven has been postponing English contracts. Van Hoven's continued American engagements have accumulated a long list of English postponements. It has about reached the point where the English managers are becoming insistent that Van Hoven return over there to complete agreements. His contracts abroad run as far ahead as seven years. Last week Van Hoven wired his agent in New York: "This is 'Safety Week.' Play safe and don't get me jammed up any longer over those English contracts."

An author of stage material completed an assignment from a female star and sent the script to her, but failed to receive an acknowledgment or payment. The girl used the material, then stopped its use, and again, when later in a production, repeated some of the author's special labor. The author about this time decided to write a dunning letter for his money, and started it by saying: "Dear Miss Blank:—Until this moment I never knew the James Boys had a sister," but that did not bring a return either.

A Keith booker of popular priced houses who is noted for his ability to secure acts at bargain prices called in a contractor to give him an estimate on the cost of cutting down several trees that adorned the back yard of the booking man's home on Long Island. The contractor looked the job over, then remarked, "This will take about three days and cost you \$75." The booker's lip curled in scorn as he retorted, "Where do you get that stuff? Why, I can get the Australian Woodchoppers the last half for \$62.50."

The Broadway theatre, New York, last week introduced a new wrinkle in street ballyhoos. A man in brilliant Hindu costume of yellow and scarlet wandered slowly through the Broadway crowds gazing soulfully into a crystal ball and apparently oblivious to his surroundings. There was nothing to indicate a ballyhoo, and groups of people followed him. He would make a trip two blocks from the theatre and then back, trailed by the mob, which was thus brought in the course of time into the Broadway lobby. The crystal gazing had reference to the picture, "Remembrance," featuring the show.

At a meeting of the board of directors of the Affiliated Theatres Corporation (operating the Shubert unit vaudeville circuit) last Thursday night, it was reported arrangements had been made to carry over any unit calling for assistance during the warm weather spell.

While the Winter Garden's Sunday night performance was in progress last Sunday evening, Lou Holtz, who was in the audience, received an offer to hastily take part in the proceedings upon the stage as a single act, which he did. While it was hasty, Holtz did not forget business, and received \$275 for his lonely turn.

Theatrical Broadwayites noticed this week a similarity of names in two Times Square houses—Central, with Shubert unit vaudeville, and the Columbia, with burlesque. "Town Talk," a Barney Gerard unit, is at the Central, and the Strouse show, "Talk of the Town," is at the Columbia. The latter was formerly the Irons & Clamage show, taken away from that firm and turned over to Strouse with the original billing still used. Gerard has a Columbia attraction also, in conjunction with the Miners. It is called "Folies of the Day," Gerard's former title.

The contention that there is an almost virgin field in England for the music business if exploited on the American plan is best attested by the experience of a representative of West & Co., British music publishers and original owners of the international waltz hit, "Three o'Clock in the Morning." Leo Feist, Inc., acquired the North American rights. Their royalty statement to the British music firm shocked the latter to such extent one of West's executives purposely came over to look over a country which supports popular music to such, so he thought, remarkable extent. Doubtlessly, were the native "plugging" system put into effect abroad the contrast would not be so striking.

The Hagenbeck Animal Co. at Coney Island is coming in for attention at this time of the season from animal showmen who are journeying there to look over the company's new menagerie, which is being continuously increased through importation from Hamburg.

Like any mercantile "show room," each animal is tagged and a printed prospectus gives the current market price of lions, camels, tigers, etc.

The May Wirth engagement with "Chuckles," the Bedini Columbia wheel show, was only for three weeks, although the equestrienne turn was reported joining the show for the season. The Wirth act joined the show in Brooklyn and is playing Newark with "Chuckles" this week, but will conclude the engagement Saturday. The arrangements for the Wirth turn called for the payment of \$1,500 weekly and 50 per cent. of the show's share over a gross of \$8,000.

Reuben Castang and Charles Judge, who trained and appear in the "Max" and "Moritz" monk act, are English animal experts. They were interned in Germany during the war. When freed they went to the Congo and captured the three chimpanzees appearing in the turn, which recently arrived here. The act's first showing was at Copenhagen last spring. Castang was here about a dozen years ago, when he worked a herd of 12 elephants sent across by the Hagenbecks for the New York Hippodrome when the big house was operated by Thompson & Dundy. "Max" is the biggest of the monks. He is said to be 40 years old. The smallest monk is called "Lena," and is surprisingly strong for her size. One of the stage hands at the Central gripped her hand last week. "Lena" squeezed back until the man's hand turned blue.

In a Connecticut town recently a vaudeville act playing the last half was unaware of the week end policy until he caught sight of a sign in front of the theatre reading that six performances would be given Saturday. He turned to his teammate and remarked: "There sure is something besides bullets that kills people."

Announcement was made in the financial district this week of the dissolution of the great old brokerage firm of Van Emburgh & Atterbury and the formation of a new partnership by Elliott Danforth, the last surviving member of the old house. Mr. Danforth is chairman of Loew's finance committee. Van Emburgh & Atterbury was one of the highest class brokerage houses of the old regime. Its senior member was William R. Traverse, the Wall Street wit of his day. It was Traverse who looked off the New York Yacht Club veranda at the flock of brokers' yachts and called a steward to inquire which were the brokerage customers' yachts. The old firm was made up of Traverse, S. B. French, who was brought from Baltimore as a special partner; D. B. Van Emburgh and J. E. Atterbury. Danforth came into the firm on the death of French.

The Vaudeville Branch of Equity has sent out notifications directed to artists on the Shubert and Pantages vaudeville circuits, stating that if joining the vaudeville branch, initiation will be reduced to \$1 with \$12 yearly dues. The circular letter also states that an Equity (association) member playing the circuits must pay their dues to the vaudeville branch.

THREE-SIDED BOOKINGS EASY FOR SHIFTING

Selwyns-Harris-Hopkins' Agreement Working Out—
"Partners Again" Remaining in New York Until
Xmas—Changes Also in Chicago Plans

The three sided managerial agreement entered into by Sam H. Harris, the Selwyns and Arthur Hopkins over a year ago, first believed to be the nucleus of a new legitimate circuit but later described by the producers concerned to be an arrangement whereby they could protect themselves in bookings, is working out along the lines intended. That is indicated by the switching and booking of attractions into the houses controlled by Harris and the Selwyns in New York, Chicago and Boston.

The changes are dated for Nov. 11, which lines up as a general switching date with eight attractions figuring in the plans for the Harris and Selwyn houses and as many more reported outside.

When the agreement was made there was a house shortage and that condition had remained for over two seasons. At present the interchange of attractions means the selection of the most likely successes. The latter angle of the combination was not at first noted, but as the managers in the agreement have the first call on the theatres owned or controlled by them, it becomes a natural advantage. The completion of the building program, in which the new Selwyn and Harris houses (Twin theatres) in Chicago are prominent, has made for easier booking arrangements between the three managers than heretofore.

"Partners Again" will continue at the Selwyn, New York, until Christmas instead of leaving in three weeks as intended. That sets back the premiere of "Johannes Kreisler," the imported novelty which is to follow the Potash and Perlmutter comedy, which got between \$13,500 and \$14,000 last week. "The Circle" will leave the Selwyn, Chicago, Nov. 11 and "Kempy" will succeed, playing for six weeks or until the P. & P. show arrives there for a run that is expected to complete its season.

"A Clean Town," written by the Nugents, is the probable successor of their "Kempy" at the Belmont, New York. The author-actors will remain with the latter play.

"It's a Boy" will leave the Sam H. Harris Nov. 11 and goes to the Selwyn, Boston, succeeding "Shuffle Along." The McGuire comedy, regarded as similar to his "Six Cylinder Love," will have no such handicap in Boston, which has not had the "Love" play, now running at the Harris, Chicago. "Captain Applejack" is also due out of the Cort, New York, on the same day (Armistice Day), and is also listed for Boston, in a syndicate house.

John Barrymore in Arthur Hopkins' production of "Hamlet" is due at the Cort as the successor of "Applejack," the Shakespearean drama having started rehearsals this week. The Cort is controlled by Sam Harris alone this season, the house having been under the booking direction of the three-way managerial agreement since last season. "Merton of the Movies," a George Tyler production, is named for the Harris, New York, or another house. It may, however, be assigned the Cort, in which case "Hamlet" will be the Harris attraction. "Rain" also figures as a possibility for either Harris theatre in the event "Merton" is given another berth.

Y. W. C. A. ACTING SCHOOL

Syracuse, Oct. 18.
The Y. W. C. A. at Watertown is going to give a dramatic course. The initial class of stage aspirants will number 15. The course will be handled by Mrs. Alice Faulkner Gilbert, a graduate of Boston University and the Emerson School of Oratory.

MARCIN'S NEXT PLAY

The next play produced by Max Marcin will be "Mary Get Your Hair Cut," at Stamford, Conn., as the opening point next Monday and with Carroll McComag leading the cast.

Mr. Marcin first thought of giving the piece the title of "Dobbed Hair."

FIVE-A-DAY MUSICAL STOCK—\$3,700 SUNDAY

Bridge Company at 50c. Top
Returns to Kansas City at
Loew's Garden

Kansas City, Oct. 18.

The Al and Loie Bridge Musical Stock Co., which closed an 85-week run at the Empress a year and a half ago, started Sunday for another indefinite run, but this time at the Garden, which last season housed Loew vaudeville. From the start received Sunday it looks as though the company was going to repeat. It is reported the Sunday gross was \$3,700. Five shows were given and capacity at all times. The policy will be the same as when here before—three shows daily, with the matinee at 25 cents and the night scale 25 and 50 cents; children a dime any time. The opening bill was "Syncopated Nerves," an original playlet with music, written by Marguerite Echard of this city, who has written a number of the bills used by the company. Business has held up far beyond expectations during the week. The Bridges have taken the Garden on a year's lease, reported as paying \$40,000 for it.

"LOYALTIES" PROTEST

English Company Not Provincial,
Says Only American in It

New York, Oct. 15.

Editor Variety:

As the only American member of the "Loyalties" company at the Gaiety (New York), I feel it devolves upon me to inform you of the gross inaccuracy in your critic's review of this English play—that is, the statement we are a provincial company. I can supply you with data showing the London and New York engagements of the members of this company. None is a provincial actor, nor am I.

Of course, your critic's opinion that we are all bad actors is quite within his rights in holding and expressing that opinion. I have no doubt but that it is his honest opinion, and I respect him for saying so.

Please don't imagine that I quarrel with his "sating" of us; he was quite right to say what he did. But the misstatement with which he began his article, referred to above, is not quite fair.

His remark as to De Levis drinking tea out of a saucer—I could send him my copy of the play in proof that this direction is Galsworthy's own and is explicitly printed in the published edition of the play. It was done in London from the first night onward and was not "inserted" here.

There are many inaccuracies in his resume of the story, but that is unimportant. I only regretted them, as I had sustained in heated argument with the English company that we Americans do review fairly and with open minds importations from England. These few rather prejudiced sounding remarks have given weight to their contention that we do not.

Diana Bourbon.

(Miss Bourbon is the leading lady of "Loyalties" at the Gaiety.)
(Variety's reviewer of the piece in New York also saw "Loyalties" in London during the summer.)

REHEARSING FOR COAST

San Francisco, Oct. 18.
"Oh Look," being produced by Nat Goldstein for a coast tour with Harry Fox starred, went into rehearsal this week. Fox was with the New York production.

The show is scheduled to open Nov. 19 and is due in the Shubert-Curran Thanksgiving week.
"Six Cylinder Love" is now in rehearsal for its coast tour. It is billed to open at the Columbia here Oct. 30.

"BIRD OF PARADISE" AMONG SHOWS CLOSING

Tully's Money Maker Stops
After 12 Years—Released
for Stock

Leading in interest among the legitimate attractions ordered off the road is "The Bird of Paradise," which stops after on being on the boards for 12 consecutive seasons. The show was regarded as a road classic and has piled up enormous profits each season. Bad weather and indications of an off season on tour led Richard Walton Tully to order it brought in, this being its final week.

The "Bird" will be released for stock. It was stated this week. Oliver Morosco produced the play, written by Tully. It was under the Morosco management until three years ago, when Tully acquired full ownership. For two seasons a second "Bird" was sent out, and it also was a moneymaker; the latter show also being under the management of the author.

The "Bird" was regarded by showmen as one of the greatest properties in 20 years. No other high class attraction boasted its record except "Ben Hur." "Uncle Tom's Cabin" counts as one of the oldest plays, but rates with popular priced drama. "Abraham Lincoln" is now believed to be the new "classic" on the road and it is known to be booked a year and a half in advance.

Among the closings ordered are "The Bad Man," which stops in St. Louis this week. "Bluebeard's Eighth Wife" will be withdrawn from the road next week. "Lawful Larceny" will stop in Boston Saturday also. In spite of the drama's good record on Broadway, it failed to draw outside, as was the case with the London presentation. Last week in Boston "Larceny" got but \$5,000, that including Columbus Day, one of the best holidays for theatricals in New England. "Larceny" was out five weeks.

NOT ENOUGH BILLBOARDING, REASON FOR BAD BUSINESS

Legit Managers Inclined to Opinion Road Suffering
Through Lack of Paper—Too Much Dependence
on Newspaper Advertising

Failure to bill attractions in the legitimate field is the reason for some of the bad business on the road and in New York. That is the opinion of a number of smart showmen. It is gaining increasing attention of managers, who have been searching for the reason why attractions have fallen down on tour and why strong offerings on Broadway have trouble in attracting balcony business at the box offices.

The cut-rate agencies do not fully explain the latter condition, but the newer forms of amusement in using the billing methods formerly employed by legitimate shows have sapped that class of patronage.

Last Saturday 24 attractions were reported having been ordered in from the road or notices of closing posted. The next few weeks will see as many more aimed for the storehouse. The wholesale withdrawals are believed to be a record for mid-October.

There is an annual shake-up of road shows during the fall, when the weak are weeded out. This season the quick decisions to call shows in are typical of the opinion that this season is no better than last. The exceptions are notable, with several of the biggest attractions getting bigger money than ever before, but that only for major stands—"Sally" in Philadelphia, Johnson in Chicago and "Music Box" in Boston.

In some quarters managers do not believe the general theatregoing public cannot afford regular attractions in the out-of-town stands. The newer explanation is that the legitimate shows are not being "sold" as they formerly were. Outdoor advertising has dropped to a

GERMAN OPERA FESTIVAL TO BEGIN AMERICAN TOUR IN 1923

Imported Company from German O. H., Berlin, to
Debut in Baltimore—Was Once Oscar Hammer-
stein's Dream

SOCIAL REPRESENTATIVE IN SAVAGE'S ADVANCE

Ella Evans Booming "Merry
Widow" Among Elite—Two
Advance Men Besides

New Orleans, Oct. 18.

Henry W. Savage has done something new in the way of publicity for "The Merry Widow," one of his attractions on tour. Ahead of "The Merry Widow" are the customary advance men, two of 'em.

Also ahead of the show is the newest figure in the field theatric, a "social representative." Her duties are to precede the attraction and hobnob among the socially elect of varied communities, arrange for window displays where possible, to interest schools and colleges, clubs of various sorts, to analyze, scrutinize, "diplommatize," all in the end the townsfolk can be duly and correctly advised "The Merry Widow" will shortly camp in their midst.

The first Simon-pure, full-blown "social representative" to limn the byways is Ella Evans, who is even now consorting and rubbing shoulders with the local citizenry while adroitly impelling them as to the approach of the Savage entourage.

YVONNE FRAEMERT MARRIES

San Francisco, Oct. 18.

Yvonne Fraemert, formerly with the Ziegfeld "Follies," arrived here from the East Sunday and was married to Victor Lichtig, a bond broker of Los Angeles.

Baltimore, Oct. 18.

Plans are being made in Baltimore for the American premiere of the Wagnerian opera festival to be sung in German under the auspices of Das Deutsche Opernhaus of Berlin, which will take place in Baltimore Jan. 29, 1923. The company, from the German opera house in Berlin, comes with an 85-piece orchestra, according to announcement, and 65 singers. The importance of its advent may be readily seen when the announcement made by George Blumenthal, of the Manhattan opera house, says that the tour here will include Baltimore, Washington, Philadelphia, Rochester, Buffalo, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, Milwaukee, St. Louis, Kansas City, St. Paul, Minneapolis, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco and New York. New York will be played at the Manhattan opera house for two weeks, beginning Feb. 12, 1923.

The company will be under direction of George Hartmann, for ten years director in its Berlin opera house. To bring them to America was long the dream of the late Oscar Hammerstein. To bring them in complete detail was his ambition, but his contract with the Metropolitan would not permit grand opera being given by him in New York, Philadelphia, Boston or Chicago for ten years.

The world war made the importation of a German company unwise. George Blumenthal, who was associated with Mr. Hammerstein in the management of the Manhattan, has been in communication with Mr. Hartmann for the past two years with a view to importing the company. He went abroad this year and held personal conferences with Mr. Hartmann, who finally agreed to undertake an American tour with principals in triplicate, complete chorus, orchestra, conductors, and with new scenery and costumes from Berlin.

A special arrangement was made with the City Council of Berlin by which the costumes, scenery, etc., will be loaned to the Manhattan for these productions. The stipulation was made, however, that the goods be returned after the New York performances. The annual performance of the operas in Berlin was postponed from January to March to permit presentation in New York similar to the Berlin manner.

A feature of the performances will be that the "Meistersinger" and "Tristan und Isolde" will begin promptly at 6 o'clock in the evening, with the "grand pause" coming after the first act. This will be for over an hour. In Germany the custom is for the audiences to adjourn to a beer garden. What Americans will do between acts is a conjecture, for the ordinary system of box visiting will never occupy that time. In Baltimore a small auditorium above the main hall of the Lyric will be decorated as a German beer garden, and a buffet supper will be served. It is expected that reservations will be made nightly for the seats. "This is an idea of Frederick R. Huber, municipal director of music and managing director of the Lyric. The other operas in the repertoire will include the once suppressed Strauss' version of "Salome" and an American premiere of Hartmann's "Das Hofkonzert," to begin at 7 o'clock in the evening and 1 o'clock matinees.

Atchison, Kan., on Map

Kansas City, Oct. 18.

A new Memorial Hall has recently been completed at Atchison, Kan., which will be used for theatrical purposes. The management reports the following attractions already booked—

"Abraham Lincoln," "Eve," "Emperor Jones," "The Nightingale," "Harry Lauder," "The Robin Hood," "Georgia Minstrels," "The Bat," "Just Married," "Irene," Lassus Minstrels, Petrova in the "White Peacock," Wilton Lackaye in "The Circle," Charlotte Walker, Anolla Bingham, "Listen to Me" and the Al G. Field Minstrels.

INSIDE STUFF

ON LEGIT

Alex Woolcott, in his initial Sunday (Oct. 15) comment in the New York "Herald," chatted about the field of criticism. He gently boomed the reports of the existence of a "ring of critics," mentioning Variety printing the story and the declaration that George M. Cohan spent \$50,000 to prove the critics were wrong and he was right about "The Tavern," which made a long run on Broadway last season. Woolcott's comment is interesting but not conclusive as regards Cohan's contention it was necessary for him to enter into a costly publicity campaign to counter the effects of critical rock throwing at his plays. He argued it was absurd for Cohan to take the position, because it was not the province of the critic to predict the success or failure financially of a play in light of the many contributing factors, but only to tell of the value dramatically of a presentation. The facts remain that both "The Tavern" and Cohan's current offering, "So This Is London!" were hammered by several critics. The actor-author-producer did spend a young fortune on the former, and kept it in New York a season. He started a similar campaign on the "London" show, but that recovered more quickly from adverse reviews, and it looks like sane prediction that it too will remain a season on Broadway. Woolcott made no mention of "So This Is London!" having been toasted in certain quarters.

The critic in so many words says the rumors about a "ring" is all bunk. He says the field of reviewers includes persons up to a hoary age. That some grow testy towards each other to the point they don't recognize their fellows at times in the first night lobbies. That they foregather at other times he readily states, just as any group of men will, but the chatter is about everything else besides plays, or at least they are mentioned sparsely. The gatherings, by the way, include the "little" Saturday night poker game. That recalls the joy of several newspapermen who sit in at the draw sessions when they learned Woolcott was getting a boost in salary on the "Herald." Alex is regarded as one of the best "customers" in the game. The more he earns the more he can lose, and all the Saturday night regulars are glad he has increased capacity to kick in.

Apprehension is reported from Philadelphia over the ultimate outcome of the new Raymond Hitchcock-Shubert production, "Hitchy Koo," at the Shubert in Philly now, for a hold-over week. The show is hooked up for about \$15,000 a week, with Benny Leonard drawing down \$3,000 of that, it is said, on a 10 weeks' play or pay Shubert contract. The Hitchcock show may go to Baltimore next week, in an effort to whip it in for a century, New York, showing at \$3 or \$2.50 top. It probably will be \$3. The show didn't do the business anticipated last week. Leonard is boxing, having a sparring match with Young Sullivan. He is also doing a little training routine besides appearing in the finale, where he sings. Leonard has a comedy boxing scene with Jack Pearl. They say Benny is all right on the stage, but a line on his drawing power may not be gotten until he appears in New York.

A new publicity stunt conceived by a woman agent has been sold to Sam H. Harris, and the girl is putting it into operation. The entire routine is brief and accomplished over the phone. Working from a list comfortably sure the person to be rung is married, the agentess calls on the phone: "Is this Mrs. Milburn?" (Answer, "Yes.") "Congratulations!" And when the other end of the wire expresses amazement or surprise, the concluding line is: "Well, it's a boy," Sam H. Harris Theatre.

The novelty of telephonic plugging may apply to Broadway, though it is a regular thing with certain classes of sky blue stock "salesmen," who operate by phone entirely in their offices. In fact, the "blue sky" stock people transact selling completely in that fashion. They work the "sucker lists" to the limit and much more successfully than other schemes launched via mail. The use of the mails in the selling of worthless stocks carries with it danger of federal prosecution, but the telephone has not been barred as yet.

The members of the Equity Players at the 48th Street are said to be playing on a maximum salary of \$50 each weekly and one or two per cent of the gross over \$4,000. So far, it is reported none of the members has drawn over the maximum amount. The exception is reported as Jane Cowl, with Miss Cowl deciding she does not want a salary with Equity, although, according to the story, she was on the pay roll with the others for the first two weeks of "Malvaloca."

The Equities no longer beat about the bush in starring Miss Cowl. It was outwarily done in the Sunday advertisements for the 48th Street play.

While the Equity Players selected, and, it was said, had started rehearsing a tragedy by Abbie Marchand, to succeed "Malvaloca," this week the announcement was sent out that "Hospitality," by Leon Cunningham, will be the next Equity play. The tragedy is said to have been a sombre affair, with the players not agreeable to it while rehearsing, feeling that with the reception accorded "Malvaloca," the Marchand play would be doubly handicapped in following it.

Henry Young, treasurer of the Globe, New York, has designed a system of steel safes, which have been installed in the box office, giving the theatre what is believed to be the best protection against the theft or loss of tickets and papers of any house in the country. There are two ticket safes, shallow in construction and provided with a number of special devices. Another safe is for books and data, and is set solidly in the wall.

The clocking system used at the entrance of the Wilbur, Boston, went all wrong recently. When "The Bat" opened there, it had been the custom of Percy Sage, the company manager, to add the ticket taker by opening another door. After the doorman was instructed to clock all persons entering, Sage discontinued taking tickets until Jake Rosenthal, the show's agent, volunteered to clock while Percy collected. Jake started out all right, but forgot himself and started playing with the clock, with the result that the machine recorded 336 more persons than were in the house. Jake was then advised to stick to agenting.

"Able's Irish Rose," the comedy that is surprising Broadway by its run, is back to a \$2.75 top admission. When the show opened at the Fulton, that was the scale; also at the Republic, where it moved late in the summer. During a recent convention the price was boosted to \$3.30, and was continued there for a number of weeks. It was the theory of Julius Harris, the house manager, that the increased price would arouse curiosity and draw a certain amount of patronage because of that. He contends "Able's" run has been extended because of the trick. The show's management was responsible for the revision to the former scale. Along Broadway it was figured the attraction was either a dollar top show or a three-dollar affair, but, regardless, it held its own through the summer and is beating out many of the newer productions.

The McBride ticket agency in inserting a full page advertisement in the "Times" Tuesday created considerable comment along Broadway. The announcement emphasized the agency's inviolate policy of charging no more than 50 cents premium for any attraction, and that that has been the policy since its inception, nearly 50 years ago. The McBrides have been leading up to the page announcement with quarter-page advertisements. It is their intention to use about two pages a month. It is the only 50-cent premium agency to advertise in the dailies, and the brokers state their only object is to increase the volume of business. As yet but one daily has been used.

STOCKS

Oreta Porter, recently operated on for appendicitis and tonsils, retired as leading woman for the Denham Wilkes players, Denver, leaving for Berkeley, Calif., for a two months' visit with her mother. The Denham company's new leading woman is Gladys George. Miss George is only 20 years old.

The Robins Players, Montreal, now have Clairborne Foster as lead, along with Robert W. Craig, juvenile, and Jean Tabor, second woman, also new to the company.

Carol McMillan, assistant technical director of Jessie Bonstelle stock company, now playing at the Providence (R. I.) Opera House, has been awarded the first prize of \$500 in a play contest recently conducted by the Hollywood Community Theatre in California. The title of her play is "Her Father's Boots." Miss McMillan recently gave up a position at Vassar College to join the Bonstelle forces.

Charles H. Roskam, of Gouverneur, New York, has just closed his Chicago stock company at the Misher theatre, Atlanta, after a run of 18 weeks. The stock company will take to the road, playing week stands, with a change of bill daily. "Three Wise Fools," "Up in Mabel's Room," "The Irresistible Flapper," "The Haunted House" and "Smilin' Through" will comprise the repertoire.

M. W. McGee of the Woodward Players, Detroit, has been in New York this week, looking for new people for his stock. The changes will be minor ones.

The Woodward Players in St. Louis last week while playing "Smilin' Through" handed each patron when passing out an envelope containing a post-card. On the face of the envelope was a request for the patron, if pleased with the play, to forward the post-card to a friend. The post-card stated the writer had greatly enjoyed the piece and suggested the friend see it. It's reported from St. Louis this week that "Smilin' Through" brought the best gross to date for the Woodward.

Thomas Wilkes has made several shifts in the personnel of his Alcazar stock, San Francisco. Because of requests he has brought back Dudley Ayres as leading man to succeed George Barnes, and also has replaced Fred Durham with Ben Erway. Barnes is going to the Majestic in Los Angeles to be leading man. In making the change Wilkes announced that he intended to give his theatre patrons the actors they wanted and would heed requests for changes.

"The Demi-Virgin" broke into the week at Harmanus Bleeker Hall, Albany, N. Y., of the stock there (Proctor Players), with the stock starting "The Mirage" Tuesday. Two performances were given Monday by the "Demi" company, drawing \$3,248 on the day (\$728 at the matinee and \$2,520 at night).

The new stock under the direction of Arthur Leslie Smith and Henry Duffy at the Theatre President, Washington, opened Sunday in "East Is West." The company has Eileen Wilson, Mr. Duffy, Guy D'Ennery, Graham Velsey, Robert Lowe, Duncan Penwarden, Helen Blair, Jane Darwell, Irving Kennedy, George Spelvin, George Warren and Jean Lee. Cecil Owen is director and George Bosel art director and scenic artist. The theatre is the old Lyceum, later the Capitol, wherein the American Wheel burlesque attractions were booked.

The Maude Fealy stock in Newark, N. J., found "All Front and No Back," Mrs. Wallace Irwin's new play, no magnet for business, but succeeded in showing a small profit on the week. Next week they will produce "Welcome Stranger" for the first time in stock. It is understood that negotiations for the Strand are still under way. As matters stand, all depends on the size of her bankroll. Lou English has succeeded Charles Pitt as manager.

FEATURING MIDGE MILLER

Boston, Oct. 13.
Midge Miller remains with "Spice," now at the Boston opera house, and under a new contract that gives Miss Miller equal featuring in all billing with the other featured members of the cast.

In the new contract Miss Miller is receiving \$350 weekly. This is her first production en-

BED-SIDE CHATS

BY NELLIE REVELL

To my way of thinking, the most acute form of cowardice is an anonymous letter. It is my idea of sniping, hifting in the back or beating a handcufted and shackled cripple.

If the writer of a recent anonymous letter, who signs herself "A Nurse," has the courage to send me her address, I shall be glad to reply to her direct. She accuses me of insulting every nurse in the world because I expressed a preference for chorus girls. It was not my intention to hurt anyone. Nor should I like to be interpreted as saying or thinking that there are not a great many wonderful nurses in the world, not a few of whom are in this hospital. And I am very fond of them. The number that visit me, after being changed to other parts of the building or after graduating proves that my friendship is reciprocated. Last week I printed two articles in the "Evening Mail" about the fine nurses in this institution.

My remark was not that I valued nurses less, but chorus girls more. And why shouldn't I eulogize chorus girls? They are my people, and I belong to them. The reason that my "influential friends" don't hire chorus girls to take care of me, as she suggests, is because nursing is not the avocation of a chorus girl. If it were, I warrant she would do it well. I have never in my years of association with them heard a chorus girl speak unkindly to an old man or woman, or anyone who was sick or in distress. I regret that I cannot say the same of some nurses I might mention.

However, any criticism I may have of nurses is of the individual, and not of the class.

I would not like to have the entire theatrical world judged by a few miscreants, and for that reason I do not want to indict the whole nursing profession for the shortcomings of some.

But the "indignant nurse" who resented my remarks must concede that I was sportsman enough to sign my name to what I had to say, and that is more than she is. The shoe must have pinched her. Any nurse who would write such a letter to a patient disgraces her uniform and her oath, and when she is afraid to sign her name she confesses her cowardice—and must cause the spirits of Florence Nightingale and Edith Cavell to blush. And what I said about chorus girls two weeks ago still goes—only more so.

There have been so many tragedies among members of the theatrical profession during the past few years. Emma Haig, Emma Francis, Betty Rutland, Lillian Lorraine, Dorothy Antel and Mary Moore, all the victims of orthopedic troubles; Molly Fuller, blind, and Esther Ingham, out in Colorado, suffering from a breakdown.

Emma Haig and Lillian Lorraine have completely recovered. The others are slowly convalescing, excepting Molly Fuller.

It has been hard to visualize these girls ill and helpless—girls who were the joy of the theatrical profession; and each with the true spirit of the artist.

I hear from them all. They are making a brave fight to get well, accepting gracefully their present roles of incapacity, proving that though they are temporarily out of the game they still retain that indomitable courage that brought them from obscurity to success.

The next time you don't like your place on the bill, just stop and think of these girls. Perhaps they don't like theirs, either.

Molly Fuller is very happy in the possession of a watch which belonged to the late Sol Lichtenstein, who also was blind. His widow gave it to Miss Fuller. The watch is most unique in construction. A totally blind person can, simply by pressing a spring, know the exact time, as the releasing of the spring causes the watch to strike, not only the hour but the minute.

I have missed my movies. Before my eyes became troublesome I saw a movie each week. Could lie in bed and enjoy the latest films. I have my own projecting machine, presented by J. P. Muller and his staff and some more friends. It is about the size of a suit case, but will run any picture. All of the motion picture producers have graciously sent their best pictures. And my dear old boss, Nick Schenck, details an operator, Nat Strauss, from Mr. Loew's theatre, to come down and run the movie for me. Mr. Mitchell, chief operator of the Loew circuit, has been untiring in his efforts to secure the best releases, and any picture I requested was sent. The different exchanges say that Nat Cohen, who acts for Mr. Mitchell in procuring my pictures, is much harder to please about the prints he takes for me than their most fastidious exhibitor is about his pictures. Young Mr. Strauss gives the same careful attention to the machine, the lamps, the details of putting on my show, that he would in the booth of the finest theatre. Several operators have run down between their own shows to ask me if I would like to have them run off some certain film which they thought I might like.

I saw the fight pictures before they were released in New York. Also saw "Way Down East," "Dream Street," "The Kid," "The Two Orphans," Irvin Cobb's "Five Dollar Baby," and all of Marion Davies' new ones. The light walls of my room make a fine screen; no sheet is required. I can never repay Tom Burnham's many kindnesses, or be out of Nick Schenck's debt for all he is continually doing. And I miss the pictures sadly, and hope to be able to resume them soon. In the meantime I still have my victrola and my bird. Without them I don't know what I would do.

Foremost among the cartoons that contribute toward my enjoyment are the "Winnie Winkle" and "Popular Pests" series in the "Daily News" and the Chicago "Tribune." I mentioned this to Bill Payne, managing editor of the "News." He relayed my message to Branner, the artist who originates and draws them. He called on me, and I had the time of my life when I beheld in him Martin, of the erstwhile vaudeville team of Martin and Fabrina. How many of us thought when he was opening the show in Duluth or Sioux City that in a few years he would be the cartoonist for metropolitan newspapers like the New York "Daily News," the Chicago "Tribune" and a large syndicate? You never can tell!

Branner pays a very high tribute to George McManus, the artist who found him struggling for recognition and helped him to attain it. He tells me that Mrs. Branner, or "Miss Fabrina," as we knew her, has retired from the stage, and that they have a three-months-old boy.

They are telling a good joke on William Stuart at the N. V. A. Club. Mr. Chesterfield recently approached Mr. Stuart and asked him in no mild terms what he meant by a notation on his desk—"Nellie Revell—a piece of cheese."

After Mr. Stuart had recovered from a regular paroxysm of laughter, he explained that he had been down to see me, and I had said I wanted a piece of cheese for a mousetrap, and that was his memorandum. Last night Mr. and Mrs. Glen Condon brought it down. No one had a knife, so we cut it with the big shears that I use for clipping purposes.

If the customers at the club don't get any more cheese with their apple pie, they will know that Billie Stuart has made good his promise to send "Nellie Revell—a piece of cheese."

When the story appeared that Mrs. Babe Ruth had a baby, and that it had been born in St. Vincent's hospital, I asked a nurse what she knew about it. She said it must have come by wireless, because she hadn't seen anything of it. When I inquired from a house doctor about it, he said the nearest thing he had seen to a stork since he had been here was my canary.

gagement, she having gone to tion is reported the lever through "Spice" from vaudeville. An offer which the new contract was made to appear in a new Goetz produc-with "Spice."

RIALTO'S SHAKESPEREAN VOGUE; BROADWAY DROPPING SCALES

"Faithful Heart" Guide to Value of Favorable Criticism—"Loyalties" Next to Cohan's "London" Among New Non-Musical Hits

Broadway is promised the greatest thing in Shakespeare in the history of the Rialto. Three special productions are on the way and a total of six attractions offering the works of the immortal bard may enter the Broadway list during the winter.

David Belasco with his presentation of "The Merchant of Venice" starring David Warfield; Arthur Hopkins with two Shakespearean works in which John Barrymore will play "Hamlet" and Ethel Barrymore will appear in "As You Like It," are being looked forward to with particular interest, with the expectation that some thing new in the staging and directing of Shakespeare will be disclosed. "Hamlet" will be the first to reach the boards, with the others dated for debut at Christmas.

In addition E. H. Sothern and Julia Marlowe are expected in for a limited season in Shakespeare which has given them remarkable business within the past three seasons. On the list are Walter Hampden and Fritz Leiber, though it is not certain if both the latter players will include New York this season. The entrance of the new stars into the field may make the competition too strong.

Downward revision in box office scales has again been ordered for at least musical attractions. It was predicted last month when too many high priced shows were counted to oppose each other. "The Passing Show of 1922" at the Winter Garden has dropped its top to \$3. It started at \$4 and reduced to \$3 after the first week. "Orange Blossoms" again lowered the matinee scale at the Fulton, the top for Wednesday afternoon now being \$2, and Saturdays, \$2.50. "The Queen of Hearts" which came into the Cohan last week at \$3 top, dropped to \$2.50 Tuesday.

"The Music Box Revue," postponed until next week, will, however, come in at \$5 top. Last season the attraction opened at a dollar less but raised to \$5 for four and a half months. Only one other attraction has that scale, "Chauve-Souris," the Russian show, which is establishing a remarkable record at the Century Roof. So far as the dramas are concerned a top of \$2.50 is considered the safest scale and it is believed that will figure heavily in the run of "Loyalties," which is coming strong.

Last week with Columbus Day the successes in New York won the best grosses thus far this season. "So This is London," the George M. Cohan undisputed Broadway non-musical leader, at the Hudson, smashed through for a new record of nearly \$19,000. That figure bettered the nearest contender by at least \$2,000, with an extra matinee counting. "Kiki" in eight performances but with holiday prices Thursday afternoon went to nearly \$18,000 and the holdover hit at the Belasco was easily second. "The Old Soak" again reached nearly \$15,000 at the Plymouth; "Rose Bernd" was not much under it at the Longacre; "The Awful Truth" was strong at \$14,500; "La Tendresse" showed life by getting nearly \$12,000. "Partners Again" held its pace so well at \$13,500 its time at the Selwyn has been extended until Christmas.

"Loyalties" is the new hit and right with the leaders. At the Eltinge Woods' "East of Suez," also an English drama, approximated the same business of the Maughan play last week, both getting \$14,500. "Loyalties," however, is the stronger draw and its call in the agencies is next to "So This is London."

Ziegfeld's "Follies" holds its leadership in the musical field. It went to \$37,300 last week at the New Amsterdam. "The Greenwich Village Follies" won a new record at the Shubert with nearly \$28,000. Both attractions held to eight performances. "Sally, Irene and Mary" easily heads the \$2.50 musicals, and with an extra performance last week made new figures, the gross being close to \$20,000.

The value of newspaper criticism

has been put to the most severe test within the last week. Max Marcin opened "The Faithful Heart" at the Broadhurst last week and the English drama was accorded as fine a set of notices in the dailies as any (Continued on page 15)

PETERSON'S \$10,000

Verdict Given Against Gus Hill on "Father" Suit

Gus Hill will appeal the jury award of \$10,000 to F. V. Peterson, who formerly managed one of Gus Hill's "Bringing Up Father" and sued when Hill discontinued the arrangement.

Peterson alleged he made \$10,000 in 1918 with the "Father" show. During the season he received correspondence from Hill which gave him the impression the arrangement would be continued. When the tour of the following season was about to begin, Peterson alleged, Hill informed him that he would attend to it himself. Peterson based his suit for \$100,000 on the contention that the correspondence established a virtual agreement which Hill breached. The jury returned a verdict for \$10,000 in favor of Peterson.

NAN MURPHY WINS

Arthur Hopkins' Shortage Suit Against Treasurer Dismissed

Nan Murphy, formerly treasurer of the Plymouth, New York, came out victor in a damage action instituted by Arthur Hopkins, who alleged Miss Murphy was short \$3,900 in her box office between September, 1919, and February, 1920. Counsel for Miss Murphy contended the complainant had not proved the shortage was her fault, and moved to dismiss. Justice McAvoy, sitting in the Supreme Court, granted the motion Tuesday.

Hopkins will appeal the case on the grounds the court excluded the evidence of Arthur F. Driscoll, attorney for the manager, and the testimony of a certified public accountant to prove the shortage. No criminal action was started in the matter because Miss Murphy had posted a bond of \$4,000 in case she lost the action.

The period during which the alleged shortage occurred was during the run of "The Jost." A great volume of advance ticket selling accompanied the run of the drama and much business was done with ticket agencies. Bonuses from brokers to the treasurer were assumed, the usual practice, and such extra moneys are believed to have brought about a tangle in the accounts.

BOSTON CENSORS PASS "SPICE"; USING CENSORING SENSE

Casey and Mayor Curley Watch First Performance at Opera House—Two-for-One System Brings Turn-away

Boston, Oct. 18.

"Spice of 1922" sailed past City Censor John Casey with flying colors, and this unquestionably means a clean bill of health for the Kalitz-Lait musical revue for the balance of the season's tour.

The magnitude of the production and the fact that the entire show was of about the same tenor, resulted in both Casey and Mayor Curley attending the opening night's performance. The huge Boston opera house, supposedly a Jonah house, was besieged opening night with the wildest crowd seen in Boston in several years, due mainly to the extraordinary advance work which boiled this conservative old town to fever heat. In addition there was the general belief that opening night would be raw and the balance of the three weeks relatively tame. Two-for-one tickets were distributed discreetly for opening night, but affected the total taking by less than \$500. At least 2,000 people were turned away. It was half an hour after curtain before it was possible to pass through the lobby to the ticket offices, so great was the congestion.

The show ran through with few anticipatory cuts, and Tuesday afternoon the censorship edict was found to consist only of reasonable slashes, a couple of "My God" exclamations being toned down, and a couple of double entendre laughs being cut. The bare-legged pony number, with socks, was ordered to wear fleshings, but the Garden of Eden and the Javanese temple (the latter the nude girls covered with high colored paint) were passed as artistic, rather than sensual. A planted scream from a box was barred as provocative of unrest in the house, but the casual comedy entrances down the aisle of the comic censor and the cigarette girl were overlooked as inconsequential. The bedroom scene, "The Eternal Triangle of Spice," was left in solely on the grounds that it was handled inoffensively, but with less careful handling will go out.

The joint decision of Mayor Cur-

ley and Censor Casey was generally commended as being extremely sane and more than an even break for the show.

The inside story of the liberal handling of "Spice" is said to be Casey's feeling that radical censoring would kill the attraction and that with no outstanding censorable issue it really boiled down to whether Boston would have the show or not. Everybody in Boston is anxious to have the opera house, one of the finest auditoriums in America, put on its feet. In addition, both Mayor Curley and City Censor Casey will cite the production as an example of sane censorship, as compared with the Puritanical and unreasonable censoring that would have resulted were the new censorship bill adopted. The censorship bill came before the voters of Massachusetts November 7, and Mayor Curley is apparently bitterly opposed to it, feeling that Boston's censorship in the hands of a practical man in Casey (an ex-showman) is radical enough.

The outlook for the "Spice" show is rosy. The general publicity campaign on "Spice" has the town all hopped up, being the liveliest thing of its kind in several seasons.

The title row between "Spice of Life" and the "Spice of 1922" came to a head Monday when the Arman Kalitz interests applied for a restraining injunction against the unit's further use of the word "Spice." The papers gave it plenty of publicity and Tuesday morning Judge Wait, in the equity motion session of the Superior Court, turned the matter over to Carleton Hunneman as master for a hearing Friday.

That the clash occurs between attractions in Shubert houses adds interest to the local situation. The clash is regarded generally as a publicity stunt, but those on the inside insist that it is a legitimate issue and that they are going to the mat with it. Milton A. Stone is representing the "Spice of 1922" interests, while the unit has retained Major Thomas L. Walsh and Depian W. Corcoran.

"REVUE Russe" FLOPS; GOING OUT ON TOUR

Rival Russian Show Plays to Less Than \$5,000 on First Eight Performances

The "Revue Russe," imported here by the Shuberts, will go on tour after another week at the Booth. That will give the attraction three and a half weeks on Broadway. The show was brought from Paris, where it was offered for a time at the Femina. Mme. Kouznesoff was starred.

The Russian show started off at \$5.50 top, but the admission was promptly cut to \$3.30. It could not develop a draw at either price and last week, the first eight-performance period, the takings were under \$5,000. Prior to opening, the "Revue Russe" was more or less regarded as opposition to Balieff's "Chauve-Souris," the original Russian novelty company brought over by Morris Gest and F. Ray Comstock and now in its 10th month, being quartered at the Century Roof. The rival attraction substantiated the adverse reviews in Paris, also printed here.

By routing out "Revue Russe" the Balieff show will be without opposition, although the weak business of the former eliminated it as "opposition." In taking to the road ahead of "Chauve-Souris" the latter is not figured to be affected, its management having planned for indefinite continuance on Broadway, with next spring the earliest date counted on for touring.

Gest was offered the management of the "Revue Russe" prior to its premiere and since then. It was suggested he send the company to the road as a number two "Chauve-Souris," but he is reported to have rejected the proposal.

The "Revue Russe" is understood booked into the La Salle, Chicago. The house is controlled by Comstock & Gest but the Shuberts have charge of its bookings.

RYLEY MANAGING

Going Out with "Hunky Dory"—"Americans and Cheese"

Thomas W. Ryley is returning to the managerial field, having taken over "Hunky Dory," the Scotch comedy brought here intact by Marc Klaw, Inc. The attraction failed to catch on in New York and withdrew from the Klaw Saturday. It is playing several New England states this week then enters Canada, routed through the Dominion to the coast for 35 weeks.

It is the first managerial venture for Ryley in a number of years, though he has been associated with Mr. Klaw in a confidential capacity. His first success was "Florodora," produced in conjunction with John C. Fisher.

The booking of "Hunky Dory" in Canadian stands exclusively may explain the surprising conduct of MacDonald Watson, the featured player, who spoke out of his character during a professional performance given several weeks ago. The Scotchman was breaking up bits of cheese and connected up mention of "Americans and cheese" in such a way that many actors left the theatre when the act was over.

"KOO" COMING IN

Show Not Yet Right—No. 2 "Blossom Time" at Century

The new "Hitchy-Koo" revue which the Shuberts opened in Philadelphia last week will not come into New York next week at the Century as was first planned. Reports are that "Koo" needs so much fixing its Broadway debut has been indefinitely postponed. The show will be brought back for thorough revision.

"Blossom Time" will take to the Century next week instead, being the third house for the operetta success which will enter its 52nd actual playing week Monday. The attraction recently moved from the Ambassador to Johnson's, where it displayed such strength the Century was decided on, though it had been booked for the Bayes. "Blossom Time" might have continued indefinitely at Johnson's, where it has drawn around \$2,000 nightly, but the house will be used for Brady's production of "The Insect Comedy" starting next week.

The "Blossom Time" company for the Century is the No. 2 show, on tour for several weeks and which is claimed to be a better singing organization than the original.

MUSIC BOX POSTPONES AT COST OF \$25,000

New Show Will Have Premiere Next Week—Production Investment \$225,000

The new Sam H. Harris-Irving Berlin "Music Box Revue" which was to have opened yesterday (Thursday) at the Music Box was postponed until next week at a cost of \$25,000. The item takes in salaries to the company and additional wages and expenditures back stage. It will mean the total cost for the revue will run in excess of \$225,000 before the curtain arises.

Monday is the day set for the debut. The management stated the reason for postponing the opening was chiefly to permit the stage crew to rest, the men being said to have become exhausted getting the production readied.

This year's "Music Box Revue" is reported costing upwards of \$50,000 more than the first revue of the series, opened in September last year at a production cost of about \$165,000. One of the most costly elements in the new show is a rhinestone olio drop which has the effect of gold brocade. A "diamond horseshoe" number calls for eight costumes at \$1,000 each. The Music Box stage is trapped in many places for the new effects and numbers. The first act finale "Jazzing to Hell" drops the entire scene below the stage and is reported the most spectacular effect.

The attraction will be \$5 top with the first night priced at \$11 (with tax). The house justifies the scale because of the limited capacity and the cost of production. There will be 85 people in the company as against 54 last season and the salary list will exceed last season's show by \$2,000 weekly. The first show opened at \$4, but went to \$5 after the first eight weeks and held the high scale for 18 weeks. It dropped back to \$4 in May and continued at the scale through the summer, the show staying for 53 weeks. It is claimed the scale was revised in the spring before there could be any diminution in demand at the box office and that only a small percentage of tickets was ever returned by the agencies.

The balcony scale, although topped at \$4, still carries a \$1 price, that going for the last row. The variation in price is on a 50-cent basis between balcony rows. All sales for the upper floor are being made via mail order, the box office using that method of keeping such tickets from the hands of street speculators and gyps. It also affords a wider distribution, with many orders being received from out of town and the sale already extending into February.

There are three press lists covering the first three nights. The first night newspaper list was reduced to 20 pairs, with some dailies placed on the weeklies' second night list. Magazines and others given press courtesies are on the third night list.

ELTINGE SHOW BIG

Herbert Corthell Replaces Lew Kelly in "Vanishing Lady"

Cleveland, Oct. 18. "The Vanishing Lady," the new show starring Julian Eltinge, opened here this week, drawing favorable comment. The attraction is remaining in the week stands for another five or six weeks before going onto Broadway. Business is reported excellent here.

Lew Kelly is out of the Eltinge show. Herbert Corthell replaced him in Buffalo last week.

DOWLING'S "PAGE SULLIVAN"

A comedy drama with music has been written by Eddie Dowling, star and author of "Irene, Mary and Sally," the Casino's hit.

Mr. Dowling has titled his new play "Page Mr. Sullivan." The story is of a political aspect and centered around the late Big Tim Sullivan, although it could apply to any politician of the old school.

"Up She Goes" in Providence

Providence, R. I., Oct. 18. The Shuberts will present "Up She Goes," a new musical play with Donald Brian, at the Shubert-Majestic next week. The book is by Frank Craven and the music and lyrics by Harry Tierney and Joseph McCarthy.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (22d week). From pace this comedy since moving to 42d street showed run through fall at profit. Started slowly, but surprised wisecracks. Strong cut-rate offering, but box-office support also. Last week \$11,400 in nine performances.

"Banco," Ritz (5th week). Pace continued about same last week, when takings were between \$6,000 and \$6,500. Management not satisfied with draw, mostly on lower floor. New attraction reported sought.

"Better Times," Hippodrome (7th week). Big house needs cool weather before hitting stride. Reported doing satisfactory business; last week's holiday counted, as all celebrations do at Hip.

"Blossom Time," Jolson (51st week). "The Insect Comedy" listed here next week. W. A. Brady's production of Czechoslovakian novelty, "Blossom Time" due for big-town stands, with No. 2 company coming in for continuance of attraction at Century.

"Captain Applejack," Cort (43d week). Sam Harris' holdover winner will stay another three weeks. Due for road Nov. 12. Succeeding attraction mentioned, John Barrymore in "Hamlet." "Applejack" most successful English show of last season's crop.

"Cat and Canary," National (37th week). This mystery play ought to run through fall. More than held its own against new season's contenders. Business profitable, with last week's takings again jumping for a total of \$10,500; extra matinee.

"Chauve-Souris," Century Roof (88th week). Third bill of Ballet's Russian company debuted Tuesday last week, with Morris Gest retaining \$5.50 top scale. Considered best of programs, and more than year is in sight for this remarkable attraction.

"Daffy Dill," Apollo (9th week). Final week for Hammerstein show, which goes on tour. Griffith's film, "One Exciting Night," takes house next Monday. "Daffy-Dill" beat \$12,500.

"East of Suez," Eltinge (5th week). Woods' first production this season on Broadway. Counts with leading dramas. Business about \$12,000; last week, with extra matinee, takings moved up to \$14,500.

"East Side, West Side," Nora Bayes (10th week). Reported leaving; last week was best since show moved from Playhouse. With extra performance Columbus Day gross between \$4,500 and \$5,000.

"Evergreen Lady," Punch and Judy (2d week). Opened Wednesday last week, good reviews. Business disappointing. The "49ers" will take house in November.

"Follies," New Amsterdam (20th week). Outstayed any other "Follies" and outgrossed predecessors. End of run not in sight. Business around \$37,300 last week.

"Greenwich Village Follies," Shubert (6th week). Running second to Ziegfeld show and business better than any other attraction on Broadway. Night business capacity; matinees not sell out, but \$27,000 and over weekly established new house record. Got \$28,000 last week.

"Her Temporary Husband," (Frazee (8th week). Farce regarded as mediocre, though business pace enough to warrant continuance, with cut rates doing well with it. Around \$5,000 last week. Management after succeeding attraction.

"It's a Boy," Sam Harris (5th week). Spurred during world's series week. Novel publicity stunts to give attraction best possible chance. Due to leave town in three weeks, with Boston first stand.

"Kempy," Belmont (23d week). Picked up during month. Business better than \$6,000 last week. Scheduled for Chicago middle of November. "A Clean Town" succeeding.

"Kiki," Belasco (47th week). Will complete year's run in another month and is run leader of the non-musicals. Management expects attraction to remain through second season, indications pointing to that record. Last week takings \$16,000, holiday prices Columbus Day matinee counting.

"La Tendre," Empire (4th week). Henry Miller's attraction ought to remain until holidays and may stay longer. Business good, and though show not with leaders got \$12,000 last week, equaling pace of initial week.

"Lady in Ermine," Ambassador (3d week). Shubert's newest operetta promises to establish the Ambassador as house for this type of attraction. Started off nearly as well as "Blossom Time." Grossed \$17,500 last week, with extra matinee Columbus Day.

"Loyalties," Gaiety (11th week). Business jumping steadily, with agency demand increase index on English drama's chances. Rates with Broadway's non-musical leaders, with takings around \$14,500 last week; no extra matinee.

"Molly Darling," Liberty (8th week). Last week's pace around \$15,000, aided by good Columbus Day matinee. Best gross to date.

"On the Stairs," Daly's 63d St. (4th week). Joseph Shea secured this house for two weeks and moved up from Playhouse, which offers "Swiftly." May move downtown again early next month. Arnold Daly remains in cast.

"Orange Blossoms," Fulton (5th week). Lower floor patronage excellent, Royce musical production winning smart audiences. Wednesday matinee top now \$2, which should lift afternoon attendance. Takings around \$18,000 weekly. Scale nightly, \$4.40 and 50 cents more Saturdays.

"Partners Again," Selwyn (25th week). P. & P. laugh show, funniest of series, again got \$13,500 and time extended here until holiday, when it will go to Chicago for balance of season.

"Passing Show of 1922," Winter Garden (5th week). Garden revue got good break from visitors during world's series week. Business fairly good.

"Queen of Hearts," Cohan (2d week). Nora Bayes starred. Opened Tuesday last week; accorded fair mention. Scale was \$3 top; admission revised downward to \$2.50.

"Revue Russe," Booth (3d week). Business last week far from promising, and imported Russian show will go on tour after another week. Takings under \$5,000. John Goldens' "Seventh Heaven" succeeds.

"Rose Bernd," Longacre (4th week). Arthur Hopkins has money show in this foreign work in which Ethel Barrymore is starring. She will play it two months more, then appear in "As You Like It." Last week around \$14,000.

"R. U. R.," Garrick (2d week). Theatre Guild's first try this season. Curious novelty; critics believe it inspired by revolutionary spirit in central Europe. Little agency called noted but first weeks are supported by subscriptions.

"Sally, Irene and Mary," Casino (7th week). Extra matinee last week gave show new gross record, takings close to \$20,000. Leads all \$2.50 shows and looks set for season.

"Scandals," Globe (8th week). George White's revue will remain another three weeks, its Broadway season only figured for three months. Business last week \$22,800. "Judy and the Bunch," Nov. 11.

"Shore Leave," Lyceum (11th week). Due to remain until holidays, show with Frances Starr then going to road, and David Warfield making his initial bow in Shakespeare, as Shylock. Last week \$11,000.

"So This Is London," Hudson (8th week). Broadway leader among non-musical division. Cohan attraction started at \$12,500 pace and climbed steadily. Won new record last week with \$19,000 in nine performances. Capacity and demand leader.

"Spite Corner," Little (4th week). Climbed about \$1,000 last week by extra matinee; takings beat \$7,000. Small town comedy undoubtedly excellent but has yet to show real strength.

"Swiftly," Playhouse (1st week). W. A. Brady production. Show by John P. Toohy and Walter C. Percival. Opened Monday.

"The Awful Truth," Henry Miller (5th week). Went to best takings since opening, gross \$14,500 last week. No extra performance, regular Thursday afternoon getting big play. Business virtually capacity.

"The Exciters," Times Square (4th week). Moved upward again, last week's business being \$8,000, profitable for attraction. Listed to be succeeded next week by "The Fool," and if another house is not secured, will close.

"The Gingham Girl," Earl Carroll (8th week). Appears to be firmly established and all signs point

to musical play running through season. Clicking to good profit weekly, with takings last week again around \$16,000.

"The Faithful Heart," Broadhurst (2d week). Max Marcin brought Monckton Hoffe drama in Wednesday last week; English play awarded as favorable set of notices as anything yet presented this season. Business away off to date. Moves to Elliott Monday. "Springtime of Youth" succeeds next week.

"The Monster," 39th Street (11th week). Got better business with turn of weather. Last week best to date, business in \$7,000 division. Expected to climb from now on.

"The Old Soak," Plymouth (9th week). One of new non-musical leaders, with popular angle figured to keep it favorite draw for long run. Matinees fair. Last week with \$15,000 again in place among leaders maintained.

"The Torch Bearers," Vanderbilt (8th week). Clever satire able to draw up to \$1,000 nightly for weekly pace of \$7,500. Expected to build to better proportions, but kind of play accepted with difference of opinion, which partially limits draw.

"Thin Ice," Comedy (3d week). One of new comedies touted to land and well spoken of. Business for first weeks around \$5,000.

"To Love," Bijou (1st week). Second Brady production this week. Grace George starred in adaption of "Amier," made from the French. Premiere Tuesday night.

"Whispering Wires," 49th St. (11th week). More than holds winning pace. Last week, with extra matinee, takings totaled nearly \$9,500. Mystery play. Ought to stick.

"Why Men Leave Home," Morosco (6th week). Business last week nearly \$9,000, best since opening. Part of increase counted through extra matinee Columbus Day.

"Yankee Princess," Knickerbocker (3d week). Doing comfortable but not big business. Highly regarded as operetta. Gross last week between \$14,000 and \$15,000. No extra matinee.

\$7,500 for "Endless Chain," Newark

Newark, N. J., Oct. 18. "The Endless Chain," with Margaret Lawrence, did \$7,500 last week at the Broad. A fair week had been looked for through Miss Lawrence living in West Orange, N. J.

\$2.50 BELIEVED RIGHT SCALE FOR PHILADELPHIA SHOWS

"Demi-Virgin" Playing to \$2 Top—"Rain" Gets Good Notices—"Sally" Tops Everything—"Hitchy-Koo" at Shubert

Philadelphia, Oct. 18. Encouraging, though by no means phenomenal, business brought a brightening in the theatrical situation here last week.

Of the five openings, none showed signs of a complete flop, and at least three made some real money. This, together with "Sally's" unabated sell-out, and the fact that the Walnut with the third and final week of "Up the Ladder" turned in the best gross of the engagement, caused local managers to take heart after the disastrous frosts of the first three or four weeks of the new season.

The Adelphi, the last of the seven legit theatres to open for the season, was a money-maker last week. "The Demi-Virgin," despite all the competition at the opening, started with an \$11,000 gross, helped, it is believed, by rumors of police interference, none of which was borne out. This Hopwood feature, in its present pruned state, is nearly to be tampered with during its local run. Its cleanliness disappointed the rough stuff seekers, but tickled others, and it looks as if it would enjoy much of the success of "Ladies' Night" last year. The bargain matinee Thursday proved to be a complete sell-out.

"The Czarina," which came to the Broad, caught more of that theatre's clientele home than was the case with "Dulcy," but business was still under the Broad's average of last year.

A rather interesting situation developed Monday, when the majority of the critics passed up this Doris Keane play and chose Sam Harris' new production, "Rain," at the Garrick. Only two caught "The Czarina." All its notices were favorable, and it is figured to come close to averaging \$10,000 a week gross in its three-week engagement. "Rain" was the week's big surprise from the standpoint of notices, and "Saturday" "second thought" business could have been better, but

BOSTON MAY YET CRACK LOCAL SHOWMEN FEAR

Season's Sensational Opening Weeks at Hub Letting Down—"Lawful Larceny" Stopping at Second Week—Several Nose Dives

Boston, Oct. 18.

It looks as if Boston is going to crack.

Starting early in the summer, almost anything has been able to crack the ball on the nose as regards box office receipts, and some of the gross figures have been so fat that the rest of the country was frankly skeptical of them. But the handwriting seems to be on the wall, and while last week held up strong with the strong shows the second balcony weaknesses and the back of the orchestra and first balcony began to be noticeable. It should be remembered that the holiday takings at advanced scales Columbus Day covered up many apprehensive symptoms last week by fattening the week's grosses.

"Lawful Larceny," for example, showed around \$8,500 last week with the holiday, and although expected to run for several weeks will close Saturday at the end of its second week, leaving the house unexpectedly dark and with no definite looking of a succeeding attraction as yet lined up. Harry Lauder had looked for at least a repetition of his last year's clean-up of \$34,000, but came through the week with approximately \$5,000 less than his last year's figure. "Tangerine" on its last week at the Shubert came through under \$15,000 despite the holiday, and its previous week of \$13,000 was its poorest. The Rose of Stamboul, coming in next week, is already reconciled to sad business.

To cap the climax, this week thus far has been warmer than the corresponding August weather. Monday and Tuesday night houses indicated a probable dive this week that may prove that Boston is no inexhaustible gold mine. "Spice of 1922" at the Boston opera house will be the barometer of the town for the next two weeks, as it is off to a fly-

ing start and should get the business with its \$2 top if the public is really in a spending mood.

The Keith-Shubert situation seems to have adjusted itself to the mutual satisfaction of both, the Keith house doing a normal business for the middle of October, with business under rather than over if anything, and with bills averaging much higher in cost than before. The Shubert house (Majestic) is showing a satisfactory cut to the units, although all squawk through habit about having expected more and having a whale of an overhead to carry. "Steppin' Around" last week with the holiday hit nearly \$10,000 and Gerard's "Town Talk" the previous week was practically \$9,000. It is proving keener competition to the burlesque houses than it is to Keith, the Gerard show being regarded frankly as opposition by the Columbia houses week before last because of Gerard's personal following in Boston through his long summer run at the Columbia circuit-unit Gayety. The "Spice of Life" unit this week, however, is nearer to vaudeville opposition than burlesque, although Keith did not tighten up for it.

Cohan's "Little Nellie Kelly" continues to jam them in at the Tremont, and "The Bat" at the Wilbur is still jamming everything into this intimate house that it will hold, with seats selling eight weeks in advance. "Oh Joy," the colored show which lasted through a third week at the ill-fated Arlington (formerly Castle Square), has at last blown out of town. The first-line colored show, "Shuffle Along," on its twelfth week at the Selwyn, is beginning to let down noticeably, although the holiday last week fattened up the gross comfortably beyond the \$13,000 of the previous week, which was about \$500 off its previous capacity average. It will hold on here until it has two successive weeks under \$10,000, at which time either the house or the show can give notice.

Estimates for last week:

"Music Box Revue" (Colonial, third week). Around \$32,500 last week, due to holiday, with the house little off starting this week. Scaled at \$3.85 top for orchestra, business on floor seems to justify price, although "Spice of 1922," billed as Winter Garden triumph, playing Shubert's Boston opera house at \$2.20 top, has started to talk along comparative lines. The Colonial balcony is obviously scaled too high at \$3.30, \$2.75 and \$2.20, as this is four bits higher than "Sally," and "Sally" was considered a pretty stiff dose for Boston.

"Little Nellie Kelly" (Tremont, 12th week). Played last week to practical capacity of \$23,000 through holiday boost. Making more money for Cohan than he thought simple show of this type could ever net him, as he is paying no royalty on anything and has "nut" of less than \$3,000. Town simply mad over the show and with unlimited time ahead Cohan will play it out, something that booking conditions did not permit in previous year with "Mary" or "The O'Brien Girl."

"Shuffle Along" (Selwyn, 12th week). Still "proper time to see" in Boston and rolling along merrily, although ominous rumblings in advance sale show in.

"The Bat" (Wilbur, 7th week). Nearly \$18,000 next week, utmost limit. Selling eight weeks in advance and having good sale. Not as worried as some of other houses about what may come in next few weeks.

"Tangerine" (Shubert, 7th week). Under \$15,000 on its next to last week, business having been falling off steadily and getting out just in time.

"Nice People" (Hollis, 4th week). Frantically plugged to stave off slump. Hit around \$8,000 last week, equal to previous week, but in reality slump because of boost holiday Thursday should have shown. Will play through next week and is apparently slated to go to Baltimore and close there.

Harry Lauder (Boston opera house, single week). Nearly \$29,000 for week, corking figure but \$5,000 under the previous year's corresponding week. "Spice of 1922" opened to \$2,300 Monday night and looks like \$15,000 on the week, which will cause no gloom if it comes. Should go strong week-end in case of football mobs, as Boston is goldmine for girlie shows during fall football season, surrounded by colleges, of which Harvard and Tufts are best spenders.

"Lawful Larceny" (Plymouth, 2d week). Showed around \$8,500 last week (opening) and will close Saturday with business doing nose-dive. House dark next week.

(Continued on page 15)

CHICAGO IS "WALKING OUT" ON BROADWAY'S BIG HITS

Neither Critic Nor Producer Influencing Windy City's Theatre Trade—Noticeable Walkaway From Box Offices—Scales Mean Much

Chicago, Oct. 18.

Jack Frost tantalized the legitimate managers mid-week. He walked right in, doffed his fur headgear for the first visit of the year, turned around and walked right out again.

This happened Wednesday and Thursday. His presence boosted trade. Both ends of the week carried an over-dose of rain, with Saturday between 5 and 9 o'clock wetting the populace with such healthy steadiness that a portion of Chicago's alarming uncertain business of the present hour can be blamed to the erratic juggling of the weather dispenser.

Those who want an alibi can protect themselves by drawing in the weather chart. Sensible chroniclers ignore weather conditions in advancing the claim that even Jack Frost's permanent stay won't help to relieve the Loop theatrical situation of some of its deadly causes for bad business. Logic encourages far-seeing individuals to predict that the magnates in New York must stop believing Chicago playgoers "will go to see anything at any price" provided it holds that "long run Broadway trade-mark."

An immediate expose of this belief, with the magnates eventually concluding they have Chicago sized up wrong in the present era of theatrical changes, is predicted will develop more level-headed campaigns to draw Chicago patronage. In plain vernacular, the theatrical owners in New York are essaying to "hog" the Chicago market. In other years "the hogging" was successful. But of late the Chicago playgoers have raised in protest, and no better proof of this can be secured than by a glance at the box office statements of the weeks already gone into history for the new season. "Good Morning, Dearie," a smash hit on Broadway, came to Chicago with elevated prices. "Bombo," far from the hit that the Dillingham show was in New York, gave more attention to the existing Chicago situation in the matter of prices, with the result that the local playgoers upset the expectations of the magnates with record trade for the Johnson show and terrific losses for the Colonial theatre engagement. Chicago likes "Good Morning, Dearie," but the playgoers here are publicly stubborn against the high prices, and this can be gained by sticking around the box office window of any Loop theatre for half an hour before certain time.

The walk-aways this fall at the Chicago box offices are unbelievable. The cleverest treasurers can't hold the trade with "cuts" via exchanges. There is just that important portion of the public which refuses to go to the hotel stands for the good seats that have been sold on the outright "buy." To those here on the ground who have studied the situation the cause for the "flap" of the Dillingham show is visible, yet those who could make a change are inclined to criticize Chicago's tastes, according to strict Chicagoans.

"Lightnin'" system at the Blackstone is the sample that can be used in proving nothing fails business in Chicago if the playgoers are made happy. Hotel brokers are forced to accommodate their patrons on orders left at or phoned to the box office, giving those who don't like the idea of visiting hotel stands the first chance at the best seats by applying at the box office. The Bacon show has received a heap of popularity through this system. There's no denying the fact that "Lightnin'" long stay here has been helped because of it. Managers in town realize it, and there are some of the managers who go further by predicting that the Blackstone system will be in vogue all over town before another season.

At the top of the dismal plight of reveal important shows, the sudden exit notice for "The Bill of Divorcement" carries off the blue ribbon of the reason thus far. The critics raved over the Pellack piece. Not a dissenting word was written, save in one instance where a critic reported an uneven cast for the play. The opening a week ago Sunday night wasn't a typical Powers theatre audience, probably because it was a Sunday night opening. Business dropped with a third Monday and kept wretchedly low all week. The Powers management acted quickly, so the stay of the London hit, which had a five months run in New York, is checked for two weeks in Chicago.

"The Goldfish," "The Dover Road" and "To the Ladies," not overlooking

"The Rubicon" went out together Saturday. The biggest surprise was "To the Ladies," which never got started at Cohan's Grand, and grew worse as it was kept until the Fairbanks picture was ready. Not in the history of Cohan's Grand has a play shown weak drawing powers as "To the Ladies" on top of the way it was received by the critics. Both "The Goldfish" and "Ladies" commanded favored attention from the critics while other shows now in town and which will stick for some extended period had to overcome poor notices before they got started. Even the critics are puzzled by the erraticness of the trade this fall, once again proving that the public is holding the local situation in its grasp, not being guided either by the producer or critic.

The Twin Theatres are leaping into their own although there is considerable surprise over the poor matinees at the Harris for "Six Cylinder Love." McGuire's play is a crackerjack for the Saturday and Sunday patrons. "The Circle" is just the reverse, for at the Selwyn the Thursday matinee is easily a sell-out and the Saturday matinee would be likewise if the management realized that Chicago isn't a \$3 Saturday matinee town. The hotel brokers hold the Saturday matinee \$3 tickets for the Selwyn, and they got stuck with the high priced seats last week. Shows in town featuring \$2 for the Saturday matinee are selling out. Again the prices come to the fore.

"Bombo" still leads everything in town, and for that matter has set a record that few, if any, attractions will equal this season. Ed Wynn's happiness continues at the Illinois. "Under False Pretenses" hasn't "caught on," but wisecracks predict a climb for "The Green Goddess" at the Great Northern.

"The First Year" enters the Woods Nov. 5 with "The Guilty One" holding on until that date. "Partners Again" is definitely set for the Selwyn, Nov. 13, with "The Circle" cancelling the one night en route to Minneapolis, and routing to Detroit for a return engagement, with Cleveland, Cincinnati, St. Louis and Milwaukee to follow.

Surprises have been pouring forth in Chicago fashion here about and unless Jack Frost returns and sticks, there is apt to be another full measure of upsets on the local calendar before another week rolls around.

Last week's estimates: "A Bill of Divorcement" (Powers, 1st week). Failure after being termed "the best play the season has brought thus far" by the critics. Goes out Saturday with Irene Bordoni in "The French Doll" to follow. Struggled for \$6,000.

"Good Morning Dearie" (Colonial, 7th week). Another loss wallow for both show and house with business holding around \$16,800. This house's usual box office line after 7.30 at night has been completely missing for this engagement. Prices alone massacred it.

"To the Ladies" (Cohan's Grand, 1st and final week). Biggest loss this house probably has ever suffered, for attraction was kept long after time when public interest waned. Closed for \$5,000 with Fairbanks' picture following Sunday night.

"The Guilty One" (Woods, 8th week). Will stay until Nov. 5, opening date for "The First Year." Cut rates and brokers buy helping to keep down loss. Averaging between \$10,000 and \$11,000.

"Six Cylinder Love" (Harris, 3d week). Capacity audiences Saturday and Sunday nights held the McGuire play in profit column. Matinees still off with considerable wonderment why. Smashed \$2,500 Saturday night, bringing week's gross to \$14,500.

"Bombo" (Apollo, 4th week). Just slight notice of brokers having their first difficulty in disposing of full quota. Doesn't effect attraction. Another thunderous week compiled, with \$36,000 serving as town's record.

"Under False Pretenses" (La Salle, 2d week). Battling to get into list column and whether or not owners have lost faith for stay, by announcing author will have another play for the Blackstone, only another fortnight left. Reported at \$8,500.

"The Circle" (Selwyn, 4th week). Getting steady patronage from "high-brow" in town. Unusual sight of witnessing evening dress in balcony trade. Thursday matinee sell-out. Not a Sunday night show, so business that night kept the

week's gross at \$14,200. Saturday matinee prices to high for sell-out. "The Cat and Canary" (Princess, 6th week). Sitting nicely for long, successful stay here. With better weather conditions will probably ascend higher than \$15,800. Business again proves that Chicago loves mystery play.

"Thank U" (Cort, 6th week). This well-liked play will run course on average of \$11,000, good profit for house and show.

"The Green Goddess" (Great Northern, 3d week). Not drawing anywhere near worth of attraction. How long \$3,000 gross will keep this high quality play in town will be found out this week.

"The Perfect Fool" (Illinois, 7th week). Slipped trifling, but no matter what happens in remaining weeks of engagement, Wynn will depart with big Chicago triumph. Estimated at \$20,500.

"The Goldfish" (Studebaker, 7th and final week). Lost a plenty on stay, going out with barely \$8,000. "Anna Christie" opened Sunday for limited two weeks. Then "Hairy Ape" for what Mel Haymond is campaigning for long Chicago run.

"Lightnin'" (Blackstone, 68th week). Drew \$1,600 at Wednesday matinee and then sold out Wednesday night; combined with other good business, gave week \$16,000.

Fritz Leiber (Olympic, 3d week). Continues to get full play from students of Shakespeare. Goes out Saturday, with Zoe Atkins' new comedy, "Greatness," with Jobyna Howland, to follow.

"Rubicon" (Central, 7th and final week). House went dark Saturday with departure of Estelle Winwood ambitions. Made game fight, but Chicago has reformed, with playgoers refusing to get excited over plays of kind. Took away \$5,000 for final count-up.

"The Dover Road" (Playhouse, 4th week). Made quiet exit Saturday, with "The Charlatan" opening Sunday night. House management needs immediate good "break," and if Chicago runs true to form anent mystery plays the Klauer show will turn the tide for Lester Bryant. Departing show drew \$6,300.

NEW ORLEANS PACKED

Sending Box Office Grosses Up, American Legion Convention

New Orleans, Oct. 18.

The De Wolf Hopper opera company in its second week at the Tulane will do \$12,000; "The Prisoner of Zenda" (film) will do around \$8,000 at \$1 top in the St. Charles, and the Orpheum (vaudeville) is having a twice daily turn away, all through an American Legion convention in town this week.

John Pollock flitted in and out last week, stopping long enough to replace Frank Bishop as company manager for Hopper with Elliot Foreman. SI Goodfriend was retained in advance.

ONE-NIGHT ATTRACTIONS

Chicago, Oct. 18.

An idea of the few attractions playing one-night stand cities is given to the Gladner, Lansing, Mich., a nice theatre in a good town, which is the capital of the State.

Oct. 25—Walker Whiteside in "The Hindu."
Nov. 1—"Sue Dear."
Nov. 6—"Intimate Strangers."
Nov. 26—"Just Married."
Dec. 5—"Chu Chin Chow."
Dec. 11—McIntyre and Heath.
Dec. 15—United States Opera Co.
Feb. 7—Mitzl Hajos.
Feb. 10—Fiske O'Hara.
Feb. 28—"The Hairy Ape."

SHOWS IN FRISCO

San Francisco, Oct. 18.

Tom Wisp in "Three Wise Fools" opened at the Columbia Monday and received excellent notices with business only fair.

"Take It From Me," at the Curran last week, failed to arouse any particular interest, with the gross on the week going to \$9,000.

LEGIT ITEMS

Fred Fleck has been appointed company manager of "Abie's Irish Rose," at the Republic.

"Greatness," by Zoe Atkins, had its premiere Thursday at Dayton, Ohio, under the direction of Gilbert Miller. The show features Jobyna Howland, Cyrla Keightley is the male lead. "Greatness" will bow into the Olympic, Chicago, next Monday.

John R. Rogers is managing The Zaneke mind-readers.

BROADWAY STORY

(Continued from page 13)

play this season. Business though was completely the reverse and another attraction will take the house next week. "The Faithful Heart," in order to try further, must guarantee the Maxine Elliott, to where it will move Monday.

This week's premieres were but two, because of the "Music Box" postponement. W. A. Brady offered both plays. "Swiftly" opened at the Playhouse Monday but was not regarded having much of a chance. "To Love" with Grace George won fine mention at the Bijou and looks like a success.

Next week's new ones will lead off with the "Music Box Revue." The Shuberts will bring "The Springtime of Youth" into the Broadhurst. It is of foreign adaptation and has won very favorable advance comment. W. A. Brady will present "The Insect Comedy" at the 59th Street (name of Johnson's is being dropped). It is also of foreign origin and carries with it considerable interest. "Blossom Time" which has tenanted the 59th Street for a month moves into the Century, left open through the cancellation of "Hitchy-Koo" which looked bad at its Philadelphia showing. The Selwyns will bring "The Fool" to the Times square, and will close "The Exciters" despite the latter having drawn \$8,000 last week. "The Last Warning" completes the premiere list. It will be presented by new producers at the Klau, dark this week.

"The Revue Russe" will be moved from the Booth after another week and go to Chicago (La Salle). Its place will be taken by "Seventh Heaven" Oct. 30, that attraction opening cold here.

"The Bat" recently completing a two years' run at the Morosco, started something on the subway circuit last week. It drew \$15,700 at the Riviera (97th street), and was held over a second week.

Cuts Top the Buys

The list of attractions offered in the cut-rate agency topped those under buys by two this week, with the advance price agencies complaining about bad business, while in the cut-rates business was a bit off, but it was steeper than it had been earlier in the season. One of the freaks in the cut-rates is the moving of Arnold Daly in "On the Stairs" from the Playhouse to Daly's 63d Street theatre, with the cut-rate sales jumping almost double to what they were for the house further downtown.

On the buy list there are "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "Revue Russe" (Booth), "The Gingham Girl" (Carroll), "Sally, Irene and Mary" (Casino), "East of Suez" (Eltinge), "La Tendresse" (Empire), "Orange Blossoms" (Fulton), "Loyalties" (Gaiety), "White's Scandals" (Globe), "It's a Boy" (Harris), "So This Is London" (Hudson), "Yankee Princess" (Knickerbocker), "Spite Corner" (Little), "Rose Bernd" (Longacre), "The Awful Truth" (Miller's), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), and "Passing Show" (Winter Garden).

In the cut rates the offerings comprised "Daffy Dill" (Apollo), "East Side-West Side" (Bayes), "Kempy" (Belmont), "The Faithful Heart" (Broadhurst), "Queen of Hearts" (Cohan), "Revue Russe" (Booth), "Thin Ice" (Comedy), "Captain Applejack" (Cort), "On the Stairs" (63d Street), "Her Temporary Husband" (Frazee), "White's Scandals" (Globe), "Fantastic Fricassee" (Greenwich Village), "It's a Boy" (Harris), "Blossom Time" (Johnson's), "Shore Leave" (Lyceum), "Swiftly" (Playhouse), "The Evergreen Lady" (Punch & Judy), "Abie's Irish Rose" (Republic), "Ranco" (Ritz), "Partners Again" (Selwyn) and "The Exciters" (Times Square).

SHOWS IN PHILA

(Continued from page 14)

in coming in during an off week, theatrically, thus catching some first-nighters and critics. A \$2.50 top is being tried, with a big play among college and school students.

Next week will see another influx of openings, thus carrying out what seems to be the season's definite program—a lean week, and then a fat one. Walter Hampden opens a two weeks' engagement at the Walnut, starting with "Macbeth" and following with "Meridian," thus saving his real novelties, "Othello" and "A New Way to Pay Old Debts," until later in the week or for the second week. The booking of Marjorie Rambeau in "The Gold Fish" is now set for this house starting Nov. 6.

The most interesting opening next Monday is "Merton of the Movies," which while not a first-night, is still something in the nature of a

try-out, since it opened only last week in Brooklyn. It will come to the Garrick, which has been specializing in this kind of plays this season, for two weeks only.

"Blossom Time" is in at the Lyric, and "The Hotel Mouse" at the Shubert. The latter is the only one of the Shubert bookings which has been announced a month or more in advance and which has been kept intact.

More proof that Philly is rapidly becoming a "dog" is shown in the booking of Nov. 6 of Dillingham's "Punch and Judy" for a first performance at the Garrick. This will open in opposition to Frank Tinney at the Shubert, and between the two they ought to make "Sally" hustle a bit. The latter show is still featuring its "strictly limited engagement" line in program and ads, but is now figured pretty definite for six weeks at least with "Good Morning Dearie" promised next.

The only other announced opening is "Nice People" at the Broad, Oct. 30, this being the only opening on that date.

It's a bold show indeed this year here that attempts a scale higher than \$2.50. "Sally" decided against \$4.40, and apparently hit the right figure with a \$3.75 scale. "The Demi-Virgin" is the town's bargain show, asking only \$2 a night, with \$1 top bargain matinee Thursday and \$1.50 matinee Saturday. The Broad and the Garrick, no matter what the attractions, stick to the \$2.50 scale, which was definitely a success last year.

Estimates for last week: "The Czarina" (Broad, 2d week). While still not up to its regular business last season, this house showed definite signs of finding its stride with this Doris Keane show. "The Czarina" is in for three weeks only, and should thus escape the fate of "Dulcy," which fell \$10,000 in a four-week stay. Did about \$10,000. "Nice People," Oct. 30.

"Hitchy-Koo of 1922" (Shubert, 2d week). This new one, hastily shoved in for a two-week run, proved abnormally long and unwieldy, lasting until 12.30 opening night, Tuesday. Not enthusiastically received, but accorded a fighting chance by most. \$9,500. Show cost \$17,000 and is to operate. "Hotel Mouse" in next, also for two weeks.

"Sally" (Forrest, 3d week). No sign of abatement in business. Despite two musical shows opening, standing room sale increased several nights last week. Played to \$38,000, complete capacity, without any particular effort being made.

Harry Lauder (Walnut, 1st week). Single week engagement, as usual, with Scotch comedian. Success of "Up the Ladder," which closed Saturday very gratifying. Show demonstrated building power and last week's gross, between \$8,750 and \$9,000, was best of stay. Walter Hampden next.

"Rain" (Garrick, 2d week). Hailed as a wonderful show by the critics, though popular appeal still in doubt because of gloom and much profanity. However, after much papering opening night, gross shot up until by Wednesday it was double that at opening. All kinds of space in Saturday and Sunday editions figured to give second and final week a better business than first, which hovered around \$8,500. "Merton of Movies" next.

"Demi-Virgin" (Adelphi, 2d week). Season's opening for this house satisfactory to all. Grossed \$11,000 with a \$2 top, which looks as if show had caught on for run of month or more, long this year here. However, some dissatisfaction at taming down of risque stuff.

"Rose of Stambul" (Lyric, 2d week). Looked least prosperous of week's five openings, and grossed \$9,000 not considered satisfactory for a show with this expensive production. "Blossom Time" next week.

JAS. W. CONWAY BOOKING

Manager of Grand, Toronto, for 22 Years—Mayor Presents Watch

Toronto, Oct. 18.

After 22 years as manager of the Grand opera house, James W. Conway has resigned, to become the booking manager for the Lawrence Selman theatres in Ontario.

After the first act of the Whyte musical show Saturday night Mayor Maguire presented Mr. Conway, on the stage, with a gold watch and a gold-mounted cane, the watch from the theatre attaches and the cane from friends.

FRANCES DEMAREST IN LEAD

H. H. Frazee this week engaged Frances Demarest as the leading woman for the musicalized version of "My Lady Friends," with the score now being written. No other engagements for the production, which will go out under another title, have been reported.

"Man Who Came Back" in L. A.

Los Angeles, Oct. 18.

The William A. Brady production "The Man Who Came Back" opened at the Mason here rather light Monday night. The show got away in great shape, however, and a strong advance sale started Tuesday.

OUT OF TOWN REVIEWS

THE LOVE CHILD

Providence, R. I., Oct. 18.
Drama in four acts by Henri Batille, adapted for the American stage by Martin Brown. Presented by A. H. Woods in association with Charles L. Wagner.
Marie.....Grace Kemard
Laura Thorne.....Christina Norman
Harry.....Edward H. See
Eugene Thorne.....Sidney Blackmer
Alina de Mar.....Vivienne Osborne
Clara Mulligan.....Eleanor Williams
Helma Clive.....Lollita Robertson
Kitty Lansing.....Geneva Harrison
Paul Brander.....Frederick Perry
Helen Brander.....Juliette Crosby
Note.....F. S. Sime
Smith.....Roy Walling

"The Love Child," a drama in four acts, the work of the late Henri Batille and presented in Paris 12 years ago with Rejane, successfully made its bow to America at the Shubert-Majestic Monday.

Having been awaiting an American Rejane for the 10-odd years it took it to reach these shores, "The Love Child," from what it disclosed, must have been burning holes in whatever desks it has laid.

It is typically French, which means it dissects love and passion with the coolness and calculation of a mathematician. With the mind and eye of the pathologist the author studies the woman consumed with love and, with lesser force, the man. He shows her through Laura Thorne as a woman with a single-track mind—that the path of love. Her whole being and life seethes with her passion. She sees everything through it, and nothing else matters, not even a son by a former lover.

The mistress of Paul Brander for 17 years, Laura has been living with the expectation of marrying him when his wife, long in an insane asylum, dies. A high appointment is offered Paul, and, taunted of being "woman-made," attempts to release himself. Laura stops at nothing to win him back. She attempts suicide and humiliates herself before his servants in pleading with him. This never gives the impression of reality, but it is nevertheless, absorbing. The interest is kept at high pitch through the entire first three acts and through a part of the last one.

The play has all the characteristic French construction. It is always presumed that much is changed from French plays in their American translation, but Martin Brown, the adapter, has left in considerable of what we call "daring" and much frankness of language. The actors play with much of the coolness exhibited in the author's methods. There is quiet and effective force in Christine Norman's Laura, though she does not attain the full emotional possibilities. At times her emotionalism appeared constricted, though what she did was biting.

Sidney Blackmer and Frederick Perry were more successful, the former with a fine portrayal of the son, as insinuating as his southern accent, and the latter in the self-repression of Paul. Juliette Crosby did well the nervousness of Paul's daughter as she visits the studios of Laura's son. Messrs. Woods and Warner have set and costumed the production beautifully. *Travelers.*

ALL FRONT AND NO BACK

Newark, N. J., Oct. 18.
Norma McKeen.....Maude Pearl
Nathaniel McKeen.....Milton Byron
Diane De Severis.....Dorothy Burton
Mossie White.....Dorothy Burton
Pierre.....Joseph De Stephan
Nudds.....Craig Neslo
Messenger Boy.....Ernest Morris
Percy Ferguson.....Mortimer Martin
Marian Ferguson.....Lillian Concord
Ambrose Hanan.....Doan Borup

It is said that A. H. Woods advanced \$2,000 to secure the rights to this play. Evidently he read the stage directions for the first act and noted there were two occupied beds in it. Certainly there seems to be little else about the play to attract Mr. Woods or any other manager. It was written by Mrs. Wallace Irwin, who uses the pseudonym, V. Strong, on the basis of her husband's Saturday Evening Post story of the same name. The play follows the story closely—in fact, too closely. As a play it remains a good story.

The theme is the familiar one of a struggling architect (Nathaniel McKeen) helped by a scheming wife. The efforts of the two to keep up a front are well depicted at the opening and gave a promise of poignant comedy which was not realized. The novel twist to the idea is given when the wife, Norma, invites an old millionaire friend of hers with his wife to dinner, and, after pawing her watch to get enough money to pay an expensive caterer for an elaborate dinner, gets word the guests cannot come on account of the illness of their child. Frantic with disappointment, Norma calls up the caterer and persuades him to send her an overflow party to eat and pay for the dinner. Her husband indignantly walks out on her in a scene that seemed forced, although well played by Milton Byron. Of course, the party turns out to be the millionaire, his wife, and a rival architect with his fiancée. There follows a screen scene, the possibilities of which were almost hopelessly lost by the

authors, while the party discusses Norma, who, hidden from their view, directs the servants. Finally she is discovered, and in a scene which furnished the only thrill she replies to her detractors, tears up the check, and orders them all out of the house. This ends the second act, and the third goes to the obvious way, with McKeen getting a large contract from the millionaire.

The idea has possibilities, but the play badly needs a doctor. It is slow and has neither the punch of realism nor the light touch of comedy. What little comedy there is, aside from the basic situation, is crude stuff furnished by a butler and colored maid. Even a bit of humor wouldn't hurt, and a few snappy lines would be a god-send. On the credit side should be placed (in addition to the grain of the concept) a downright sincerity which has no little appeal.

The play was well done by this stock company. It gave most of the players little chance for anything but routine work. The chief burden fell upon Miss Fealy, who made the most of it. *Austin.*

RAIN

Philadelphia, Oct. 18.
If Sam H. Harris had got a real wallop of a hit in "Rain," which opened at the Garrick last week, and has now been whipped into real shape, then Philadelphians are going to be much surprised.

Quietly, this adaptation by John Colton and Clemence Randolph of W. Somerset Maugham's story, which has appeared both under the title of "Rain" and also that of "Miss Thompson," slipped into town. Many of the dramatic critics went elsewhere, and the opening night was not a big affair, but by Tuesday morning, the word was going around that "Rain" was there.

As seen again later in the week, the writer would say that "Rain" combines both artistic and popular appeal. To be sure, it is heavy fare, and the story it tells is gloomy and partially tragic, but there is a punch in every act, never a sign of a let-up in suspense, and atmosphere that has rarely been secured in this sort of South Sea Island yarn.

The locale of "Rain" is in a cheap little coaching house on the island of Pago Pago, which is rather off the beaten track of steamship lines. The three acts are laid in the same room, with a glimpse of tropical vegetation at the left. There is nothing flashy in the scenery, but the staging by John D. Williams is something to marvel at. The entire action takes place during the rainy season, and the effect of falling rain, now slackening, now starting up fully, is pouring down in sudden malevolence in first-rate. It helps get the audience into the spell of the story more than anything other one thing.

At the opening John Horne, a sudden, lazy trader of the islands, and his half-caste wife are waiting for the fortnightly ship to come in. On it are Rev. Davidson, a missionary, his wife, a Dr. McPhail and his wife, also, traveling alone, a Sadie Thompson.

Sadie is a "light o' love" lately of Honolulu, and before that Frisco. Her loud talk, flashy dress, flirtations and jazz graphophone records irritate the missionary and his wife at once. The former tries to interfere, and is beaten up by a Marine Sergeant of Pago Pago, who takes a fancy to Sadie.

Accordingly, the Rev. Davidson appeals to the Governor of the island to have Sadie deported and sent back to the states as an undesirable. In fact, the missionary holds the girl so constantly that she finally flares up in a tirade against him, in which she calls him every profane name she can think of. Gradually, however, his fanatic faith wears her down, the more so as she is admittedly terrified at the thought of returning to Frisco, where she is wanted by the police.

As the second act curtain falls she begs him to pray with her, and the two kneel together in middle stage. The Rev. Davidson, although married, has always been a half-caste, and he is Sadie's beauty, together with the influences of the island, triumph over his stern religious convictions. The night before Sadie is to be deported the clergyman shows his love while the two are praying in her room. This is off stage, and takes place in an interval represented by a brief fall of the curtain.

The final scene is in the morning, with the sun shining for the first time, and John Horne and his half-caste wife are invited. Natives have found the Rev. Davidson's body, thrown out on the beach. Sadie Thompson, again clad in her darling garments on the first act, hardened, laughing and her repentance forgotten, comes from her room. The audience is not told whether the clergyman succeeded in his desire, but Sadie expresses her disgust for all mankind in unmistakable terms. Then she is told of the fanatic's suicide, and here is the only change from the short story of Maugham's from which the play was taken. In-

stead of a tag-line to the effect that "all men are pigs, just pigs, pigs, pigs," Sadie says, as the curtain falls, referring to the clergyman's forlorn wife, "Perhaps I am a little sorry for everybody."

Jeanne Eagels gives an unforgettable performance as Sadie; it is doubtful if she has ever matched it. The only objection that might be taken is in her final transition from the pale and wan and prayerful girl of the first scene of the last act, back to the gay and flushed creature of her first appearance. It is a bit too startling; her final make-up a bit too healthy and wholesome. Cheeks abnormally flushed, with signs of circles under the eyes would have been more in keeping. But on the whole, she is magnificent; her profane tirade against the Rev. Davidson, a daring but powerful piece of work.

Robert Kelly is fine as the clergyman. Last year, he played here as the detective in "The Bat" and wasn't so good. Here he was a ringer for a certain class of missionary and he never stepped out of it. Fritz Williams as Dr. McPhail and Rapley Holmes as Horne were both top-notch, making these two characters stand out with vividness. Emma Wilcox as Horne's half-caste wife and Katharine Brook as Davidson's wife, were also corking, and Robert Elliot as Marine Sergeant O'Hara was a most admirably conventional part, worked wonders with it.

"Rain" is daring and bold; some of the lines are the extreme of profanity, and rumor has it that a couple will be tamed, but this would be a mistake. They are all directly in part, and add to the general reality of the grim story. In fact, the language (taken directly from Maugham's story without change) is as much a part of the deft atmosphere as the natives and the little brown children who appear.

"Rain" is a really big thing which ought to get the mob, as well as the highbrows.

Waters.

HITCHY KOO OF 1922

Philadelphia, Oct. 18.
At present writing there is some doubt as to the ultimate success or failure of this new revue with Raymond Hitchcock and the Shuberts are sponsoring. Rumor of closing at the end of its two weeks here have been rife, which would mean three closings in a row for the Shubert theatre—which, if it isn't a record for seven consecutive weeks, ought to be.

Acts have been taken out and put in so fast in order to cut down the running time to something like normal that the only fair way "Hitchy Koo" can so far be judged is by its entirety, as seen the opening night. Incidentally, it then lasted until 12.30.

There is no question that the presence of Benny Leonard in a long sketch ending the second act is the show's best drawing card. Benny is reputed to have put \$40,000 into "Hitchy Koo." Whether he gets any of it back or not depends largely on the demand of the public to see the lightweight champion go through the processes of training and follow that by a fake fight with Hitchcock as referee.

On the opening night the crowd "ate it up," and Benny went through his stunts with a smile that was half pleasure and half astonishment. In his passage of quips with Jack Pearl and El Brendel he was by no means the hopeless amateur, though the voice and coaching of the stage director were painfully evident in his inflection and intonation.

Two scenes in the sketch in which Benny appears. The first is in his training room and gives Benny a chance to jump rope and go through some setting up exercises. Then the curtain rises to show the ring, banked about four deep with girls and the show's principals, with a back drop fairly well painted to represent a vast crowd of ring fans. Raymond Hitchcock introduces the fighters and the scrap is on.

It isn't much of a scrap, nor is the accompanying comedy supplied by May Boley as a "lady fan," Jack Pearl, Hitchcock and Brendel especially uproarious. In fact, it looks as if, having conceived the idea of showing Benny in his fighting trim, nobody connected with "Hitchy Koo" could think of what to do next. And, lastly, it is far, far too long and filled with repetition.

After the opening Benny is said to have insisted he be given some more acting to do in the second act. "Hitchy Koo" opens with an introductory scene called "A Rehearsal," which serves to bring in most of the company, and hints at a thread of plot. This is terribly tame stuff, with Hitchcock promising five excited actors that he will use an act from each of the dramas submitted to him.

The show gets a better start with a number opening "My Maryland," with some southern march stuff, some clogging and much effective chorus dancing. Martha Mason, who had a number of solo dances, too many, in fact, showed some novel steps and others that were rather flat.

"All Wet," with El Brendel and Flo Bert, got the first real laugh. This was a big relief here, as it showed the "Swede" comedian with some new comedy stuff.

Number 5 sketch was a howl at the opening, but quite unintentionally; Jack Squires' the show's hard-

working tenor, came out and sang the first verse and chorus in "one," with the intention being to raise the drop as he finished. They weren't ready, and he got the signal to repeat; not ready yet; another repeat. Finally, when the curtain went up showing Conchita Piquer at a piano, surrounded by the chorus, attractively rowdy, Squires was so tired he could hardly go on with the rest of the number. Conchita played a piano number (good, but too long) and then took an encore, after which they worked nearly every principal and chorus girl of the show into the number.

A long "Limehouse Night" sketch, rather well set, with Brendel and Pifer, introduced again to supply comedy; then a very heavy and tragic Chinese story with a double shooting and a rather catchy number sung by Lora Hoffman. Terminated, this will be an effective number. The next sketch is atrocious. It is called "At the Picnic" and reminds of the skit Hitchcock and Fields and Ray Dooley had in a revue of a year or so ago. It was just plain stupid.

Conchita Piquer followed with a novelty called "The Shawl." This girl looks to be a real winner for the Shuberts, but she didn't appear to get warmed up here. All she did was pose with a beautiful shawl about her shoulders, and it remained for the chorus members and others to do the dancing and much of the singing. This one looked promising, but never got really started.

"The Polling Booth," listed next, with Hitchy and Pearl and others, was cut at the last moment. The next, Hitchy's bouquet, was a bloomer despite some elaborate costumes by the chorus, dressed as flowers and arranging themselves in center stage as a big bouquet.

Following this year's trend for baseball skits, there followed a "Casey at the Bat" sketch which was only fairly effective. Flo Bert recited "Casey" while Brendel went through the motions with the bat. He has done funnier things, but the best part of the number was when all those concerned slowed up to represent the popular "slow motion" photography of the films. This was a howl.

An elaborate Oriental number called (for no reason) "And They Lived Happily Forever Afterwards," had some familiar and adequate dancing by O'Hanlon and Zambouni, and a song, "My Caravan," very reminiscent, was well rendered by Squires and others. This was followed by "The Boxing Match," which ended the first half of the show, out at 10.40 on the opening night.

The second act opened with a number beautifully staged but in horrible taste. It was called "L'Idole" and employed Louis Hector as the Devil and Grider (according to dancing by "Maid"). The story started with scene in hell, with the Devil saying he is tired of his limps and scarlet women and wants a real virgin. He tells his disciples to get one praying in church. Scene shifts to church, with imps carrying out orders. Girl is stripped and laid apparently across flames. This was one of the most daringly undraped scenes given here in a long time, but as most of critics had left, nobody gave it much mention.

El Brendel's "Pathetic Weekly" was cut to the bone because of time and got few laughs. A travesty on a triangle drama, with Jack Pearl as the Friend and Hitchcock as the Husband, had a few laughs, but, late in the evening as it was, it fell flat.

That was all of "Hitchy Koo of 1922" that this particular reviewer saw. The rest may have contained masterpieces, but those who saw it couldn't find any.

Besides those mentioned, words of praise were given to Audrey Maple, to Edythe Baker, a charming leading lady, and to Karo and Edwards.

There is this to be said for the show: It lasted on the opening night until 12.30—four hours. A normal revue is two hours and a half. Therefore, if half the material shown was acceptable, the rest can be cut and still leave a full length possible show. *Waters.*

FIELD OF ERMINE

Syracuse, N. Y., Oct. 18.
Ledge Theatre season, 1922-23. "Field of Ermine" is the third drama in three acts, by Jacinto Benavente, translated from the Spanish by John Garrett Underhill.

Credit—Nance O'Neill, Marie Shotwell, Alfred Hickman, Richard Dupont, et al. The settings, designed by Livingston Platt. The scenery and tapestries, painted by W. Oden Waller.

Debit—Closest to three hours of talk. Unpleasant story. Plot that, while perhaps structurally sound, is slim. "Field of Ermine" is a pruning knife to insure clarification. Second act so akin to farce you wonder just when bedroom scene comes. Third act evident attempt to saccharify the story.

In other words, while this new offering, born on the Wieting opera house stage Monday night, is magnificently done and luxuriously presented, it is a dramatic weakening, its sole chance of survival depending upon heroic surgical measures. And, even should it live, its financial nourishment will be limited to the box office returns from the so-

called "high brow." "Field of Ermine" is not a play for the masses. The reformers to the contrary notwithstanding, the theatregoing public at large is not interested in either "poor, proud women's hearts" or other women "who traffic with their bodies."

If you eliminate both of these there will be no "Field of Ermine." Benavente in writing the play penned the Spanish equivalent of "Life is its own explanation; you get wise to it as you go along." Benavente is still to "get wise" to the taste of American stage patrons. "The Easiest Way" is not typical of "the great American drama."

Stripped of the sentimental, schoolgirl romanticism, this new Benavente tale is more or less sordid. Introduced is a lady of many loves. There is a child, acknowledged just as his death by a Spanish nobleman. The nobleman's sister is a proud and haughty lady, a lady prone to snap judgments, a lady who worships at the shrine of racial pride, who offers a home to the child. (You may take it that even in Spain there are children's societies that might bring charges of improper guardianship and remove a stripling from the Spanish counterpart of a disorderly house.)

The child goes. Then introduced are the various relatives of the late lamented nobleman. He, by the way, is painted as an easy going, good natured sort of chap. Believe us, he must have been! But there is nothing of this trait in his relatives. They plan an appeal to the courts to overthrow the rights of the child.

Enter another cast off lover of the courtesan, who likewise has letters in which the paternity of the child is discussed. It seems that the lady of many loves told him the same story, and in this instance related the truth. "Out of my house," or words to that effect, is the order to the child.

Previously—regaled with a colloquy by the "friend of the family," the affirmation that the "field of ermine" on the family shield "shall never be stained save by our own blood," and the highly edifying (?) spectacle of a young woman getting the child drunk.

The child goes and the very poor lady sobs something about her "proud, proud woman's heart" as the curtain falls on Act Two. Your head may be spinning, but the closing act brings a mental bromo seltzer. The naughty one learns the child has not returned to the "other house." A search starts, but is ended by the stripling's own return with a plea that he be assisted in finding work.

All very pretty and in keeping with the traditions of Horatio Alger, Jr. The cursing letters are burned in a crackling fire on the hearth. There's another sweet colloquy and the curtain drops with the lady of the new chastened spirit voicing the benediction, "I shall ransom you at the cost of my name and honor."

Such is "Field of Ermine" as a play, eliminating the Benavente epigrams, of which "True love today appears to us as vice" is a fitting example, and the Benavente philosophy, perhaps best exemplified by "Prohibition produces its natural results, as prohibition has done since it entered Paradise."

Of the presenting company one cannot say too much. Miss O'Neill, wasted in a "talky-talk" play of this description, and the supporting players are everything. This applies as well to the staging. The finest setting of its kind that the American theatre perhaps has known is the drawing room in the Marchioness of Montalban's home.

That's why it's so sad that the piece fails to register satisfactorily. To return to the casting, it is well nigh perfect. And with 20 in the company this is no small triumph for Alfred Hickman, who staged the piece. Hickman makes an altogether favorable impression also as Caesar Estevez, the friend of the family and of everyone else for that matter. It is a role that makes exacting demands.

Miss O'Neill finds opportunity for emotionalism as Irene, Marchioness of Montalban, but the play does not hold the same tensely dramatic moments as "The Passion Flower." You miss them. Or rather you miss Miss O'Neill in them.

Marie Shotwell as Natalia, the senorita of many loves, dominates the first act and then passes out of the picture. Virginia Chauvenet as Carolina, the Marchioness of Los Robledales, and Alice Fisher as the Countess of San Ricardo supply quite a bit of comedy.

Master Richard Dupont, best known for his work in "The Return of Peter Grimm," graduates into the role of leading man as Gerardo, the child. His work is highly commendable. The old Spanish grandee of J. Searle Crawley is a fine portrayal. So is the Paco Utrillo of David Leonard.

Benavente is prodigal in the use of characters. There are many who, from the standpoint of the American playwright, would be stricken out as non-essentials. From the first act alone five do not reappear in the second or third. *Bahn.*

\$2 FOR "DEMI-VIRGIN"

Albany, N. Y., Oct. 18.
"The Demi-Virgin," at Harman's Blecker Hall Monday, played to a \$2 top, as against the \$2.50 charged at the same house when "Up in the Clouds" and the Fred Stone show appeared.

BROADWAY REVIEWS

CHAUVE-SOURIS

(Third Program)

Nikita Balleff, Morris Gest, F. Ray Comstock et al. presented the third program of the Russian company hailing from the Bat theatre, Moscow, via Paris and London, at the Century Roof, which is Broadway's theatre Russe, Oct. 10. The third premiere of the imported novelty drew as classy an audience as for the initial debut at the 49th Street theatre more than nine months ago. Names prominent in the social register, the art world and the theatre were the invited guests of Gest, the master showman who brought "Chauve-Souris" here on speculation, announced it for just 30 performances at \$5.50 top, and put over the surprise hit of two seasons.

That \$5 admission scale that went for the little 49th Street, went for the bigger capacity roof and still goes. There was not a showman in the country who believed it could be done for so long a stretch, with Gest no more certain of it than the others.

But it is now "the thing" to go to "Chauve-Souris"; and the latest program will bring all the intelligence, the art bugs and the amazing number of the average playgoer who has heard about the show all over again. Gest said he would draw them up to the Century and proved he knew something, even though it was the summer when he moved uptown. He said he'd stay a year, which doesn't sound easy. Now it looks certain for a greater run at the 49th. There will be a record for Broadway to shoot at—a year at \$5.50 top admission.

On the evening after the premiere of the third bill the house was very close to capacity. Balleff (pronounced Ballef) was batting better than .300. Gest says he is the only one of his kind in existence. "Confederer" is the term describing Balleff's field. Balleff says a confederer is a person who gives the audience a rest from the artists and the artists a rest from the audience. But Nikita makes his work an art. He is a most adept person in conning an audience. He is demure enough to advise his audiences he is flattering them. They know it, admit it and like it. More than that they really enjoy it, because after all, Balleff has a lot of stuff, as Gest says, only Gest says it in a more or less highbrow way.

Nikita trains his audience, doing in the "Chauve-Souris" way what Blanche Ring used to do in vaudeville with "Yip." Balleff had a poem he wanted to recite—with the help of his "customers." He explained that to do it effectively the right side of the house must call "Bravo" when signaled, the center bunch to yell "Hooraah," and the left to sing out "Help." And there was a lot of noise on those signals aided by the full-rigged crew of persons who sell the various knock-knocks and refreshments at intermission. Yet there was noticed hearty response from those who paid for admission in the coin of the realm.

The new "Chauve-Souris" is the most artistic of the series. There may not be quite the popular content yet from a production standpoint it is much ahead of the first two shows and there is a higher plane of performance by the players, that doubtless being the result of a confidence their work is appreciated. Some of the new numbers are splendid portraits, perhaps too much extended at times, which accounts for the show running overtime. The nicety with which the numbers are timed has been one of the contributing features of "Chauve-Souris." By now the show is running to an 11 o'clock finale.

The outstanding hit of the lighter numbers on the new program is that which welds the "Parade of the Wooden Soldiers" and "Katinka." They are the two popular numbers and date from the original bill. Balleff said that if the combined number was liked, the audience would be invited to the christening of the progeny of Katinka and the wooden soldiers captain in the new program. The two bits are brought together by having the soldier wooing Katinka, whose parents are opposed to the match but who succumb when the captain's "company" of six "men" parade into the scene. That was one number demanding "Encore" and conceded by Balleff. It was programmed "Katinka's Unexpected Romance."

Most of the settings were by S. Soudekine, the same artist who designed the "Revue Russe" which recently opened at the Booth, New York. The settings have been carried out in "Chauve-Souris" so much better that that factor may be taken to show the superiority over the opposition Russian show in all departments. "Marlborough Goes to the Wars" is one of the novelties, based on a historical English song. A procession of figures is made behind a wall, picturing the duke upon his horse going to the combat. The other figures and soldiers in the procession are supposed to pass a monastery and a sort of choir chants the song. On one side of the stage was seated

Balleff in the brown robes of a monk. He did not warble but was merry, seated upon a cask with a bottle and wine glass in his hands. Balleff's "bit" was an amusing feature. The number was the only one using procession props, whereas in "Revue Russe" several numbers were so framed.

"The Minuet" taken from a tale of de Maupassant counted as the best of the numbers yet given by the company wherein old characters are portrayed. An old ballet master suddenly comes upon Castri, the creator of the minuet, and they attempt to dance it as they did in their youth. Two tough names were programmed for the number, done by Mme. Deykharanova and Mr. Gorodetsky. "Samurai" was portrayed by one of the most guttural of all the imported monickers, the same being Kotshetovsky. Balleff kidded about it and rolled it out to the envy of those who think they knew something about vodka language. "Samurai" is a Japanese warrior and the impersonation was perfection in make-up. The player was disclosed in a Japanese cabinet from which he stepped for his dance. The same player got a hand for his "Trepak," a Russian popular dance given later.

The "Chinese Billikens" may have been planned as a porcelain bit but really was a comedy number. Four men squatted upon a platform as porcelain figures. Their heads and hands projected and from the little fingers of each a long finger nail was attached. They sang some sort of a ditty and at times thrust out their tongues. Another comedy bit was labelled "The Night Idyl." Meowing cats all but broke up the flirtation of a couple when the lover attempted to serenade his sweetheart from the garret window. "Scenes from Life in Little Russia" was a lively ensemble number, the program explaining it was an incident of a wife who proved unfaithful to her drunkard husband. Explanations of the numbers was given in the program for most of the numbers for the first time, that in no way intruded on Balleff's field.

The new "Chauve-Souris" opened with a "dramatic poem" called "The Fountain of Bakhchi-Sarai," the action occurring in the harem of a Tartar tribe chieftain. One of the wives, envious of the chief's attention to a Polish princess who has recently been made a victim of the harem, stabs her and in punishment is thrown into the sea. The number was given more of protection than anything else in the "Chauve-Souris" but seemed too long. There were 14 numbers in all. Most were colorful and all effective. A liberal intermission permitted strolling about in the roomy promenade where the various booths for the sale of the many novelties never fail to do a lively business. Fancy prices attain for the knock-knocks comparable with the gate for admission.

There seems little danger that "Chauve-Souris" can be denied by competition. It is a show so well done, so expertly presented and so skillfully guided that it is in a class by itself. The third show is considered the best of the program.

R. U. R.

(Rossum's Universal Robots)
By Karel Capek. English version by Paul Selver and Nigel Playfair. Staged by Philip Moeller. Set designs and costumes by Harry Dorn, general manager of Rossum's Universal Robots. Basil Sydney, Maria Baileff, Robert, Myrtland LaVare, Helena Glory, Kathlene MacDonald, Dr. Gall, head of the physiological and experimental department of R. U. R., William Devereux, U. R. Fabry, engineer general, technical director of R. U. R., John Anthony, head of the department of R. U. R. for Psychological Training of Robots, Moffat Johnston, R. U. R. architect, head of the architectural department of R. U. R., Louis Calvert, Consul Burman, general business manager of R. U. R., Henry Travers, Nana, a Robot, John Rutherford, Helena, a Robot, Mary Hone, Primus, a Robot, Frederick Mark, First Robot, Domis Pluggo, Third Robot, Richard Coulidge, Leo Simonson.

From a commercial angle the Theatre Guild has got hold of a good piece of property in this "fantastic melodrama" from the Czechoslovakian; it should run along nicely at the Garrick for several months, and may even justify its transfer to Times Square theatre later on. Novelty is the box office appeal, but it is doubtful whether this is sufficient to carry it far outside the city limits.

But the business angle is not enough when one considers a production by the Theatre Guild; only the highest artistic standards of the international theatre can be applied—and by these the present production falls signally. Neither the direction, the scenery nor the acting measures up in any sense with the play under this treatment seems to lose most of the qualities it possessed in the original.

The basic idea is rich in satiric

implication. Rossum's Universal Robots (R. U. R.) are synthetic human beings turned out by an enormous factory. They are, however, without propulsive will and obey the orders of mankind explicitly.

To the factory, which lies on a distant island, comes an attractive human girl. She wishes to make the lot of the Robots easier; instead she is convinced of their insensibility and marries the manager of the factory.

Ten years later human beings have horribly misused the Robots; they have even made soldiers of them and unspeakable wars have been fought; they have supplanted all manual laborers with them, and mankind stands before the threat of extinction. Moreover, the still sentimentally-inclined wife of the manager has influenced the head of the experimental department of the factory to create numerous Robots of a mentality really equal or superior to man.

These lead the inferior Robots in a successful revolt against mankind. Only the handful of human beings on the island are left, and they have already been surrounded as the second act curtain falls.

The third act consists chiefly of long-winded discussions between the besieged. It seems the only way the world would have been the inventor Rossum's formula for making synthetic human tissue, as without this the Robots would soon die out. However, the wife of the manager has thoughtfully burned it some hours before. The Robots wait until the meeting has had its say in parliamentary fashion and then drop in and shoot them all except one old man, a builder, whom they allow to live, since he has, like the Robots, worked with his hands.

In one year later, the old man has been seeking unsuccessfully to rediscover the formula for manufacturing Robots; he is in despair as he (and the author) cannot face the thought of a world without Robots. "If not humans, let us at least have Robots," he sobs. Enter obligingly a young male and female Robot in the grips of calf love. The old builder tests them for the human sentimentalities—they have some. It is evident that the Robots are going to reproduce themselves in the old-fashioned human manner. "Go forth, Adam and Eve" (or words to that effect), gurgles the old man. Curtain.

There is undoubtedly a lot of excellent satire scattered through the dialogue; the analogy between the Robots and the factory workers of today is a scathing indictment of the modern capitalist's viewpoint on labor; the Robot sold or stands in course for the drafted recruit of the world war; and so on. But a fundamental thesis is lacking. It's just the same old story: to criticize is one thing, but when it comes to suggesting solutions! If the world today is rotten, if a Robot (socialist) world would be even worse, then why in Heaven's name get sentimental over the prospect of the continuation of human life? Sadly enough, however, the creation of utopias has always been one of man's favorite follies.

Then, too, the play is organically weak; the ending of act one is gratuitous hokum lugged in merely to get some sort of a curtain; while act three is unthinkably tawdry.

And just here the discretion of Philip Moeller is at its worst; where the most violent of tempi was necessary, he allowed a tone of afternoons and persistence to creep in. The third act, to hold all, must keep in the mind of the spectator the continual menace of death which hangs over the heads of the little band, and time and time again, this feeling was dissipated, never to be completely recaptured. His handling of the love theme in act one was cheaply trivial and set the tone of farce-comedy. The cruz of the matter, however, the creation of utopias has always been one of man's favorite follies.

To add to this the actors were generally badly chosen. The manager of Basil Sydney is simply drawing-room pose without feeling for crescendo or climax, and the same criticism holds true for practically the whole cast with the exception of the old builder of Louis Calvert, who erred on the side of staginess; he gave the impression he was playing the role of a broken-down Unitarian clergyman.

Leo Simonson's scenery, too, was quite disappointing. His first act was adequate decoration, the sort of thing the Germans have been doing for 10 years or more. But he killed its effect in retrospect by practically repeating it in the epilog. His second act was atrocious; it looked like the lobby of an apartment house.

The play was originally produced at the National theatre in Prague and a comparison of that production with the present one may be interesting. But such things are hard, as the whole schooling is so different on the continental stage. The scenery often has a make-shift look and the actor frequently rants. But in the present instance under the direction of the author himself they gave a performance which brought the play up into a whole, which "got you" as the current production never did.

This is no place, though, to attempt a comparison of the American stage with that of Central Europe—

if you've ever seen a play well done in Prague or Berlin, you'll know what I mean; if not, I'm afraid we'll have to leave it at that.

Trask (Berlin).

TO LOVE

Love and romance, the falsity of momentarily-thought love and the romantically that develops with maturity, even though had in secret and in bonds, besides the personal popularity and the following of Grace George, will have to decide the future of "To Love" in New York for a run.

It's a short cast for this unconventional exposition of the triangle, as written by Paul Gerardy for the French people, who enjoy their drama when it is most complicated around a lover's nest, and the same Gerardy wrote "The Nest," produced in New York last season.

Miss George as Helene in the renamed "Amier" stands between Norman Trevor as Henri, her husband, and Robert Warwick as Chailange, in a role akin to what we know as a male vamp and oftentimes called a chaser. There are two other names of value to any play, and in addition to Miss George they may furnish their own drawing powers at the Bijou, where the William A. Brady-produced play opened Tuesday.

With a brief cast and a brief story, there must be much dialog without action, and there is. It may sound preachy or sermon or may be a preachment, which ever way accepted by those unromantic and out of the love race. But the idea and the intrigue, the impulsive love-making of Chailange and its resistance by Helene, her final capitulation to the impulsiveness, her indecision and request for a final chat with her husband, her revocation of a lover for a husband, may strike a chord, and a strong one, with many women who will want to see and hear this play. That is its possibility, and, possibly, probability. What men may think of it is going to be immaterial.

The story if described in the reviews in the dailies may tell its fate in very quick order, for there is no criticism to be made of the playing. Miss George is splendid, her support is perfect, and Mr. Brady can share the answer. He has done his share.

Smith (Detroit).

QUEEN O' HEARTS

A musical comedy in two acts, by Frank Morgan and Oscar Hammerstein II. Music by Lewis Gensler and Dudley Wilkinson. Staged by Ira Hoods. Dances by David Bennett. At Geo. M. Cohan theatre, New York, Oct. 19.

Max Hoffman, Jr.	Norma Terriss
Frank Morris	Frank Morris
Frank Wood	Frank Wood
Gladys Dore	Gladys Dore
George Brown	George Brown
Nora Bayes	Nora Bayes
Harry Rivers	Harry Rivers
Edna Hubbard	Edna Hubbard
Dudley	Dudley
Alfred Baker	Alfred Baker
Arthur Utry	Arthur Utry
Sidney Brook	Sidney Brook
Nora Bayes	Nora Bayes
Eva Taylor	Eva Taylor
Thomas Bradley	Thomas Bradley

The new Nora Bayes show should enjoy prosperity mainly through the drawing ability of the stars and the tuneless whistling melodies that Lewis Gensler, Dudley Wilkinson have fitted to Sydney Mitchell's lyrics.

It is a two-act musical comedy of frothy lightness, an unusually distinctive 10-girl chorus that can dance and wear clothes, but is replete with catchy songs that alibi the absence of a comedy punch.

A conventional story that runs true to musical comedy form has Miss Bayes happily cast as the head of a thriving marriage bureau, the managing of which suffices to introduce the principals and several excellent specialties in act one, which is almost laughless except some clever lines allotted to the star and Florence Morrison as her heavy assistant.

Act two transfers the entire company to the country estate of the Armstrongs, the brothers who have inherited a \$200,000 legacy with a matrimonial string attached. The brother who marries first loses the fortune. They have sought the aid of the matrimonial expert and enticed her to accompany them to their country home. For no apparent reason she must be married and observe the proprieties so the husband of her mammoth helper, Frank Woods, is wished to her. The complications arising from her deceit form the basis of the plot. It is conveniently laid aside in the middle of act two to allow Miss Bayes to do a singing specialty of about 20 minutes.

Harry Richman (late vaudeville partner of Mae West) clicked loudly in the first act with a comedy song conceit, sung to his own piano accompaniment with the chorus, who secured laughs through singing the last few words of each verse, finishing with "Die diddle dee eye die," followed by a travestied staccato dance by all for an exit. The verses were topical and titled "Topics of the Day."

The song hit of the show, "You Need Some One," themed into the second act, was duetted by Miss Bayes and Arthur Utry, her leading man. They also did a singing specialty following "Miss Bayes solo," which resembled her vaudeville song cycles, "Carbon Copy," a cute con-

toire, were followed by a medley of Broadway hits in the duet.

Max Hoffman, Jr., and Norma Terriss did two dancing specialties that landed solidly. Miss Terriss was a charming addition to the cast of principals as a designing maiden who has her eye on the \$200,000. Young Hoffman led several numbers and worked with an infectious enthusiasm. They are from vaudeville also.

Another vaudeville team of singers and dancers who found favor were a colored mixed double, George Brown and Eva Taylor. Miss Taylor as a maid had many funny lines, while her partner gleaned several as an office and Pullman porter. Their "My Highbrow Fling," a song and jazz eccentric dance double, pulled them out for three encores.

To Richman went one of the song hits of the second act, "Tom Tom," a jazzy number with the chorus jazzing and doing a slow shimmy that wowed.

"Dear Little Girl" by Miss Bayes was illustrated by an allegory that brought the chorus girls on in eccentric costumes descriptive of the "lesson of life."

Edna Hubbard was a cute ingenue and Lorin Baker, an Ernest Truex type of juvenile with the trademarked mustache, completing an excellent cast.

"The Queen o' Hearts" is a pleasing night's entertainment. With a comedy punch it would be a trump.

Con.

SWIFTY

William A. Brady, Ltd., presented this at Brady's Playhouse, with Hale Hamilton featured. The accredited authors are John Peter Tooney and Walter C. Percival. It is said that Ring Lardner touched up the book also. Between them all, unfortunately, the product did not look prepossessingly promising when the curtain rang down at 10:40 o'clock the opening night, a short play, short of action and short of interest, with probably a short life ahead.

The acting was as reprehensible as the book, and the production was far undergrade. One obviously repainted set in glaring gold, which looked as though that, too, had been touched up by a humorist, provided the "atmosphere." Looked like the sitting room of a well-to-do farmer who had just married a burlesque soubrette than like the drawing room of a millionaire's New York residence.

The company was not sufficiently rehearsed. At any rate, nobody but Hamilton played letter-perfect. It was a "cold" opening in more ways than one.

The story is a strange admixture of farce, melodrama, problem play and topical comedy. It read quite as though two or three men had written it. Bright lines were dragged in no matter whether they helped or hurt, while at times the talking was as from "Way Down East" and at other times as from Bugs Baer's sporting column. All this distracted what sympathy might have been created by the tale, which was an unsympathetic one at best, even though it welched at the end with a "happy" ending.

The no good young sap son of a fire-apouting old rich crank had engaged an incredible ex-champion middleweight as his trainer to condition him after a series of debauches preparatory to the old man's return from Europe with his daughter, the boy's sister, a wildfire young bearcat with the manners of a chambermaid and the morals of a hyena.

It transpires that the boy has compromised a girl in a mountain town and that something is about to happen. The girl comes to plead for him to "do the right thing," and Swiftly, the trainer, being a wise egg who knows just that kind of blackmailers undertakes to fix it. Lo! It is his own kid sister. He grabs for a gun, but changes his mind when he sees the boy's sister, and turns his revenge the obvious way—he will get an eye for an eye, figuratively speaking.

He fascinates the wild sister. Anybody could vamp her and he could vamp anybody, according to the book. He slopes with her. There is hand-wringing and agony. He brings her back. He shoots home the "lesson" to the boy, who tearfully takes the ruined girl into the library—meaning marriage—and it looks as though Swiftly and the demon flapper, whom he has had out all night but brought back without a scratch, are going to hit it off down the aisle also.

And this play is done as a broad farce, with many "belly" laughs and no restraint at hokum. Moreover, Hamilton plays it "flat," without any suggestion of ever having been nearer to a prize ring than reading Jim Corbett's reminiscences. He gives a smooth, unsparring performance, playing the comedy astutely, but the role isn't human and the situations aren't natural. Frances Howard, as the incorrigible flapper, is effective, mostly on physical points. Humphrey Bogart, as the youth, is deplorably lost, while Margaret Mosier as the tank-town girl who "loved too well" is just dumbly sunk.

The culpability is an offset between the authors, producer and the actors.

Lati.

THE CANSINOS (4)
"Fantasia Espanola"
17 Mins.; Full Stage (Special Set-
tings)
Palace

The Cansinos, Elisa and Eduardo, are finally seen at their best. The Spanish couple have been playing vaudeville for years and always were excellent value in important spots. They also graced big Broadway productions and scored repeatedly in the dances of their native land. But they never were given the production support in vaudeville or the revues that they now come forward with themselves. That, no doubt, is the incentive that has crystallized the new turn into a brilliant offering. To be counted as important in it are Angel and Jose Cansino, the younger brothers of Elisa and Eduardo. They not only lend more color but the good looking youths are not much less clever than their elders.

There are eight numbers in the routine. The setting is of a nearly bull ring and two figures of bulls supply atmosphere on either side of the platform from which all the entrances are made. The first number "El Toro" (The Bull Fight) has all four Cansinos. Elisa displayed a most elaborate costume with the brothers also suited in rich colored silks. Their manipulation of the torador capes was prettily done and the number provided a strong start. Elisa, by means of a quick skirt change, as elaborate as the first, reappeared for a shawl dance, one of her best numbers. Elisa and Eduardo teamed for a Spanish ballet next, it drawing nice returns. Eduardo was in blue tights and his nimble leg work won attention.

The younger brothers in a heel dance got something, the number being confined to the platform. "Jitano," a Spanish Gypsy dance, again brought all four into action. The curious clapping of hands of the boys to the sidling of Elisa was strange and new. Angel and Jose, with a tambourine dance called "Fandereta," had another inning. Dress costumes were used by Elisa and Eduardo for the "Jota," or dance of the Aragon, while for a finale all four stepped the "Balero," or dance of Seville.

The cracking applause at the close left no question as to the success of the four Cansinos. The presentation rates the best Spanish dance turn presented on this side. It opened intermission, a spot it can take anywhere and on form will probably headline in leading houses. There has been plenty of money spent on the Cansino act. The costumes alone make it a sight turn. The younger brothers are comedians. They have been dancing around for a time here and that has been of considerable aid. Elisa Cansino probably designed the costumes, as she is known as a creator. Claude W. Bostock directed and he has a valuable vaudeville property as the result. George Hendricks is the leader. *Ibce.*

KING and ANITA SAULS
Art Sketching
10 Mins.; Two
Fifth Avenue

Man and woman in usual artists' smock and toque-costuming. They specialize in landscape silhouettes. While the man is doing an exterior on an illuminated easel, the woman is decorating a huge urn. They bow simply at the end of each sketch. The second number has her painting the plain lampshade into a fancy design and he sketching another landscape on the second easel. Both concentrate on the third pastel (center).

The act is neat, but mild. Some quick sketch artists attempt incidental patter and gagging and are criticized for it and reminded to stick to their crayons, yet those that can handle chatter improve their turn immensely. Something is needed to keep the turn going while the pictures are being sketched. *Abel.*

LES KELIORS (2).
Variety.
8 Mins.; Two (Special).
23d St.

Man and woman. Exterior of "Slide Show" tent with man bally-hoing in usual comedy vein. The drop is covered with the fat lady, sword swallower and other freaks which serve for comedy purposes. The woman fills in with some travesty contortionistic work. The act winds up with an effective "Iron jaw" display by the man, lifting his partner, seated at a table, by his teeth.

An interesting opener for houses of the 23d Street grade. *Abel.*

AUNT JEMIMA, assisted by the Little Club Orchestra
Songs
17 Mins.; Full Stage
Palace

Aunt Jemima, whose burnt cork characterization employed for atmosphere in the singing of southern songs, made her first Palace appearance this week, although she has been in vaudeville and has played around New York for several seasons. Her engagements were with independent circuits, in production work and cabaret (formerly in the cabaret field under another name).

That she was given the next to closing spot at the Palace which held an especially weighty show indicated the booker's opinion of her value and she went across for a real score. There is no doubt about Jemima drawing a considerable number of friends and none about her success, for she has something that none of the imitators could solve.

For accompaniment the Little Club orchestra is present with Joe Raymond, the leader. The Little Club recently closed down, which gave Jemima a chance to pick up a good band. The several band numbers got over, but without Raymond having prepared any particular stunts to detract from Jemima's work. The musicians were dressed in white satin with bakers' caps that followed out Jemima's former musical bunch and her own dressing, adapted from the mammy picture formerly used in the advertising of a pancake flour.

Jemima's numbers though sticking to type are not of the restricted sort.

As for production there was none and the house setting might just as well have been used. A back drop showed a river and levee scene painted in plain white and black. Two wing strips meaning little were also there. But Jemima has a place in big time vaudeville. She proved it in the spot. *Ibce.*

THE CEVENES (5)
Wire-Walkers
10 Mins.; Full Stage (Special)
Riverside

This is a closing act, obviously foreign, with a production. To the practiced eye it is palpable that it is to be a tightwire turn, though it is rather cleverly disguised. The curtain goes up on what seems a balcony restaurant, with two flights of steps running up at the sides and four guests seated. A girl comes on, does a toe dance. One of the diners tosses her a tip. She blows him a kiss, and a silk half-curtain flies, revealing that the balcony was two tight-wires on which the tables were set.

A routine of familiar wire stuff proceeds, more notable for speed than originality. The three girls do by far more spectacular work than the men, going to splits and carries. There is some costume-changing for a wife cakewalk that is fair. The finale is a confused running and stunting with the whole company lined up for the bows.

This took a curtain at 11.05 o'clock and held the patrons in about as well as the average closer. Holds its own for the spot. *Lail.*

ATKINSON and MACK
Dancers
7 Mins.; One
City

A pair of hoofing boys who use their feet exceptionally well. They also essay a song moment at the opening, but the least said the better. Their single gag also falls flat.

That leaves them naught but their stepping, and it is one thing that they certainly can do. They may as well make up their minds that singing and gagging are not for them and whatever success they achieve in vaudeville is going to come through their feet. They should devote themselves to continually building up that portion. It is a corking little No. 2 spot, small time dancing turn as it stands. *Fred.*

AERIAL BUTTERS
Wire
7 Mins.; One and Full Stage
American Roof.

Man opens in "one" with song, fairly well delivered for a wire walker. Thence to full stage. Rather plump girl does some skipping on the tight wire, the man joining to do some solo and double work. There is nothing above the ordinary offered, the finale being a jump over a table with chair atop done by the man. It's not a very difficult feat, considering the others exhibited on the small time.

A fair opening or closing act for the smaller theatres. *Wynn.*

"THE WAGER"
Travesty
20 Mins.; Full Stage (Special)
Colonial

"The Wager" is the afterpiece Bert and Betty Wheeler, Dotson, William and Joe Mandell, and Owen McGivney are presenting as a burlesque of Owen McGivney's protean act. It's out and out burlesque drama, with a subject (Bill Sikes) that lends itself perfectly to travesty of the broadest sort.

When it comes to real old-fashioned "belly" laughs, "The Wager" qualifies better than nine out of ten of the best sure-fire comedy turns in vaudeville in the last few years. The players make no pretensions of satirizing the piece, but go right after it in the real spirit of the old-time burlesque afterpieces, with break-away chairs and every variety of hoke remembered.

It's slapstick, but it's funny. The idea alone of one man (Bert Wheeler) pretending to play all of the characters played by McGivney and having the parts played by Willie Mandell, Joe Mandell, Dotson and Betty Wheeler, has the essence of humor in it, and the players extract every ounce of comedy possible out of the idea.

The McGivney set is used for atmosphere. Dotson (colored) is Fagan in the burlesque, Willie Mandell Bill Sikes, and Joe Mandell Nancy. For a real dyed-in-the-wool laughing riot, "The Wager" is quite in a class by itself.

It might be a good idea for the Keith bookers to arrange as many more of these unit ideas as possible. If there are any other combinations that can get together and put on as funny an afterpiece as "The Wager," the Keith people are overlooking a bet by not grouping them in a traveling show and letting 'em go to it. *Beil.*

"MELODIES OF YESTERDAY" (4)
Songs
16 Mins.; Full Stage
American Roof

Man and three women singing oldtime songs. Act apparently inspired by oldtimers' turns now popular. Man opens with rhymed announcement of songs to be sung. Old songs include "Hot Time in Old Town," sung off stage prior to announcement; "Won't You Come Home, Bill Bailey?" done by two girls, with oldtime sobriety stepping (somewhat on order of "Pas Ma La"), "Please Go 'Way and Let Me Sleep," by man on bench; "Daisy Bell," also by man; "Two Little Girls in Blue," by two girls in blue dresses; "Just a Song at Twilight," by woman; "Maggie Murphy's Home," from one of Ned Harrigan's last plays; "Wait Till the Sun Shines, Nellie," harmonized as duet, and "Wedding of Lily and Rose," travestied as oldtime song and dance by two girls.

Others are "Shade of the Old Apple Tree," "I Don't Want to Play in Your Yard," "Won't You Come Over to My House?" "What You Going to Do When the Rent Comes 'Round?" "Elsie from Chelsea," "Dear Old Girl" and "Sweet Sixteen."

The songs range from 20 to 30 years in age and, through most of them having been done in talking machine medleys more or less recently, are of interest to younger generation as well as a k.k.s.

Singing is of average merit. For houses like American turn is sure. As a suggestion, announcer might ask audience to name other oldtime songs of, say, 20 years ago, and have 'em sung as "requests." All of the ancient songs landed individually and collectively on the Roof. Act is framed for small time, and fills requirements. *Beil.*

FREDA and ANTHONY
Talk, Guitar, Dance
16 Mins.; One
Fifth Ave.

Steve Freda was formerly a single act and also of Burns and Freda. Anthony looks like a member of a former "wop" crossfire team. Both are doing Italian crossfire previously identified with both, with some new additions. The usual garbling of the mother tongue by the illiterate Italians forms the basis of the comedy.

The team is in gaudy comedy get-up. The talk is laugh productive, leading into Freda's guitar specialty, in which he displays himself a wicked steel string picker.

Some more crossfire, topped off with a linguistic bit, led into a Gallagher and Shean imitation. This should have taken them off, instead of which the team exited with an Irish jig and reel, more or less a kind applause request. It doesn't belong and even the alibi of two Italians cutting up as Hibernians "by Irish consent" is little excuse. The rest of the frame-up is adequate for big three-a-day bookings. *Abel.*

FLORRIE MILLERSHIP and WALLY BRADLEY (6)
Song and Dance Revue and Jazz Band
20 Mins.; Full (Special)
Broadway

Florrie Millership, for some seasons with Al Gerrard, has a new partner in Wally Bradley. A six-men jazz band assists. The routine is the old Millership-Gerrard act dressed up with a soothing full stage set, representing a roof garden, which is preceded by a transparent crinkled silver cloth hanging in "one."

The jazzers open ensemble and sing a special opening ditty bringing on Miss Millership and her partner. A "Today" double number introduces, following which Bradley does the "Logic" number Gerrard formerly handled. The "Outside" double number is also retained from the former combination, as is Miss Millership's "Tea Leaves" Jap solo. The jazzers in their solo do nothing distinguishing. There is no symphonic rhythm to their pop blaring, merely qualifying as average in ability.

The act closed the Broadway show. *Abel.*

ALTON and ALLEN.
Singing and Dancing.
16 Mins.; One.
American Roof.

Two men wearing eccentric make-ups of type favored by English music hall comics in routine of comedy songs and dancing. The first number is an odd bit of lyrical verse to the tune of "Marching Through Georgia," and the second is another comedy ditty away from the usual, like the first, to the melody of "Wearing of the Green." A third is also a novelty in the way of comedy songs.

The songs would be enough to carry any act through with flying colors, but the team's dancing, which includes samples of every style from soft shoe eccentric to unison soft shoe stuff, easily classes with the best seen hereabouts in big or small time, and stamps the turn as a topnotcher for a two-man combination.

A little softening of the bright colors of the facial make-ups might be done for the better type of houses. That's where the turn belongs, and should reach very quickly. For No. 4 in any of the big time houses it's a cinch. *Beil.*

CAMIA'S DANCERS (6)
Classical and Folk Dances
11 Mins.; Full Stage
Loew's State

A dance sextet good enough for the big time. Three men and three women with two sets of two, each working as a background for the two soloists. The first eight minutes are devoted to an exposition of semi-classical dances and the final three carry the applause punch in Hungarian Gypsy stuff.

Camia again stands out as the real thing when it comes to doing floor stuff and he certainly pulled all that there was to be had in applause from the State audience.

There is a clever little toe dancer opposite Camia, who registers very well in a couple of numbers. The quartet, who are the chorus backing, fill in between the solos effectively. *Fred.*

JESSIE LEE NICHOLS
Animal Posing
13 Mins.; Full
Broadway

Jessie Lee Nichols' act consists of a beautiful snow white equine and two beautiful white dogs. The animals are good to look at, the horse's smooth coat being unusually striking. Some ten poses, more or less on the same order, are displayed. The horse in one or two appeared recalcitrant, once necessitating the drawing of the curtains for a pacifying lump of sugar.

The act's running time is too long, and could be cut in two. The injection of some speed would also help. Miss Nichols is dressed in a white satin riding habit in keeping with the milky picture. It pleased opening the show. *Abel.*

O'NEIL and PLUNKETT
Comedy Singing and Dancing
14 Mins.; One

A couple of blackface comedians with an ordinary talk routine. The boys, however, are long on eccentric dancing. They open with a "blues" number, go into the usual crap game stuff and then crossfire on money lending.

The longer of the two offers a "blues" ballad while the shorter is changing to a "wench" for a burlesque dancing bit at the finish. The act is a fair blackface turn of its type. *Fred.*

McKAY and ARDINE
"The Night Watchman" (Comedy)
16 Mins.; One and Three (Special)
Fifth Avenue

McKay and Ardine have a new frame-up. George McKay in full evening dress encounters Miss Ardine in front of a drop depicting Times Square looking north from the Times building. The subway is visible with a practical entrance and exit. Miss Ardine introduces herself, in sloppy Polish dialect, as a "snights avatchmen" at the Palais Royal. The brogue is maintained throughout, although it evolves into the familiar, pithy and pat song and dance specialties by the twain.

Their stepping is a highlight as ever. McKay also delivers heavily with a travesty Oriental "bum bum" ditty. The new frame-up stands up with the best the team has heretofore done. *Abel.*

THE WAINWRIGHTS (2)
Comedy and Song
16 Mins.; Full Stage and One.
(Special Set)
58th St.

A vehicle with a bright idea, very neatly constructed to introduce the specialty work in "one" of two talented people, but in piecing the relative parts together they interpolated a small portion of dialog that directs the story on a detrimental detour, suggests a lack of self-confidence and develops into what one might assume a direct appeal for appreciation on the status of the principals' age and their past record of stage service.

And undoubtedly the Wainwrights never intended it as such. If they did they are kidding themselves, for this act can pass muster on its merits. If they didn't they should have edited the script more carefully.

Opening in a kitchen set they run through a comedy scene around the wife's diet practice. She is determined to take off 80 pounds, because their vaudeville agent told them it was necessary. They were going back. The 80 pounds is to come off in two parts, 40 from her weight and as much from her husband.

It's a good opening, full of genuine laughs, all original and every one registered with emphasis. They determine to show their agent they are not in the discard. The piano is in the kitchen because the living room is being redecorated. They move it down to "one," with a good comedy plausible excuse and proceed to offer some selections, the woman playing the piano, the man singing. Here they exhibit the finesse of the trained vaudevilian, grace, ability and the essential class being evident in every move. For a "tag" speech the man phones Childs' restaurant, ordering an impossible layout of food, the phone moving from one "room" to the other with the piano. This is a breach of stage license in itself, incidentally the phone is unnecessary since its use and the "tag" speech are superfluous. The reference to their attempted "come-back" should not be delivered in such a serious manner. They could get considerable comedy from the situation, for in reality they have never got to the point where a come-back is required.

Undoubtedly a showman with common sense and constructive ideas, Wainwright should remedy this fault and go right through the turn without the advance apologies, for they are entirely out of order.

At the 58th St. the couple marked up a decided hit and should find a ready market on the intermediate circuits, with the big time only far enough off to be reached with proper attention to the inevitable corrections. *Wynn.*

ROY DOVE
Juggler
11 Mins.; One
23d St.

A good juggler is wasted here in a second class monologist. Dove may be English. A gag about "weighing a stone" that the audience missed suggests he is. He appears in evening dress for a series of hat-cane-cigar feats, keeping up a running fire of gags and inviting applause. The gags run to such stuff as "my bank account's like the weather—dew in the morning and mist in the evening."

Still talking he goes to manipulating three balls a la W. C. Fields. Session of club juggling next and then hoops, returning to the clubs for the finish. In this department he has a lot of fine tricks with four clubs, dropping them successively to an ankle catch and tossing them into the air with his foot. On No. 2 the 23d St. audience wouldn't have him. *Fresh.*

PALACE

The Palace audience "got hot" early Monday night for the 10-act show got into gear from overture and the house never had a chance to cool off. The upper fringe of the highest boxes was filled, a signal that attendance was capacity. It is generally understood that Palace audiences are friendly. There was certainly plenty in the current show to win favor. Enthusiasm was genuine, with the acts meriting every bit of the applause that rattled through the entire evening. The first six turns make a corking good section and it looked doubtful if the later portion would carry the pace. But it did, and that rounded out an exceptional bill.

Last week (with Sophie Tucker) and this, the premier Keith house offered a leading feminine song singer, Belle Baker breezed on No. 5 to scamper off after 29 minutes with as fine a score as she ever turned in at this house. There were actually two women warblers present, Aunt Jeannina making her initial Palace showing.

The billing had it that Miss Baker's songs were exclusive products of Bert Kalmar and Harry Ruby, but she did not stick strictly to routine. A couple of the new little bits were written by Blanche Merrill. One was a new "Wop" number that had Miss Baker out with a baby carriage. The comic lyric told of her marrying Tony, who worked with a pick in the street, but who turned bootlegger, and though "only two months a bride" the carriage held booze and "everybody thinks I got babies inside." That was the line that got the heartiest laughter. The other of the Merrill compositions also called for dialect, it being a Yiddish comedy idea of one girl who had been seduced by her friend Sadie to her beau and having lost out. It was called "How Can You Tell What's Going On Behind Your Back?" It was the second Yiddish number and used with much success as an encore. "Irish Jewish Jubilee" came early. "Why Should I Cry Over You?" carried with it a dialog bit with P. Roberts, the leader, who says he has a new girl, one Lizzie Ford. Miss Baker replied she picked a new fellow, Babe Roth, and when he was said, "Well, you picked a flivver too," that went for another laugh. For the late encore Miss Baker was called on for "Ten Little Fingers" and she sang it with relish. Many present appreciated the line that her own little babe would be two years old Christmas Day. She could not escape "Eli-El," nor from the manner in which the chant was given did she care to.

The bill had two male singles who carried their share of the comedy weight. Joe Laurie Jr., who wonders where all the homely married women come from, was on just ahead of Miss Baker. His racing story got the strongest laugh Monday evening, but the small size monologist was "in" all the way. His use of the girl, introduced as his sister, seems an improvement over the elderly couple carried last season, and is not so costly. Laurie is still stumping for the smile stuff, and is nothing anyone can take offense at.

Will Mahoney, who blew in from the West a season or so ago, was the other single and was spotted No. 3. To those who didn't know him he turned in a surprise hit. Mahoney is a nut comic with a routine and style virtually all his own. Also, he is the only nut comedian who is a real hooper. "That Kills Me" sent him off to a good start and "I'm Wild About Myself" made the going easy in his favor. The "Irish Cowboy" was a new, clever and funny, Mahoney using a chair for simulation of the "hock steps" that go with Russian stuff. He more than earned the encore, which was a travesty on the way "Mammy" songs are sung.

Both Miss Baker and Vincent Lopez, with his Pennsylvania orchestra, were in the first portion of the bill and both came near stopping the show. This is Lopez' fifth week which equals the longest stay of Paul Whiteman at the Palace, also. The total number of weeks played, Lopez has the more legitimate vaudeville musical act. Splendidly mounted, staged novelties and a routine that changes from week to week were designed to continue interest and are doing it. Whiteman and Lopez show the very best that has been developed for vaudeville from the dance orchestras. Lopez is a pianist and Whiteman a violinist. Perhaps "there is no question to be said on both sides" regarding the best, but there is no question but both are crack showmen. One of Lopez' novelties this week is the "Parade of the Wooden Soldiers," out of "Chauve-Souris," the Russian sensation still the vogue in New York. The number is the most distinctive of the imported troupe and it is a fine dance number. Lopez personally scored with the piano novelty, "No. 1."

On one intermission came the Can-Can (New Acts), now a four-act. The Spaniards created the best Can-Can since they first appeared here. The act was one of the four productions in the show. Aunt Jeannina (New Acts) was sent on next to closing. She carried a band, which gave the bill another orchestra besides the Lopez men. There was, hardly a conflict, "Tess."

musicians mostly working for accompaniment.

Robert Emmet Keane and Claire Whitney, with Lawrence Grattan's "The Gossipy Sex," were perfectly spotted sixth, just before intermission. The wealth of show ahead made the playlet fit in as a change of pace. Here is a turn so different it is welcome in the smartest vaudeville company. Brightly written and cleverly played it's a find.

B. Hersome was the assisting layer. Jack Cahill and Doris Romaine tickled them on second. The "wop" character almost developed into a monologist. His chatter on international politics brought laughter, even though the dialect somehow didn't seem to fit the makeup, except the mustache. He was guilty of pulling the "pinocchio of success." His whistling bits were good. The blackface member's falsetto counted several times.

The Reynolds-Donegan company opened with a great skating exhibition. The airplane spin once was used for a finale is one of the first stunts. There is a breakaway spin at the finish that is a daring bit, by Earle Reynolds and Nellie Donegan, and it will probably not be attempted by others. This always was the classiest skating turn in vaudeville, and it is better than ever. The costume is rich and in the fine taste that brought the Reynolds-Donegan combination much attention seasons ago. With the two young girl skaters (one is Helen Donegan), the exhibition is without equal in its class. The costumes were lighted with very good looking colored wigs, taken from the Caucasian style. That idea was picked up by Reynolds when he toured Europe and part of Asia sometime ago.

Colins and Hart trotted out in their nutty attire at 10 minutes past 11. Hardly any walking occurred until the finale. The introduction of a parrot did much in turning that trick. That parrot is worth its weight in gold to the team.

COLONIAL

Interest in the Colonial show this week centers in the joint booking of Owen McGivney, Bert Wheeler, William and Joe Mandell and Dotson, the four acts forming the basis of a semi-unit show arrangement, and presenting as the final turn of the bill a travesty on Owen McGivney's protean turn "Bill Sikes." This is called "The Wager," the title arising from an announcement by Bert Wheeler at the conclusion of the Bert and Bert Wheeler turn, that a wager had been made with the management by Wheeler that he could singly play the same characters and make the changes with the same speed that McGivney does.

"The Wager" is billed the same as an act, spotted to close. In addition to the afterpiece, for that is really what "The Wager" is being a revival of a standard custom in vaudeville, or rather variety of the early days, the Colonial had eight other acts this week.

The show is a good one taken together, moving along easily with the Russian production turn "Yarmark" lending life and color to the first part, closing that section and doing very well Monday night. The costuming of the "Yarmark" carnival is particularly picturesque and the odd little folk dances interesting. One of the men does the Russian whirling and hock stepping in a way that makes most of those that have gone before look foolish. The ensemble singing is also excellent. The announcer was probably suggested by the master of ceremonies of the Chauve Souris. The one in the "Yarmark" turn has a first rate sense of humor, and boasts the comedy end of the act appreciably. Bert and Bert Wheeler, second after intermission and William and Joe Mandell, were two comedy punches that would make the second half of any show. The Wheelers were a wow all the way, the tear stuff used by Bert being a step in the direction of novelty in going after laughs that the house fell for unanimously. Any comedy turn that can make that Colonial gallery yell for more after unreeling 25 minutes of unreeling of credit.

The Mandells' travesty acrobatics immediately following the Wheeler cyclone were another laughing riot. The novelty of the opening has worn off now but although the audience apparently knew what was coming next all through the turn they yelled just as heartily as when the act first showed around here. The Mandells are an excellent illustration of what it means for an act to be one of the best path of conventional routine. As straight acrobats the team would mean little more than an opening turn, and they're very good acrobats at that. With the comedy vehicle that introduces the travesty stuff however the Mandells become an asset to any bill, and the type of turn that an audience remembers through having real novelty attached to it.

Opening the second half Patricia closed the proceedings and a couple of costumed male comedians followed. The song routine included the old reliable Tad, Wop and rag numbers that Patricia does so well and a likeable bit of fiddling. The house gave her a reception when she entered and showed unmistakably they regarded her as a favorite.

The McGivney turn was third in the first part, and held the house

to rapt attention. McGivney's speed at making changes is truly remarkable.

Crawford and Broderick were fourth and made an ideal turn for the spot with their quaint conversational stuff. Miss Broderick has a decidedly distinctive personality, a grimness of manner that is amusing and effective making her retorts in the cross fire and get backs stand out. The team grabbed off all the laughs in sight. The Duponts a juggling team opened with some novelty manipulation varied with a bit of dancing taking the act out of the regulation juggling class. All of the juggling is done to music of syncopated tempo, with golf balls on a pair of drums, sticks, umbrellas, plates, etc., used for objects. Mostly three object stuff, but well done. The battle axe exchange with the man juggling three and the woman the same, and both dancing is a neat bit of action.

Dotson, the colored stepper was No. 2, and went like a whirlwind. Dotson is a favorite here, receiving a reception when he entered, and the house voting for everything he did. Usual soft shoe stepping done as only Dotson can do it.

Monday night the Colonial was about a row or two short of capacity.

RIVERSIDE

Sophie Tucker came home here this week. The House on the Hill has always been her high spot, and she hasn't been out of it since she came here. She has more of Chicago than she got from Harlem. Blonder and bigger than ever, a full money's worth even though her company grows less every time she reappears, she whizzed through a dozen or so songs, including the one they didn't like in England, a swift novelty ditty about giving the Prince of Wales a look-in after he's king.

The personal element was not as pronounced in her repertoire here as it was at the Palace. She did several published numbers as well as some of her own kind of special, and without exception they went strong. Her trick cyclorama of silver cloth, metamorphosed into various iridescent colors by switching of lights, was rather glaring and most palatable when it wasn't lighted at all or when it was semidark.

Her pipes seemed great, and she let them out in two numbers in manner reminiscent of the old days. There was an overplus of Yiddish, not so malapropos at the Riverside as it might be in some other stands. These cracks always get guffaws from the chosen people, but a lot of guests are not so chosen and they feel robbed because they miff the point and think it is their own stupidity. However, this routine of Sophie's was less punctuated with elusive asides than most of her former programs.

To understand everything she says one must know her personally, and while she has a broad acquaintance, even she cannot cultivate the studious individual appreciation of each in the multitude. Generally speaking, it is discourteous to say anything in a theatre that not everyone within hearing can understand. Sophie's good-natured personality assures those in the know that she isn't knocking them, but her spicy tendencies make them fear they are missing some naughty nifties.

Anyway, she registered a powerful hit, and she handled it decently, abjuring any suggestion of soliciting applause beyond her legitimate returns. A daring and rocco show-woman, Miss Tucker nevertheless is no snob, and she is generous to squeeze the "hands." What's the use of stealing bases, anyway, when you knock home runs?

Tom Patricia followed this slam with a double, and got a slow start for it. But he worked it up in his hammer-and-tongs way, and rounded it into a safe wallop. Henriette Towne, his present partner, is by far a better performer than his last one, but not by many miles so important a feat. But was going in with a lot of shabby looking people, who got it across neatly in the earlier spot. The pretty girl who does the Spanish and toe work in the Ford troupe stood out and is ready for anybody's show. The finale, working up the old Ford's hardshoe stuff on the dancing mat, gave the turn a flying finish, all hands dipping into the gravy here.

Will Mahoney (doubling at the Palace his week) went beautifully in his nut monolog, which has vastly picked up since he first showed here, a stranger from the west. His encore burlesque on mammy-singers was more than foolshness, it was bully tamponing. Leon Ventura, a good-looking pianist with marvelous hands and a good smile, who talks just enough to make it an act and not enough to make himself a nuisance, made No. 2 impressive. Hauler and Clifton opened,

better than the usual team in the first position.

Business was fair to good, the best house this reporter has seen here since last spring. Julius Lenzberg, the house leader, and his orchestra, advertised to appear on the stage as an act this week, will do so next week instead. Slides to that effect got cheers. Lenzberg occupies a unique place in the affections of a regularly recurring audience—the Riverside gang spotted and picked him almost as soon as he moved in, and his popularity has grown steadily since. This comes as near being a truly "by popular demand" move as any.

BROADWAY

Now that Loew, the first of the local vaudeville entrepreneurs, has reduced the State's former "State-Lake" four shows daily policy, to three, it wouldn't be a bad idea for the Broadway to follow suit. Judging from the yawning gaps of empty orchestra chairs, there seems little need locally for starting the last vaudeville performance at 9.15 to conclude at 11. The feature consumes an hour's running time, letting out at midnight. At the Broadway, taking the Monday night show as a criterion, the house was at its greatest capacity at 7.30. Patrons see the last few acts of the third or "supper" show, sit through the entire feature and after completing the vaudeville cycle with the several acts in the fore section they don't exit at all and stay.

This leaves the strongest part of the last show playing to tired and sleepy customers and tiers of empty seats. This was well illustrated by the exodus when Sampsel and Leonhard, No. 6, and one of the show's high-lights, came on. A good majority of the audience probably saw them the show preceding and walked out.

The bill was spotty and played flat. There was no snap and dash to the running order. Jessie Lee Nichols (New Acts) opened with a mild animal turn. Moody and Duncan, sister act alternating between classics and jazz were a bright No. 2, although the operatic songstress' selections are a bit too pedantic, even to comply with her personification of the "opera" character. The idea of the turn is Opera vs. Jazz which was their billing at a former time. The comedienne exacted considerable from pop "blues" and strutting, possibly because of the contrast.

Arthur Sullivan and Co. still click a pretty No. 3 with their veteran sketch about the lazy husband who is waiting for something really worthy for his attention to turn up, meantime permitting his wife to earn their keep. Sullivan has the lines down to automatic perfection. The women is a good opposite and deserves billing. The curtain cue was muffed Monday, Sullivan ad libbing and covering up to some extent.

Espe and Dutton still thrill the customers with Al Espe's cannonball catching on the back of his neck. The catapulting of a sextet of them off a see-saw and catching them in quick succession was a flashy trick. The men as a variety of things, the heavy set Dutton later acting as understander in the acrobatic work in "one." The Roman gladiator costuming is the neatest yet seen of the several teams affecting it of late.

Sampsel and Leonhard, assisted by a pianist, are a classy song and dance team worthy of mid-section spotting in houses from the Palace down. The woman is a cute worker doing exactly on volume and personality. Really it is surprising how favorably impressing is the clear enunciation of lyrics. Despite the mellow harmonies of her opening number, it is doubtful it would receive as much as it did minus the clear lyric diction. The man is a neat and modest worker.

Brown and Whitaker woke up the few remaining patrons with their comedy and songs. Russ Brown threatened to stop the show with his ballad but eased out of it because of the late hour. Millership and Bradley, assisted by an un-billed jazz band (New Acts) closed. "Rags to Riches" was the feature.

LOEW'S STATE

Quantity seems to be the word at the State under the present policy. Judging from the attendance Monday night it seems to be the policy with which to attract. There are six acts of vaudeville, with the balance of the program devoted to screen entertainment, the whole running from 8 until after 1.30 p.m. It's the reduced policy, from four to three shows daily.

In the film division of the bill were two comedies. The first was a Larry Seamon laugh-getter followed by a Joe Rock comedy "All Baba," and from the audience viewpoint the latter was liked as well as the Seamon offering for laughs. Then came a Mutt and Jeff cartoon and finally a news weekly. These carried about the first hour of the show, with the overture on at about 8.50.

Incidentally, at the State they are developing their orchestra into an act and featuring the leader, Jordan. This week during the first half there was an overture stunt that lasted 11 minutes and got laughs. The actual playing was prefaced by film titles, which explained that the State Orchestra would depict what would

happen in the event of a musicians' strike. They start playing an overture with the members of the orchestra kidding each of the soloists and finally group by group they all walk out of the pit, leaving the director alone. He then starts a victrola and directs that, but it also lays down on him and he finally has to take to the piano. At the climax he wins the men back by showing them a quart. The crossfire and asides got laughs and the finish won applause.

The vaudeville section was started by Fred, Jaggett and Frear with their club juggling and hat throwing, the act getting a fair return from the audience. Then followed two singing acts both in one. "Mammy" started the procession, and her first two numbers were put over in great shape, but after that her voice seemed to go back on her. But the popular stuff of the raggy variety that she offers is certain and sure-fire with pop audience. Klass and Ballard followed her opening with a nut number, and after a ballad by Brilliant the boys started on their musical routine, which also was just what the audience wanted. Popular stuff and lots of it brought applause returns.

Helen "Smiles" Davis with her partner, who is un-billed but introduced from the stage as Earl Nelson, scored neatly with her chorus girl impressions, but the act seemed to let down in the dancing bit just at the finish.

Next to closing Ryan and Lee proved to be the clean-up of the bill with an act much on the order of the old Laurie and Bronson line-up. The rough stuff at the opening changed the audience for laugh after laugh, but as the turn continued much of the laugh material went for sweetness because it did not reach in the big house.

Camia's Dancers (New Acts) closed the bill nicely.

"Till We Meet Again," a Pathe release directed by Wm. Christy Cabanne, was the feature film.

Fred.

5TH AVE.

A strong line-up inaugurated the "regular fall season" (according to the billing) the first half, which included a number of new turns, combinations or vehicles. The nine-act bill, in itself one act too long, consisted of several turns consuming more than the average quarter of an hour each, with the result the show ran long, although consistently satisfying throughout. It is doubtful if the 5th Avenue comes in for any particular attention from the booker as to its general aspect, being primarily a "show" house for the Keith office, but no better comedy layout could be asked for. Seven of the nine turns were solid laugh provokers from curtain to curtain.

McKay and Ardine, topline, have a new edition of comedy stuff. Under New Acts also are King and Anita Saul, opening; Henry and Maye and Co., fourth; Hall and Dexter, fifth, and Freda and Burns, sixth.

Margie Coates (billed here minus the last letter) did well No. 2 with pop tunes, although her ad libbing and periodic asides to the wings is not conducive of kindly audience reaction. She is up there to play to that audience, and in justice to them should not emit hollow cackles and yelps for the benefit of the waiting performers in the wings. She stalled her routine encore to such extent an impatient gallery god urged her with an audible "Come on!" Incidentally, the word valet is pronounced as written, and not "valley." She was it for emphasis in the punch line of her pushed number.

Miller and Anthony, a clever colored combination working under cork, present a ludicrous contrast with their lank and squat opposites. Coupled with intelligent salesmanship, the team is set for a groove on the best of bills. They are doing the "Jewel Mystery" skit from the colored revue "Put and Take," which takes the duo to a graveyard scene for the ghoulous purpose of stealing the dead valet's pants from their resting places. The plan is frustrated by the appearance of a skeleton (third man), which causes the intruders to take to their heels. This bit is not prolonged any too much. Back to "one," they get off with a pop number, the short fellow disclosing a sympathetic tenor. That probably is the only reason for the afterpiece following the graveyard scene, the skit otherwise ending satisfactorily.

Travers-Douglas and Co., No. 6, scored handsily with their "Jag Allen Woolf sketch," "Come Into the Kitchen," one of the best Woolf has written, and a breathing, living, human thing as handled by Noel Travers and Irene Douglas. A company of two—butler and irate father—are in support. Although the vehicle "broke in" about a year ago, it has not been seen much around locally. The skit is there in all departments for any who desire it.

D. Apollon and Co. in "Hi-Ba-Ba" closed. Apollon has slightly rearranged the running order of his routine, now opening in "one" with his mandolin specialty. The rest is practically the same, a sort of miniature "Chauve-Souris" but the closing position is not giving the act a fair break. It is strictly a class house offering, with No. 3 its most likely spot.

Abel.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

There are disadvantages in connection with opening on Sunday as Manager John Nash, of the Palace, discovered this week when Slinger's Midgets, due from Minneapolis at 11.55, did not arrive until 12.30, and through having a new carpenter could not get ready for the curtain to go up earlier than 2.40. Kane and Herman, who came in with the Midgets, did not reach until 12, and getting baggage to the theatre and other preparations for the matinee kept things humming back stage.

The orchestra was ordered out at 2.35 and played until 2.53. The curtain fell on the last act at 5.38. There has been a time schedule employed for advertising in newspapers and in front of the house this season, and comparison of the actual time at the opening show with this advertisement shows a finish one hour and six minutes late.

Business at the Sunday matinee was good but not capacity. The day was a beautiful one, which may have kept some away. There were many children in the audience, which is natural enough for Slinger's Midgets headline. The act is up to its usual standard and ran 50 minutes. The Indian dancing number won more applause than any of the other nine, though all of them were well received.

Laura and Billie Dreyer opened the show with an ordinary hoofing display, made into something looking pretentious by a pretty setting and nice costuming. In spite of the effort to make a production the features which stand out most are those which could be offered in "one." The back to back work is especially good.

Harry Warman, a dandy violinist, is assisted at the piano by a lady partner, under the team name of Warman and Berry. Opening his way, the second number is "The Glow Worm," done by Warman alone, which has long been a feature with him. His interpolation of jazz effects and his novelty of hiding behind the body of the violin get away from the ordinary violin playing act.

Harry Kahne, mentalist, gave his performance third and scored. In spite of the fact that he has been in the loop twice before in 1922, Eddie Kane and Jay Herman provided some laughs by counterfeiting drunks. They would be seriously handicapped if the no prohibition jests order were enforced.

Claude and Fannie Usher, who

combine comedy and pathos just about as effectively as it is possible to do, are seen in "The Bide-a-Wee Home," which is of the same general nature of the sketches they have presented for years, but sufficiently different to be classed as "a new act." The pang at the heart strings afforded by their performance is something worth while in vaudeville, especially when it is combined with such good laughs.

Mantagu Love, billed as "The Mansfield of the Screen," displays dramatic ability in presenting a couple of Dickens' characters, one from "A Tale of Two Cities" and the other from "Oliver Twist" (Fagin—prison scene). He wigs up in view of the audience and makes quick costume changes behind the curtain. He opened with an idea of how it feels to be photographed, which got some laughs and closed with a canned curtain speech. He adds interest to the bill.

Fenton and Fields offered the hoakum of the bill next to closing, following the feature. They started off with a surprise opening and then launched into singing, talking and dancing, punctuated by comic stunts which provoked hearty laughter.

Bert and Flo Mayo close the performance with an aerialist offering in which the swinging trapeze gives novelty to daring stunts. The heel hangs of the man and the finger cracking and comedy jests of the lady contribute to the enjoyment of the offering.

Quite a bit of the sameness was on the Kialto bill, and though the calibre of acts was good there was not enough variety to make it real vaudeville. Kremka Brothers were first to bat, with as well executed and fast moving routine of hand-to-hand balancing and ground tumbling as has ever been presented by a team. These brothers keep up a very high tension of interest throughout their work and don't wait for anything; no delays in their act; applause doesn't even stop them from speeding in. Peters and West, two men, started the sing-songy bill by alternating an accompanying on the piano to each other's numbers. Though they sing well and work smoothly, they are harboring a few old songs in the routine. The tall, heavy-set man, who does most of the singing, has a knack about putting over his ordinary numbers which makes those numbers quite fetching.

Townsend Wilbur and company, of two men and a woman, have touched up here and there with new chatter, their act, a clever old-time sketch of "Smart Aleck." The cast remains intact, and so it improves as it goes along and it has been going for some time. The English tramp impression is a classic. Mack and Lee, a man and woman, hauled on the piano, and started in with an audience act. The woman enters making some apology

for another, and is interrupted by the male member of the act, who dresses as a milk man and wants to deliver milk right there and then. Just what makes up the act is not seen at least at this show, for the singing of the man is not so forte, while the woman does one specially accompanying herself on the piano that got over nicely. But there is no material or talent displayed by either outside of the song and number on the piano.

Dan Downing and Buddy, with the assistance of a plant, is a bad bit of vaudeville. Those who look with malice upon vaudeville have a good illustration in the work and material of Dan Downing.

Rudinoff was a relishing bit of vaudeville, with his smoke painting and bird imitations landing with a bang. Rudinoff, so it seemed, understands audience psychology.

Chic and Tiny Harvey, man and woman, got going promptly and were humming along, when a plant interrupted, an elderly woman, who said her name was Leiter Gardner, and started in to dance with the Harveys. The duo is neat appearing, well dressed and clever. Dancing

themselves from the stage for a long time. Zeno is running a few hotels in Chicago and this week might be just a trial comeback. Miss Mandel plump as ever, has no equal in snapping over her flip style of comedy, while Bob Zeno does a great straight, a bit of Uke harmony spiced the act in a manner which threatened to stop the show.

Walter Fisher and Co. of another man and two women breezed along. Fisher has an old turn, yet a good sketch and it tickled most everyone. The Four of Us, a quartette of juvenile looking men, have golden voices, beautifully blended, excellently served and royally received. They have a peppy line of songs, none of them out of place, and the four work as one. The Three Regals, an old stand-by for a dependable closer banded their way through the closing spot. This strong man act is carrying the earmarks of intensive training and is easily worth the time it takes to look at it. Waldron and Winslow and Harry Garland not seen at this show.

Quantity was the distinguishing characteristic of the six-act vaudeville show at the Lincoln Hippodrome the last half of last week, and while the performance was first class for such a house there was a noticeable absence of quality. Three of the six acts seem to have been built to measure up to the requirements of managers who are seeking a flash, and any of them would prove a satisfactory feature for

everything—singing, talking, dancing, society stepping, ballad rendition, piano playing, disrobing, character portrayal, sketch, musical act, travesty trio and farce comedy. Miss Cordray shines as a singer, and at one time renders "Silver Threads" to substantial appreciation. A burlesque marriage ceremony at the conclusion provides laughter. The act opens in "one" and goes to an elaborate full-stage set.

Carson's Revue, "The Gypsy Idol," has three men and four women in a combination of singing, dancing and music. There are two men who play piano, accordion and banjo, though the former lays aside his instrument to do a Russian dance, which brings the act to a close. The third man sings. There are three girls, who dance and join in the singing, while a fourth stands out as a singer principally. Appropriate gypsy setting.

Vernon, ventriloquist, with six figures, filled in the second position and kept the audience laughing with the figures, which include a hair-lipped girl and a stuttering boy. Harry Von Fossen, blackface comic, was fourth, starting off to a reception and getting continued applause for jests. His song scored and his dancing pleased.

The ragging of "Silver Threads" by two acts on the one bill is unusual vaudeville. Ottillie Cordray does this with one of her boy associates, and the rube comic of Angel and Fuller has another version.

A female vaudevillian whose act consists of the display of an educated horse accepted contracts for the Marlowe theatre from an independent agent, and signed them. The stipulation for salary was \$15 for one day. After the contracts had been executed the woman found the Marlowe was "opposition," and immediately began making attempts to get out of playing the date. Her first phone message was the declaration her horse would not play opposition, but equine prejudice did



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CORRESPONDENCE	
The cities under Correspondence in this issue of Variety are as follows, and on pages:	
BOSTON	34
BUFFALO	34
CHICAGO	22
CLEVELAND	27
DENVER	34
DETROIT	31
DULUTH	31
INDIANAPOLIS	32
KANSAS CITY	35
LOS ANGELES	30
NEW ORLEANS	35
PORTLAND, ORE.	37
ROCHESTER	37
ST. LOUIS	34
SAN FRANCISCO	28
SARANAG LAKE, N. Y.	31
SYRACUSE	32

Shoes, a five men and one woman aggregation started right in to show why that name was chosen for the act. All are fine dancers, with the woman being a likeable contrast. Dunlevy and Chesleigh and Gibson and Price not seen at this show.

Just what the audience expect when they pack the doors and sidewalks to the Majestic is hard to figure out. It's a question whether the old name of the house which has always stood for supreme vaudeville is drawing the people and they think they will see the old style of show at the new prices, or the people are attracted by big expectations of getting a "State Lake" policy of show.

The class of patronage is of such a mixture that any act has a downhill battle and after it makes good before the Majestic crowds, it certainly can stand severe tests. The headline act was a closing turn in the two-day life time of this house. The next to closing act is one which ordinarily would hold down a No. 3 or 4 on a two-a-day bill, which does detract from the value of the act. So it seems that after this house has operated about five weeks on a five-a-day policy, the bookers have struck the popular chord of what this unique class of patronage want.

Bell and Eva, man and woman, split their time between talk, fooling around and working on the trampoline. The woman shouldered the heavy work with the man filling up the rest periods. It is a rather slow moving routine and could be speeded up. Dashing on No. 2 were Hayden, Goodwin and Rowe. Somehow there were three voices heard singing but the three voices seemed to be strangers, for anything but harmony came from their throats. Their appearance suffered from strenuous efforts in putting over some of the numbers. One of the trio plays the piano.

J. T. Kuma and Co. of a woman and two extras, illusioned with a routine of tricks that were worked so zippily that it was hard to tell when Kuma was going from one trick to another. He keeps the stage darkened using only the border lights and foots, which adds more mystery to his beautiful stage setting. Kuma is a showman.

Hobby McLean with his announcer and man and woman ice skaters did the same act which they have been doing since McLean's debut in vaudeville. McLean originally took a flyer in the variety field but seems to have found the new means of working a bit more to his liking than professional ice skating. Zeno and Mandel have absented

small time. The three acts carried quite elaborate sets, and the result was a big scenic flash such as the Lincoln has frequently offered this season. The other three acts worked in "one" and without special scenery.

The nearest quality was the character portrayal of an old rube by the man of Angel and Fuller, next to closing. This act in the middle west is counted as sure fire. The "pert old chap" presentation is not unlike others, but it would not suffer much from comparison. The woman is not strong enough to make a bid for the best time for the offering.

Crystal Bennett and Co. opened the show with an athletic exhibition in which two girls appear and swing clubs, box, wrestle and close with a dash of Ju Jitsu, all in a special act. There is enough genuinely clever work to hold attention and sufficient burlesque to keep an audience constantly on the watch out. The comedy is just about as good as it would be possible to present with such an act.

Ottillie Cordray and Co. (Paul Yale and Kan Frank) do pretty near

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"MARGA WALDRON AROUSES FURORE WITH THE RANGE AND GRACE OF HER DANCING"

SAM M'KEE, MORNING TELEGRAPH

While Playing Keith's Palace, New York, Week of July 17



Next Week (Oct. 23)—B. F. Keith's Alhambra, New York
(Oct. 30)—B. F. Keith's Royal, New York
(Nov. 6)—B. F. Keith's Colonial, New York

not influence the booking powers, and so a second story was phoned in about the horse jumping out of the stable door and breaking its leg. Otto Shafter, who was within hearing when the latter message came into the agency over the phone, spoke up:

"If she had let me have known I

would have broken the horse's jump."

W. G. Tisdale, manager of the Majestic, has handed in his resignation, taking effect Oct. 28, and will engage in commercial activities. His decision to retire from the management of the Monroe street theatre was received with regret, as he has proven a highly capable and efficient manager, enjoying the confidence of the theatrical powers and standing well with the public and with all who have dealings with the Majestic. He will be succeeded by H. W. Williams, who has been connected with the Cort theatre.

A new order issued by the association is to the effect that no contracts are to be issued either to actor or agent unless the photos of the act are in possession of the press department. Another innovation in the conduct of the W. V. M. A. is the stationing of a man at the main door, who checks in every agent who enters the office and also keeps tab of his exit.

Agents and salesmen who have dealings with picture and vaudeville theatres in the middle west have come to the conclusion that the old sign accepted as comedy, reading "If you want to know who is the boss, start something," might be mounted again and used as a guide to conduct.

There is general complaint that "managers" of theatres are "managers" in name only and that it is a waste of time dealing with men who appear to control the destiny of important amusement institutions, but who are in reality only figureheads controlled by the financial powers behind, who make preliminary arrangements which are rich in promise, come tumbling down at the least whim of those in actual control.

The situation is the more confusing as it is declared that there are often factions in the ownership of amusement propositions which assume control with an irregularity with which it is impossible for those who seek to do business to cope.

The so-styled "manager" often looks with favor on a proposition which is put to him and gives it his okeh with provisions which evade the final execution of contracts, but with assurance satisfactory to agents, salesmen and their bosses. The assumption that such propositions will "go through" has caused such serious losses of time and money that those who have dealings with theatres are at a loss how to proceed.

The situation oftentimes becomes the more confusing as one firm will work through the letterhead "manager" and another through some one believed to be the "real boss." It often leads to rival claims which are impossible to harmonize.

Marcus Helman and Joseph Finn, both active vice-presidents of the Orpheum circuit, left Oct. 16 for an inspection tour of the entire circuit, and will be gone for 40 days. Problems in connection with new real estate acquisitions will be considered in Seattle, Omaha, Memphis, Oakland and St. Paul.

The following order has been issued by Harry J. Powers, Jr., to the

treasurers of the theatres under his control:

"Please be advised that from this date on a 10 per cent. return will be allowed on the Couthout tickets. These tickets are to be signed for by the man in the box office, and a complete record of these tickets will be kept as to their location, the time returned and the number sold at the window. This record is to be incorporated on the treasurer's report and sent to the Colonial theatre.

"Very truly yours,
"H. J. Powers, Jr."

Roy Tillson, formerly manager of the Majestic, Kalamazoo, Mich., is now manager of the Fuller, succeeding W. C. Hoffman, who installed vaudeville in the theatre late in the summer. The two theatres have been in opposition in vaudeville this season and in previous years. The Majestic plays Keith shows and the

Fuller gets its supply from Carroll. Tillson's connection with the Majestic had been terminated several weeks previously.

A professional matinee was given Tuesday for the performers in town, at the Cohan's Grand. The theatre is playing "Robin Haad," the Douglas Fairbanks special.

Fred Webster's tabloid organization opened at the Crystal theatre at

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Mr. Holman wishes to thank his vaudeville representative, Thomas Fitzpatrick, and all of the Booking Managers who have so kindly contributed their share towards his success in the past.

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VARIETY, ISSUE OCT. 6TH

"Houdini, in 'The Man From Beyond,' brought
4,700 people into the Globe, Monday; a record for
the house, the weather being the warmest in 70
years."

VARIETY, ISSUE OCT. 16TH

The Globe Theatre is using Houdini's Picture for
another week, being assured of a good break by the
business the picture registered the opening week.

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Milwaukee Sunday for an engagement which may be extended indefinitely. The theatre has been booked by George H. Webster, whose brother has the tabloid organization. It played around Chicago this summer. Martin's "Footlight Follies," another tabloid, opened at the Majestic, La Crosse, Wis., Sunday.

Allen Summers, booking agent, comes into fame in connection with the news provided the Chicago "American" by amateur reporters in

connection with having figured in an operation for transfusion of blood to his three-day-old son, which took place six years ago. The transfusion was effected by Dr. Victor Leaspinasse, 7 West Madison, who more recently figured in the McCormack operation. It was a complete success, as smiling John D. Summers can now testify at the age of six.

The First National gave a trade filming of Jackie Coogan's newest production, "Oliver Twist," at Orchestra Hall last night, and provided luncheon for the picture men in attendance.

The Imperial, out West Madison street, leased for burlesque by the Columbia wheel with the plan of transferring attractions from the Star and Garter to a point farther west and installing vaudeville at the Madison and Halstead house, continues dark, but it is understood the Columbia pays rent and believes it better business than the attempt to establish burlesque out that way.

The safest way for Performers to save money is to buy high grade bonds such as are bought by banks and trust companies. Flanigan offers his advice and suggestions either by letter or appointment. No speculative stocks. All communications confidential. References if required. Write Box 160, Variety, New York.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

The current program at the Orpheum comprised with but one exception all full stage acts. This arrangement necessarily involved some stage waits, but somehow had not the effect of injuring the entertainment. For one thing, the show had excellent comedy and it rounded into first-class shape. Ivan Bankoff with Beth Cannon, Bailey and Cowan with Estelle Davis, and Cressy and Dayne shared feature billing.

The switching of the Bankoff act from closing to next to closing forced Fanny Simpson and Earl Dean into the opening spot. This shift worked out happily for the Simpson-Dean act had no difficulty in overcoming its handicap with its comedy routine and started the show off with a real hit. Dorothy Sadler and Co. in "1938" followed. The sketch is a satire by William DeMille based on a futuristic triangle affair involving three women. The idea has some resemblance to the Jack Lait affair used by Bronson and Baldwin, but is minus any setting. Miss Sadler is excellent as the "vamp" who finally wins the other woman's husband. The act got plenty of laughs.

Ralph C. Bevan and Beatrice Flint drew the comedy hit of the show. Bevan's clever "boob" characterization and his smooth drollery, together with Miss Flint's appearance and the pair's bright material, built up a high score. Their get-away comedy dip dance was a riot. Bailey and Cowan were another outstanding feature. Cowan with his songs and piano playing and Bailey with his capital banjoing are likeable entertainers. Add to these accomplishments Miss Davis with her pretty face, and also the finely staged production, and the sum is a splendid number. The Cressy-Dayne sketch is a typical vehicle. It got plenty of laughs, but somehow the surprise punch finish missed a complete score. Marion Hodges strengthens the little company.

Ivan Bankoff commanded enthusiastic applause for each of his dances. His leaps and whirls are spectacular and Miss Cannon's difficult-looking toe work was noteworthy. It is a high-class dance production and Cliff Adams at the piano contributes not a little to the effect. Harry Watson, Jr., in his second week, repeated to great returns.

Bessye Clifford with posings and effective color designs provided by illuminated slides furnished an interesting and pretty "sight act," holding them at the end of the show in spite of a stage wait just preceding her number.

The Pantages bill delivered a high average. Billy "Swede" Hall in the comedy sketch, "Hilda," made a hit with the Pan clientele. Hall's Swede girl characterization brought fast and furious laughter. Larry Larking and His Monarchs, using three pianos and offering instrumental music and songs, closed the bill to quiet returns, the tenor getting most. Robinson and Pierce got away to a great start with their talk on the passing of the saloon, and hold the audience to solid laughter throughout their comedy

and song routine. They landed a hit next to closing.

Carson and Kane, mixed couple with flashy silk drapes, have a big time dance arrangement, but engage in too much introductory stuff. They made an attractive opening number. Austin Goetz and Fae Duffy are strong on appearance and have an interesting comedy and dance specialty. Their cleverly framed novelty finish with its finger whistling and dance stopped the show. Maybelle Phillips did nicely with kid stories, No. 2.

The show at the Golden Gate went along quietly until the appearance of Al K. Hall and Co. with Walter Pearson, Carrie Cooper and Emma Adams, the quartet being the headliner. They were placed No. 4 and delivered a comedy kick in that important position. Hall started 'em laughing with his entrance and finished a riot with his comedy dance with Miss Adams. His hard shoe stuff and Pearson's songs were real applause winners.

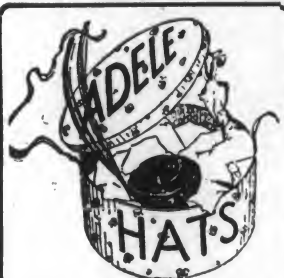
Fields' "The Family Ford," following the Hall affair, supplied the only additional comedy in the bill. Corinne with Dick Humber was rather quiet for its position and for this house, but dainty little Corinne won favor with her dancing and Humber's violin solo also pleased. Their violin dance was done by Fanchon and Marco many years ago. Armstrong and Phelps, two men with piano and songs, filled the No. 2 spot acceptably. Peggy Bregon and Brother, ladder work and jumping, opened, and Karoll Brothers, head balancers and perch workers, closed.

Claiming to give the biggest show for the money Ackerman & Harris opened the Casino with the admission scale fixed at 20 cents top, and for that gave five acts of vaudeville, a feature picture and two comedy reels and opened with a smash. This house has a seating capacity

of nearly 3,000, and the calibre of the show is such that vaudeville patrons, plus those who like pictures with this class of entertainment, will-fast get the Casino habit.

Even with the size of the program the "nut" of the management is not very high, and they can for many weeks to come play to but a fair capacity and get away with good profit. From the talk around town, however, it appears that the policy in vogue is meeting with high approval.

The opening show last week started with a feature film, Evelyn Nesbit in "The Hidden Woman." Other



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P. S.—Many thanks to Violinsky for the loan of his violin.

ERNEST HIATT

ON "NEXT TO CLOSING" AT THE

ORPHEUM, SAN FRANCISCO, AND ORPHEUM, LOS ANGELES

Modesty forbids a repetition of the unctuous and eulogistic flatteries of the local press. I hesitate to quote such fulsome and panegyric phrases as "Show Stopper"—BILLBOARD; "ERNEST HIATT and Max Fisher's Orchestra Bills Highlights"—SAN FRANCISCO CHRONICLE; "One of the best numbers of the week"—SAN FRANCISCO BULLETIN; "Big laughs"—VARIETY; "Honors go to ERNEST HIATT who kept the house in an uproar of laughter"—L. A. HERALD; while the San Francisco Argonauts' megalophonous meed of praise, repeated verbatim, constrains me to self-imposed silence, e'en

tho' it runs in the following encomiastic manner: "ERNEST HIATT, an exceedingly lively and genuinely humorous raconteur, was very wisely selected to fire off his artillery of fun following directly on the impression made by Theodore Roberts' intensely dramatic act. It was no slouch of a job to capture the hushed receptivities of a temporarily awed audience, but ERNEST did it. He has very good material; the kind that flatters an audience by challenging its quick recognition of funnyisms, and in a moment or so he had us all laughing so consumedly that the powerful effect left by the De Mille playlet was dissipated."

BOOKED SOLID—ORPHEUM CIRCUIT

pictures on the bill included two comedies and a scenic.

On the vaudeville program the act of Draper and Handy, "Black and Tan," proved a hit. It is a talking act, with musical numbers interpolated. This couple finished with a clever pantomime number that won applause.

Welch and Hazelton were No. 4, a straight man and a comedy jangler. Their chatter was pleasing and the comedy business good. It did satisfactory. Bonney and Brownie are two men doing a song and dance turn; well received. Norris's Monkeys is the usual village animal production. Work a little slow. The Foch Four, a mixed quartet, two couples, each an act apart, put over a dandy dancing turn with a variety of numbers.

Will King came back to San Francisco last week, opening in a new house, the Hippodrome, refitted and decorated, and his opening attraction, "Ginger Snaps," drew a record

first-night crowd. King was accorded a tremendous reception and flowers were piled in banks on the stage. King has brought with him practically all of his former associates with a few new faces in the chorus.

The Hippodrome seems a much more appropriate house for King, as it is smaller than the Casino, and there is more of an air of intimacy about the place. The Hippodrome has been attractively decorated and repainted, and the front emblazoned with electric lights that gives an added air of festivity to this block on which also faces the Orpheum.

The entire lower floor is scaled at 50 cents for the King show at nights and 30 cents at the matinees.

Ackerman & Harris, responsible for bringing back King, are giving the public full value, for in addition to King there are three vaudeville acts and a feature picture.

The opening week of the King show included the following vaudeville: Otis Mitchell, a comedy single featuring some nifty banjo playing; The Cycling Renos scored heavily. They have a clever cycling turn. Capay and Capet pleased but mildly.

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The screen attraction was Mildred Harris in "The First Women." It was well liked.

"One change in the King show which caused comment, but no apparent regret, was the absence of the usual illuminated runway. The Hippodrome has so much contrivance and to install one would have necessitated an expenditure of much money and the elimination of many seats in a house that as it is is not of very large seating capacity.

Evan Burrows Fontaine, with "Be Careful, Dearie," which closed recently at the Curran, has left for New York. This show proved a flivver and some of the principals did not get all of their salary, according to report. The matter is being adjusted by Victor Schertzinger, composer of the musical score and interested in the management.

H. M. Wilson has taken over the Orpheum theatre in Red Bluff.

The Bakersfield theatre recently acquired by W. A. Rusco is to play Orpheum vaudeville, five acts, one day a week at 50 cents top. The acts will play Bakersfield after their Fresno engagement on Sunday.

"Able's Irish Rose" is still keeping up its attendance record on tour through the state. At Fresno last week it got \$5,500 in four days.

"Three Wise Fools" opened its coast tour in Seattle with Tom Wise as the star, but didn't do so well. This show is underlined at the local Columbia, but will not be able to show in Oakland. The reason for the Oakland shute-out is due to the fact that a woman psychologist has secured the Oakland Auditorium, the only available house there, for a period lasting well into December. This fact also will keep out of Oakland "Take It From Me," now current at the Curran here. During its tour last year "Three Wise Fools" grossed \$16,000 on the week in Oakland, and there is much disappointment because of the cancellation of the Oakland engagement.

Oliver Morosco is still trying to maintain a foothold in San Francisco despite the fact he has lost the Casino and his recently renamed Morosco theatre, the former Century. He is reported now to be negotiating for the control of the

Republic, a neighborhood house, dark for many months.

Jacob Nashman, a San Francisco hotel proprietor, has filed suit against the Curran Theatre Co. for \$50,537.50 damages for injuries alleged to have been sustained during the building of the Curran theatre. Nashman says the workmen employed on the structure broke several windows in his hotel and that at their invitation he visited the Curran theatre while it was building. While there he says he fell from a plank and broke one of his ankles.

Ben M. Giroux has been named as the new manager of the Casino by Ackerman & Harris. For a long time Giroux was a resident of Chicago.

Carl McCullough and William Halg, who have abandoned the stage and settled themselves in a men's furnishing shop on Geary street ad-

joining the Shubert-Curran theatre, opened their place of business last week.

J. J. Gottlieb, proprietor of the Columbia, has left for New York, to be gone for several weeks.

The Love Sisters at the Little Club, where they succeeded Fanchon and Marco, are proving an attraction, and the show they are offering in conjunction with Carl McCullough is catching on.

CLEVELAND

Thomas G. Carroll is now house manager at the State, Shubert vaudeville. Tommy was formerly manager of the Standard here, and later at the Euclid Avenue opera house when Shubert vaudeville played there last year.

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| 4 Jolly Peter — BUMMEL PETRUS EUROPEAN NOVELTY FOX-TROT SONG | 4 Rose OF THE Underworld PAUL SPECHT'S ASTOR ROOF SENSATION |
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FORD'S—Thurston,
LYCEUM—"Gertie's Garter," 3d
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MARYLAND—Keith Vaudeville,
with Van and Schenck.
ACADEMY—Shubert Vaudeville,
"Plenty o' Pep" unit.
PALACE—"Wine, Woman and
Song," Columbia burlesque.
FOLLY—Mutual Burlesque.
CENTURY ROOF—Cabaret.

During the worst rainfall in the history of the local weather bureau, the Mutual Burlesque company of "Jazz Babies," playing at the Folly, on East Baltimore, suf-

fered heavy loss when the banks of Jones' Falls, adjoining the theatre, overflowed and the water poured into the cellar of the theatre, where trunks and many personal belongings were stored. The show, however, went on as usual, and no performances were lost.

The Gayety, last week reported in these columns as turning into a vaudeville house after being dark for some time, will play burlesque instead, it is announced. The boards on the front of the house had been used to advertise Columbia burlesque attractions at the Palace, but in their stead now is the announcement "Peppy burlesque will soon reopen the Gayety." This house, together with the Folly, farther out on East Baltimore street, just on the edge of the kippered herring belt, have always placed emphasis on the fact that they played spicy burlesque. The Folly, however, has been playing Mutual burlesque shows this year with fair success. Whether Mutual shows will shift to the Gayety could not be learned, but facilities at the Gayety far surpass those at the Folly, which is a relic of Baltimore's old theatrical days, when it was known as the Monumental. Last year it played stock burlesque, and its shows were invariably so filthy a person who could stand them had a strong constitution. The one attractive thing about the Folly, however, is that smoking is still permitted, although a city ordinance prohibiting smoking in any theatre in the city was passed recently and is being strictly observed in all others.

William Proctor, local manager of the Palace, playing Columbia burlesque, said last week that his business so far this year has been a solid improvement over last year's receipts. Since the opening of his season late in August, his matinee houses have been three-quarters full and his night houses near capacity. Notwithstanding the racing season, the afternoon crowds held up well. The quality of the shows has had much to do with

the business, as many men in town who are occasional burlesque patrons mention the shows are much improved.

The Shubert vaudeville house, Academy, had capacity audiences all last week, due to the gift of 500 seats nightly and at each matinee to telephone girls of the city.

Critics of the local press last week went into ecstasies over the act of Lois Bennett, who presents a straight singing turn in Keith vaudeville. She was at the Maryland, Johnny Collins of the Keith office came here during the week, signing Miss Bennett for three years with a Keith contract.

Every theatre and picture house in Baltimore is equipped with lights at the exits, according to a report submitted recently by J. Frank Crowther, inspector of buildings. The report will be submitted to the grand jury with the notation that 103 houses were visited and in many of the smaller places it was found both gas and electric lights were at the exits. The inspection here of theatres by the fire prevention bureau of the Fire Department is unusually rigid.

WASHINGTON, D. C.
By HARDIE MEAKIN

With the advent of the stock at the Theatre President and the Garrick presenting road attractions, Washington begins to take on the aspect of a regular city, theatrically. Poli's and the National are still in the hands of the builders.

The stock got a splendid start Sunday night while the new musical piece "Springtime of Youth" got good notices.

Robert Lowe, Graham Velsey and Duncan Penwarden, now with the President stock, were here with the old Poli companies. John Garrison remains manager of the theatre housing the stock.

Coming—"The Little Liar," Morin Sisters and Harry Mencher, Morey, Sarna and Dean, Alie and Morris, Murray Volk, "Maryinetti," Feature film.

Gayety—"Greenwich Village Review."

Belasco—"Hello New York."

Picture Houses—Moore's Rialto, "Sherlock Holmes"; Columbia, "Broadway Rose"; Palace, "Pink Goda"; Metropolitan, "The Eternal Flame."

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WHAT DO THE PAPERS SAY ABOUT IT? LOOK:

VARIETY, Oct. 13

"Max" and Moritz is the best animal act of its kind brought over in many years. These monks play around more like good natured children than any noticed before. Some of the other trained monks worked as if in fear of a beating, but this trio appear to have been trained by kindness. *Iber.*

BILLBOARD, Oct. 14

The vaudeville section could be better except for Max and Moritz, who can't be surpassed. There are three apes in this act, who do almost everything and better even than the press agent promised. They have to be seen to be appreciated. If we attempted to record the routine of the act we might be accused of being on an outside payroll.

ZIT'S, Oct. 14

The feature of Max and Moritz's act is their ability as comedians. Any trained animal can do tricks; we have seen innumerable acts of that kind. But these Chimpanzees, and especially little Akka, who is with them, make you laugh, not merely wonder, and that is what made the audience at the Central Theatre this week give them some of the best applause of the performance.

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BURLESQUE ROUTES

(Oct. 23-Oct. 30)

COLUMBIA CIRCUIT

"American Girls" 23 Empress Chicago 30 Gayety Detroit.
"Beauty Revue" 23 Gayety St. Louis 30 Gayety Kansas City.
"Big Jamboree" 23 Gayety Kansas City 30 L O.
"Big Wonder Show" 23 Miner's Newark 30 Orpheum Paterson.
"Bon Tons" 23 Grand Worcester 30 Hurtig & Seamon's New York.
"Broadway Brevities" 23 Columbia Chicago 30 Star & Garter Chicago.
"Broadway Flappers" 23 Gayety Detroit 30 Empire Toronto.
"Bubble Bubble" 23 Lyceum Scranton 30 Casino Philadelphia.
"Chuckles of 1922" 23 Orpheum Paterson 30 Majestic Jersey City.
"Finney Frank" 23 Olympic Cincinnati 30 Gayety St. Louis.
"Flashlights of 1923" 23 Empire Toledo 30 Lyric Dayton.
"Follies of Day" 23 Gayety Milwaukee 30 Columbia Chicago.
"Folly Town" 23 Gayety Boston 30 Columbia New York.
"Giggles" 23-25 Cohen's Newburgh 26-28 Cohen's Poughkeepsie 30 Casino Brooklyn.
"Greenwich Village Revue" 23 Penn Circuit 30 Gayety Pittsburgh.
"Hello Good Times" 23 Gayety Montreal 30 Casino Boston.
"Hip-Hop" 23 Colonial Cleveland 30 Empire Toledo.
"Howe Sam" 23 Empire Toronto 30 Gayety Buffalo.
"Keep Smiling" 23 Casino Boston 30 Grand Worcester.
"Knick Knacks" 23 Gayety Buffalo 30 Gayety Rochester.
"Let's Go" 23 Gayety Omaha 30 Gayety Minneapolis.
"Mads of America" 23-25 Colonial Utica 30 Gayety Montreal.
"Marion Dave" 23 Star & Garter Chicago 30 Englewood Chicago.
"Mimic World" 23 Gayety Minneapolis 30 Gayety Milwaukee.
"Radio Girls" 23 Palace Baltimore 30 Gayety Washington.
"Reeves At" 23 Empire Brooklyn 30 Lyceum Scranton.
"Rockets" 23 Casino Philadelphia 30 Palace Baltimore.
"Social Mads" 23 Majestic Jersey City 30 Miner's Bronx New York.
"Step Lively Girls" 23 L O 30 Gayety Omaha.
"Step on It" 23 Lyric Dayton 30 Olympic Cincinnati.
"Talk of Town" 23 Casino Brooklyn 30 Miner's Newark.
"Temptations of 1922" 23 Columbia New York 30 Empire Brooklyn.
"Town Scandals" 23 Hurtig & Seamon's New York 30 Empire Providence.
"Watson Billy" 23 Miner's Bronx New York 30-1 Cohen's Newburgh 2-4 Cohen's Poughkeepsie.
"Watson Siding Billy" 23 Empire Providence 30 Gayety Boston.
"Williams Mollie" 23 Gayety Rochester 30-1 Colonial Utica.
"Wind Woman and Song" 23 Gayety Washington 30 Penn Circuit.
"Youthful Follies" 23 Gayety Pittsburgh 30 Colonial Cleveland.

MUTUAL CIRCUIT

"Baby Bears" 23 Howard Boston 30 L O.
"Band Box Revue" 23 Gayety Brooklyn 30 Empire Hoboken.

"Broadway Belles" 23 Star Brooklyn 30 Lyric Newark.
"Follies and Scandals" 23 Lyceum Columbus 30 Band Box Cleveland.
"Georgia Peaches" 23 Olympic New York 30 Lafayette New York.
"Heads Up" 23 Empire Cleveland 30 L O.
"Hello Jake Girls" 23 Plaza Springfield 30 Howard Boston.
"Jazz Babies" 23 Broadway Indianapolis 30 Lyceum Columbus.
"Kandy Kids" 23 Band Box Cleveland 30 Garden Buffalo.
"Laffin' Thru 1922" 23 Lafayette New York 30 Olympic New York.
"Lid Lifters" 23 Park Utica 30 Majestic Albany.
"Limit Girls" 23 Bijou Philadelphia 30 Folly Baltimore.
"London Gayety Girls" 23 L O 30 Empire Cleveland.
"Mischief Makers" 23 Family Rochester 30 Park Utica.
"Monte Carlo Girls" 23 Majestic Albany 30 Plaza Springfield.
"Pace Makers" 23 L O 30 Broadway Indianapolis.
"Pepper Pot" 23 Folly Baltimore 30 L O.
"Playmates" 23 Lyric Newark 30 Majestic Wilkes-Barre.
"Runaway Girls" 23 Garden Buffalo 30 Family Rochester.
"Smiles and Kisses" 23 Majestic Wilkes-Barre 30 Bijou Philadelphia.
"White Pat" 23 Empire Hoboken 30 Gayety Brooklyn.

Hass Chuck
Haus Wally
Hardie Marcello
Hardy J S
Harris Donny
Harrison Don
Hart Hazel
Hart Peggy
Hastings Kitta
Holton Miss K
Howly James
Hudson Marie
Hunter George

Janet R
Jerome Al
Jones T H
Kern Ellmore
King Frank
Klavan
Krawatz Jack

Lampini
Lemare George
La Mont Jim
La Rue Norma
La Vall Ella
Leonard Jean
Lewis Charles A
Lewis Augustus
Lobel Morris
Lord Miss M
Lucas John
Lloyd Edna

Magleya Tne
Mann Tom A
Mandel Martha
Marvin Earl
Mason Edgar
Meade Dwight
Meenan James
Meisrose Frank
McNeil Ann
Moore Billy
Moore Scott
Morley William
Murphy Gene
Miler & Murphy
Murphy Sen Francis
Murray Charlie

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DOUBLING FROM THE GOLDEN GATE FOLLOWED KARYL NORMAN, "THE CREOLE FASHION PLATE," IN FIFTH POSITION AT THE ORPHEUM, SAN FRANCISCO, LAST WEEK AND STOPPED THE SHOW

poke their picturesquely California cornices into the Los Angeles skyline.

William F. Shetline, whose alleged friendship for Bonnie Hill, picture actress, caused his wife, Anna E. Shetline, to bring suit for divorce, was ordered to pay \$500 within 24 hours and the balance of \$900, with \$200 attorney fees, within ninety days.

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Black Satin and all Patent Colours...
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\$10

LOS ANGELES

By EDW. KRIEG

Hallam Cooley, having finished "One Week of Love" with Elaine Hammerstein, is at Eureka, Cal., assisting materially in the making of "Are You a Failure." Bennie Shulberg is the managerial genius behind the latter.

Jack Root isn't "impresarioing" any more. Since disposing of his theatrical interests in Pasadena the renowned Mr. Root has turned his attention to real estate, and shortly several business blocks bearing the one-time ring expert's monicker will

SAM

WALTER

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DETROIT

By JACOB SMITH

SHUBERT—Vaudeville. "20th Century Revue. Tremendous advance sale. Opened to capacity. George Jessell Revue last week played to capacity at almost every performance. Receipts approximately 12,000. Best business of any unit this season.

MAJESTIC—"Girl in Limousine." Next, "Seventh Guest."

MICHIGAN-SHUBERT—"Happy Go Lucky." Next, "East Is West."

NEW DETROIT—"Bull Dog Drummond." Next, "A Bill of Divorcement."

GARRICK—"Just Married." GAYETY—"Sam Howe Co. ADAMS—"Manslaughter." CAPITOL—"Pink Gods." MADISON—"Ghost Breaker."

WASHINGTON—"Fool There Was." BROADWAY-STRAND—"Broadway Rose."

Harry S. Lorch has been appointed Goldwyn manager in Detroit. Walter Liebman succeeds Gerry Meyers as Detroit manager for Associated Exhibitors, the latter going to the Boston office.

Tom H. Ealand, former manager of the Miles circuit in Detroit, has been appointed salesman in the Toledo territory for Famous Players.

The Broadway-Strand has raised its prices to 60 cents, same as last season.

DULUTH

By JAMES WATTS

ORPHEUM—Vaudeville. NEW GARRICK—"Sherlock Holmes," film. NEW LYRIC—"Human Hearts," film. LYCEUM—"Burning Sands," film.

ZELDA—"Colleen of the Pines," film. STRAND—"For Big Stakes."

For the first time in years the coming of the first cold snap of the fall season has not caused a temporary lull at the theatres. The colder nights have brought larger numbers to the playhouses. The leading theatres are doing near capacity every evening and matinees are fair.

The Garrick is making a big hit this week with a special musical comedy feature entitled, "The Honeymoon Express," presented with the picture "Sherlock Holmes." Sixteen local singers and dancers are in the act. The production was made by Manager P. F. Schwie, who is producing special stage features for the local F. & R. houses nearly every week.

The Lyric, another F. & R. house, is beginning production of stage features. Manager Henry Azine has this week a prologue for "Human Hearts," with Florence Calvert, soprano, featured.

J. B. Clinton of the Clinton-Meyers company returned from New York last week after a two weeks' trip to the east. He booked a number of stage attractions for the Lyceum but reports that most bookings at the present time are made tentatively.

SARANAC LAKE

By ROBERT R. MILL

Reginald Werrenrath is visiting at an Adirondack camp near this village.

William Comstock, formerly leader of the orchestra at Keith's, Syracuse, is now living here. He directed the orchestra at a recent amateur performance.

Armand Cortes, in the cast of "Tiger Rose," is visiting at the Mussen cottage.

Residents of the local theatrical colony are watching with interest

the career of Ray La Bounty, local resident, who is appearing in an act called "Rubenville," in vaudeville. There are four other Adirondack residents in the act, Thurston T. Lewis of Watertown, Charles Rye of Copenhagen and Pearl Johnson and Kenneth Young of Dexter.

Charles Levene, formerly with York and Adams in "Playing the Ponies," has opened an electrical shop in this village.

Nellie Revell is going to have the nearest approach to a tree that the

Adirondacks can produce. Dave Seymour, manager of the Pontiac theatre, is forwarding to her a balsam pillow, fragrant with the odor of the pines. With it will go the good wishes of the whole colony.

Christy Mathewson, baseball star, has returned after "covering" the world series for a New York paper, the second trip away from the village in three years.



Beautiful 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. Fee reasonable.

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INDIANAPOLIS

By VOLNEY B. FOWLER

The annual Indiana teachers' convention will draw from 10,000 to 12,000 people from all parts of the state the last half of this week.

Murat had "The Hindu" and English's "Sue Dear," for the last half. "The Bird of Paradise" at the Murat first half, and "The Rubicon" at English's.

"Hello Prosperity," at English's the last half of last week was given

MINERS MAKE UP

Est. Henry C. Miner, Inc.

one of the worst pinnings by the afternoon dailies any show has had here in years. "The Gold Diggers" at English's the first half was highly praised by all three papers.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, Nance O'Neil in "Field of Ermine," premiere.

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

BASTABLE—Dark for second week.

STRAND—"The Man Who Played God" and "The Three Must-Get-Theres."

EMPIRE—"Human Hearts."

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678 N. HALSTEAD STREET, CHICAGO.

CRESCENT—"North of the Rio Grande."

SAVOY—"The Trap."

ROBBINS - ECKEL — "Burning Sands."

Alterations to cost \$20,000 are now in progress at the Gralyn theatre, Gouverneur, purchased recently by Harry Papayanakos, of Watertown. Vaudeville, which has been the house's policy, has been discontinued. "Listen to Me," musical comedy, was booked in Wednesday.

The Colligan theatre, Carthage, is reported sold to the Schine Theatrical Co. Edward Colligan, present owner, while refusing to confirm the sale, admitted that a deal was on.

James D. Smith was elected president and secretary of the newly formed Criterion theatre of Utica, Inc., which, backed by the millions of Frank Empsall, Watertown merchant, will erect a \$400,000 playhouse in Utica in the spring. Clarence Williams, former U. S. district attorney, was named vice-president, and W. W. Linton, veteran Mohawk Valley theatrical man, was named treasurer.

The Strand, Oswego, devoted to pictures, tried out "Amateur Night" last week, the program calling for five acts of vaudeville by home talent. The idea proved a business booster, and Sol Shafer, manager, intends to repeat.

H. E. Flack and Sylvester Nicollette have purchased the Star theatre, Potsdam, from H. L. Ives, and will enlarge the playhouse, the seating capacity being raised to 1,000. Potsdam is destined to have still another new house. Frank G. Pond, of Malone, has announced the organization of Pond's United Theatres, Inc., to erect a \$25,000 theatre there. A stock issue will be floated. The new house will have a 600 seating capacity. The new Pond corporation will be capitalized at \$150,000 and in addition to the Potsdam project theatres are planned for Tupper Lake and Saranac Lake.

Griff, while playing the Avon, Watertown, last week, made visits to the Jefferson County Orphans Home, the St. Patrick's Orphanage and the Jefferson County Farm School to give free programs to the kiddies.

Keith's has withdrawn its advertising from "The Telegram" and the "Sunday American," the local Hearst papers.

"Too much mother-in-law" is the explanation offered by Marc MacDermott, screen star, now appearing in vaudeville, playing Keith's here, for his matrimonial troubles, culminating in the separation suit launched in New York by his wife, who charges cruel and inhuman treatment. MacDermott, breaking his silence here Tuesday, expressed surprise his wife should sue him. She was affectionate and serene when he last saw her, he affirmed, and his first intimation of trouble

came when he found she had withdrawn the savings in a joint bank account. MacDermott declared that his wife's suit would be fought to the limit.

The second season of the free civic forums was inaugurated at B. F. Keith's here Saturday noon, the program being announced as an observance of Edward P. Albee's 65th birthday. Musical numbers were featured. Three Syracuse artists were presented—Harry Gutlick, a young New York violinist, who has recently removed here; Mrs. Lena Thompson, pianist, and William Fournier, baritone. The Keith house orchestra, under the direction of Frederick G. Wepfer; Martha Pryor, contralto, and the Oriole Terrace Orchestra, the last two drafted from the current Keith bill, also were down for numbers.

The Wieting will be dark next week, with "The Demol-Virgin" moving in for the first three days of Oct. 30. The following week the house will have Walter Hampden two days, with the Lauder show for a one-day stand.

"Cynthia," with Kilgore Gordon, booked at the Wieting, has been scratched.

J. Victor Wilson, managing director of the Robbins' Watertown theatres, is the author of the book of "A Lord for a Day," a comic opera, which will be presented by home talent at the Olympic, Watertown, Nov. 22-23, as a benefit for the Jefferson County Tuberculosis Hospital.

When Patrick Moriarity, superintendent of the Temple theatre building, married Jessie Kennison, vaudeville dancer, about two years ago, each thought a new era of happiness had been launched. But Moriarity's family cut up capers, and the bride returned to the stage with the Golden Gate Trio. Now, according to Pat and Jessie, the little dancer is to leave the stage and take up her residence with Moriarity here. The family has nothing to say.

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—PROVIDENCE JOURNAL

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No. 104

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OFFICIAL "HOOSIER STATE" SONG

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(WHEN THEY SAID THAT I CRIED OVER YOU)

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EVERYTHING READY FOR YOU—ORCHESTRATIONS, PROF. COPIES SPECIAL ARRANGEMENTS

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BUFFALO—485 Main St.

DETROIT—457 Fort St., W.

PORTLAND, ORE.—322 Washington Street

SAN FRANCISCO—908 Market St.

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LOS ANGELES—417 W. 5th St.

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11th Street

BOSTON—203 Mass Ave.

SEATTLE—321 Pike St.

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RALPH

This Week (Oct. 16), Temple, Detroit

PLAYING KEITH CIRCUIT

Next Week (Oct. 23), Temple, Rochester

Direction FRANK EVANS

BOSTON

By LEN LIBBEY

About all the pep found in the Keith's bill this week is lodged in the Rooney and Bent tab, and with the exception of this act the show as it ran at the Monday matinee was mild entertainment—not a disappointment, but without high spots. The Rooney and Bent act, "Kings of Smoke," has been seen here before, although on this visit it is touched up in places and brought up to the minute, something a good showman like Pat Rooney can be

depended upon to do all the time. It is known that Rooney could get away with most any sort of act here if it only had incorporated in it the famous imitation of his father, but he is wise enough not to let his material run down, and it seemed that on this visit he worked harder than ever to please. True, some of the numbers are a bit strained, relying more on his personality to put them over than any quality they possess, but taken altogether the performance is worthy of the high spot on a big-time bill, and the house greeted it as such.

Charlotte Lansing, billed as the new prima donna, got away with several minutes of very fine singing about as neatly as was possible. This act has tone, and stood alone in the bill in this respect. It is well put on, prettily staged without any attempt to force the house by a lavish display, and was well done all through. Her accompanist, Esther Le Petite, deserves the prominent mention she gets on the program.

For the first time since the house started on the real season there was an act penciled in. Jennier Brothers did not show at the matinee and the Braminos were called on to fill the gap. Laboring under the handicap that an emergency act always finds, the pair, after a slow start, picked up and closed big.

Jack Joyce, in second position, has put a new twist on his act, and near the closing he fox-trots with a girl partner, which anybody must admit is some feat for a one-legged boy. There was never but one thing off with Joyce's act, and that the filler monolog stuff he uses. He talks so low that many in the audience never hear it and it is too fast for others, and when it doesn't register Jack

acts as though he was going to lose that smile of his.

Edna Aug has a one-act comedy that brings into the vaudeville theatre something unusual. The act is well arranged, and in James Moore she has found a singer above the average. She, in her straight bit, with material not of the best, gets it over on her personality.

Pat Barrett and Nora Cunneen, doing the rube and the vamp bit that is being used pretty generally nowadays, registered the usual hit that is given acts of this character in this city, which is geographically located so that it has an opportunity to entertain some of the old boys from the rivers and hills occasionally.

Johnson and Hayes did not do as well as was hoped for. It appeared they were a bit high on the bill for their offering, and it was a bit padded out at that. Davis and Pelle, with what is termed an equilibristic marathon, closed the show.

BUFFALO

By SIDNEY BURTON

Buffalo at the present time is suffering more than usual from want of adequate dramatic criticism by the local newspapers. For some years past it has been the custom of Buffalo papers to parcel out the dramatic reviewing to a different reporter each week, the show assignment apparently being looked on as a sort of free-for-all. This has led to the entire absence in the town of anything approaching to dramatic criticism or even adequate reviewing. At the request of one of the local managers some time ago Buffalo's leading sheet assigned a reporter permanently to cover the theatres, with the result that this particular paper has developed the finest theatrical section yet seen in Buffalo. The majority of the local newspapers still regard dramatic reviewing as a reporter's holiday, with the result that no one in the town takes the criticism of these papers with any degree of seriousness.

Announcements were received here last week that a son had been born to Mrs. Nina Morgana, of the Metropolitan Opera, a Buffalo girl, whose parents still reside in this city. Miss Morgana is married to Bruno Zirato, private secretary to the late Caruso, through whose efforts the Buffalo girl attained her success.

The Garden theatre, at present playing Mutual burlesque, was sold Saturday by the International Railway Co. to Blanche E. Dun. A four-story building will be erected on the site, to be called the Amsterdam Palace, and containing a swimming pool, barber shop and restaurant. It is planned to begin work on the building about May 15, until which time the burlesque performances will be continued. The house has been under lease for some years back by Frank Offerman, a local sportsman and man-about-town.

ST. LOUIS

By JOHN ROSS

"Bad Man," Shubert-Jefferson, last week arrived late. At 8.30 p. m. Manager George H. Lighton ordered curtain up and let audience watch stage crew at work. Show started at 9.30. Business exceptionally good.

Jack Reid, Empress, last week, missed four matinees and Saturday night. Throat trouble. Business good. Empress has opened downtown ticket office.

Tom Henry and Jess Burns (Columbia burlesque censors) passed through St. Louis last week on a trip of inspection and pronounced conditions O. K. Henry was born and educated here and made a trip through his boyhood neighborhood. Oscar Darte is manager of Gayety (Columbia burlesque).

Hilda Muempfer of the Stadt theatre, Detmold, and Otto Ludwig, Chicago, have joined the German stock.

James J. Russell, Pankersly, Tex., a showman visiting here, was swindled out of a \$500 diamond. He answered the ad of a man who wanted to buy a diamond, left the stone with him to have it tested,

returned two days later for his \$500 and found the "buyer" had disappeared.

DENVER

By ALBERT W. STONE

A belated summer took a sudden jump into the lap of fall last week, with the result the show business began to show more life, generally speaking, than it had previously in several months. Steam heat is beginning to sizzle and playgoers are listening.

Legit, vaudeville and picture houses shared in the prosperity. Only the Broadway was left out, and that because it happened to be dark. "The Skin Game" with a hand-picked London company—at least, that is what the press notices declare—opened Sunday night for

a week's run. The advance sale, at \$2 top, good.

"Main Street" at the Denham stock, outdrew "The Other Wife," of the previous week, by a comfortable margin. It was the best week, in fact, the Denham has had this season, thus far. Around \$7,000 for the seven night performances and two matinees. "Nice People" current.

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GARRETT SAXOPHONE SIX

A NEW IDEA IN SAXOPHONES—A UNIT OF HARMONY WITH THE FOUR MARX BROS. 20TH CENTURY REVUE

KANSAS CITY

By WILL R. HUGHES

SHUBERT—First half, dark; last half, Margaret Anglin in "The Woman in Bronze."
EMPRESS—"The Nightcap," Drama Players stock.
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
MAIN STREET—Vaudeville.
GARDEN—The Bridges Musical Stock.
GRAND—"Peggy O'Neil."
PHOTOPLAYS—"The Old Homestead," Newman; "My Wild Irish Rose," Pantages.

Howard Jameyson, formerly publicity man for Universal here, is

now managing the Wichita theatre, Wichita, Kan.

Ben Turpin, appearing at the Pantages this week, was a guest at a luncheon of the City Club, Tuesday. While addressing the diners he was taken suddenly ill and compelled to retire. He, however, was able to appear for his regular performance at the theatre.

The Kansas City Star is running "When Knighthood Was in Flower" on its serial page, which will mean money to the film theatre that gets the picture here. It has been proven that a film from any story run in the local papers has a big draw.

The Orpheum has the town heavily papered with handsome new stands advertising its third of a century celebration, which starts week of Oct. 22.

NEW ORLEANS

By O. M. SAMUEL

TULANE.—De Wolf Hopper Co.
ST. CHARLES—"Prisoner of Zenda" (film).
PALACE—Vaudeville.
CRESCENT—Vaudeville.
STRAND—"Burning Sands" (film).
LIBERTY—"Slim Shoulders" (film).

"The Merry Widow" is at the Tulane next week. It will be followed by Field's Minstrels.

The St. Charles had a peculiar opening week as a Saenger theatre. The attraction was Fox's "Monte Cristo." The picture started poorly, which caused the management to announce the presentation of "The Prisoner of Zenda" for the second

week, although "Monte Cristo" was originally intended to hold sway for a fortnight. The last nights of its engagement found "Monte Cristo" playing to almost capacity, the film picking up daily, but the knowledge of its drawing strength came too late, as "Zenda" advertising had already flooded the town.

Eddie Leonard is headlining at the Orpheum this week. The audience likes him. Alex Patty made an ideal opener. The head walking drew resounding applause. Reed and Tucker achieved more than any second position turn has in a month of Mondays.

Alma Nielson displayed a secure knowledge of showmannery. Her dancing interlude, though high-gear, is smooth running. Her pianist, R. Plangue, has few if any superiors in the variety field. Italian and Russell clown away

to bulls-eyes. Harry Langdon, who has a golf fol de rol, created merriment. He spotted perfectly. McRae and Clegg held them nicely at the end.

The St. Charles opened Saturday under the management of the Saenger Amusement Co. with the Fox film "Monte Cristo." The opening crowd was swaggy in its way, including several hundred especially invited guests who were requested to don evening clothes for the occasion. Clarence Greenblatt is managing the St. Charles for the Saengers.

Dorothy Dodd is headlining the cafe entertainment at the Oriental this week. She was featured at Loew's Crescent the second half last week.

Gayety, "Youthful Follies."

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GENE JAMES, Piano
"BILL" RAWDIN, Drums

JUAN RAMOS, Bass
JOE GIST, Saxophone

CHRIS MANN, Director, Violin and Saxophone

CABARET

(Continued from page 9)
with Doris Eaton in the lead. In a special folder gotten out for the floor show no other besides Miss Eaton is mentioned, although the pictures of 20 young women are on it.

The Northern California Hotel Association has taken steps to censor George White's "Scandals," playing in New York. The organization objects to the big radio wireless scene in which one of the characters is said to get a message reading, "Ten thousand persons killed in San Francisco earthquake." The hotel men object to this, saying

it works an unjust injury to San Francisco.

The Whitestone (L. I.) Silver Lake Country Club opened its fall season with a midnight beefsteak last Saturday, given by Franklyn Ardell of White's "Scandals." Members of "The Scandals," "Follies" and "Music Box Revue" attended. The Silver Lake Club holds several professionals who reside in the Flushing and Bayside sections, besides Beechhurst and Whitestone.

The Mosconi Brothers have rented the first (upstairs) floor space of the Broadway Hotel (formerly Claridge) and will open it when the repairs to the building are completed in November as a dance place with an admission. It is said the Mosconis are paying \$50,000 annual rental, which will include cost of furnishing and decorating the large room.

Ten Eyck and Welly were forced to cancel two weeks in the South when Welly's foot was infected by a mosquito bite at New Orleans. Miss Ten Eyck finished the last two days there as a single. The team returned to New York and has been given Eastern bookings.

A big prohibition scandal in New York is to break after election, according to reports. Two prominent men, one a former politician and the other a dry official, have been or will be indicted, so the story goes, but the indictments will not be made public until after Nov. 7.

The new revue to be staged at Murray's, on 42d street, New York, next Monday, is being produced by Andre Sherri, who has announced he has sufficiently recovered his sight, after two years, to again produce.

Ray Miller and Band has been indefinitely engaged for the Hotel

Addison, Detroit. In the same city the Oriole Terrace is opening as a dance place with an admission of \$1.

Max Fisher's new Club Royale Cafe, Los Angeles, opened Thursday. It is the newest of Los Angeles cafes, built at a cost of \$250,000, and situated on 40 acres of grounds.

Anna Chandler opened at the Oriental, New Orleans, Saturday, for an engagement of two weeks. She is to be followed by Harry Rose for a fortnight.

Joe Susskind, according to report, is expectant of shortly securing a restaurant in Philadelphia.

Martin Ferrarri, formerly of Natlie and Ferrarri, will manage a revue at Rockwell Terrace, Brooklyn, N. Y.

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BILLS NEXT WEEK

(Continued from Page 21)

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Male & Rizzo
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3 Ramono Sis
ROCKFORD, ILL.
Palace
Fries & Wilson
Farnell & Florence
Bravo Mitchell
3 White Kuhns
Osborne 3
(One to fill)
2d half
Margaret & Morrell
Bobby Hendaw
Four Camerons
Five Baillets
Marsh & Williams
(One to fill)
ST. JOE, MICH.
Electric
Mowatt & Mullen
Edmunds & Lillian
Billy Beard
7 Sols Bros
2d half
Hazard & Okacs
Kubick
Danless & Walters
Cornell & Faye Sis
ST. LOUIS, MO.
Columbia
Three Alces
Lambert
Murray & Lane
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C Cunningham
Byron Bros
WINNIPEG
Pantages
Alex Bros & Evelyn
Maude Earle
Ridiccolo Riccio
Ben Turpin
Britt Wood
Blake's Mules
REGINA, CAN.
Pantages
(23-25)
(Same bill plays)
Saskatoon 26-28)
Weldons
Chisholm & Breen
Henson & Rennie
Great Blackstones
Travel
(Open week)
Lillian's Girls
Farrell & Hatch
Tollman Revue
Great Maurice
Bennie & Baird
Little Pippax
SPOKANE
Pantages
Three Avollos
Gansholm & Eton Sis
Joe Bernard Co
Three Le Grohs
De Michelle Bros
Four Ortons
SEATTLE
Pantages
Daley Mac & Daley
Tuck & Claire
Kennedy & Rooney
Kirkamith Sisters
Rigetto Bros
VANCOUVER, B.C.
Pantages
J & E Mitchell
Mills & Miller
Casler & Beasley 2
"Rising Georgia"
Sausman & Sloan
Prosper & Merritt
TACOMA
Pantages
Selma Brantz
Briere & King
Clifford Wayne
Kluting's Animals
Sidney S Styne
Kajiyama
PORTLAND, ORE.
Pantages
Burt Shepherd
Fargo & Richards
Billy Kelly Revue
Vokes & Don
Five Lameys
Welderson Sisters
Travel
(Open week)

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Kay Hamill & Kay
Philson & Duncan
"Young America"
Fritzi Schell
Maker & Redford
FT. SMITH, ARK.
Majestic
Dufor Boys
Baxley & Porter
Rita Gould
(Two to fill)
FT. WORTH, TEX.
Majestic
The Herberts
Frank Ward
Frisco
Ellisabeth Brice
Lustar
HOUSTON, TEX.
Majestic
Ormsbee & Remig
Calder Bros
Oliver & Oip
Arthur West
Fian's'n & Morrison
LITTLE ROCK
Majestic
Jack Hanley
Dufor Boys
Baxley & Porter
Rita Gould
Eight Blue Devils
2d half
Paul Kirkland
Dave Ferguson Co
Josephine Worth Co
(Two to fill)
OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Three Waltons
Jim & Betty Page
Joe Rolley
Quixie Four
(One to fill)
SAN ANTONIO
Majestic
Galletti's Monks
Creedon & Davis
Four Musketeers
Bob Hall
Denegan & Steger
TULSA, OKLA.
Majestic
(Okla. City split)
The Tamorose
Mickey Sisters
Coley & Jaxon
Scanlon D Bros & S
(One to fill)
WICHITA, KAN.
Orpheum
Perez & Marguerite
Inez Hawley
Edith Tallaferra Co
Margaret Severn Co
(One to fill)
2d half
Cross & Santors
Murray Kiser Co
Princess Radjah
(Two to fill)

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Woman," George Wilson, Pollette,
Pearl and Wicks, Dell and Glass,
Kelley Latell Troupe, Adams and
Gutter; John Lowell in "Ten Nights
in a Bar Room," film feature.
PICTURES—Mae Murray in
"Broadway Rose," Piccadilly; Owen
Moore in "Love Is An Awful Thing,"
and Clara Kimball Young in "The
Hands of Nara," Regent.

PORTLAND, ORE.

PICTURES—Rivoli, "The Cup of
Life"; Blue Mouse, "Silver Wings";
Columbia, "The Old Homestead";
Liberty, "Rich Men's Wives."

"Be Careful, Dearly," featuring
Evan Burrows Fontaine, and "Nice
People" cancelled Hellig bookings
last week. This leaves the Hellig
dark until sometime in November.

Geraldine Farrar in concert packed
the municipal auditorium with more
than 4,500 people last Thursday
night after she had spent most of
the day refusing talk to newspaper
people on the day her famous opera
wardrobe was being sold at auction
in New York.

W. W. Ely, manager of the Hip-
podrome (Arman & Harris), and
Sam C. Meyer, uncle of Irving
Ackerman, have bought a 10-acre
country place 12 miles out of the
city.

The company presenting Nell
Shipman in picture productions at
Spokane has leased the Byers hotel,
near that city, and has an option
on 150 acres of adjoining land for
studio purposes.

The Motion Picture League of
Oregon Thursday made preliminary
plans for a "go to the theatre week,"
to be held here in the near future.

Harriet Leach, who with her sister
toured Orpheum a few years
ago, is leaving for a concert tour.
Thursday night she will be heard
in farewell concert here. Last winter
Miss Leach sang for Mary Gar-
den when the Chicago Opera com-
pany was here, and the encourage-
ment received from the diva was
the factor that made her decide on
the eastern debut.

Jensen & Von Herberg, chain the-
atre owners in the northwest, have
obtained exclusive showing rights
on Paramount Pictures for six
months, according to opposing ex-
hibitors.

George Larkin, who completed his
starring contract with Premium
Productions, Inc., here, appeared
with his wife, Ollie Kirby, formerly
known as "the Kalem girl," in a
dance act at the Liberty theatre
last week.

Construction has started on a new
500-seat neighborhood picture house
at 40th and Sandy boulevard. Gar-
regues & Tebbetts, owners of the
Highway, the city's best neighbor-
hood house, are promoting the struc-
ture, which is within sight of their
other house.

With Lou Davis, late of Kolb &
Dill's "Put and Take" as producer,
and featuring Marie Rich and
Evelyn DuFrene, the Lyric Musi-
cal Comedy company resumed last
week at the Baker, where the 22-
year-old Baker stock fell by the
wayside. Mira McKinney, Harry
Harrigan, Billy Dodge, George
Banta and Pacific Four are other
principals.

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BOOKERS TO PHILA

(Continued from page 1)

of the Keith booking staff have been making weekly pilgrimages to Philadelphia to catch the shows at a small time vaudeville house. The reason attributed was that it is next to impossible for an act to secure an opening in or around Greater New York, and that in most cases the act was snapped up by one of the independent circuits if it secured a showing in New York.

Three acts on one Philadelphia bill were signed to long term contracts by the Keith men on the occasion of their last visit. The method followed is to sign the act immediately to the long contract, then bring it into the Fifth Avenue, or one of the other New York small time houses where the turn is "fixed up" for a continuance over the Keith circuit.

If the act shows enough to warrant big time bookings it is sent into the big time houses. George Gottlieb, booker of the Palace, New York, was one of the party over in Philly and is reputed to be willing to go any distance that promises to bring new material into his house or office.

The independent field is so limited the Philadelphia house is in the unique position of being able to buy good acts cheaply, mainly through their inability to secure a "showing."

One of the largest of the independent booking agencies has 13 houses that only play vaudeville a half week, as against vaudeville both halves last season.

The reduction of the number of weeks on the Loew circuit and the number of acts that must play the independent circuits on account of the ban of the Keith office against acts playing the Shubert circuit last season have loaded the local independents up so that they find it impossible to give new acts a "showing."

SOCIETY ACTRESS

(Continued from page 1)

open at Baltimore the week of Nov. 13.

Mrs. Hoyt has been cast for the role of a society woman, which is her social position in civilian life. With aspirations toward the dramatic stage, Mrs. Hoyt has been in previous plays with roles assigned to her as a member of the company which demanded that she "act" them. In Miss Burke's play Mrs. Hoyt is expected only, according to a story, to be herself as a society

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SYDNEY, AUSTRALIA

woman. Curiosity is rampant whether a society woman of Fifth Avenue will continue to be a society woman behind the footlights.

Others of the Billie Burke company are Frank Conroy and Alan Dinehart.

Rehearsals will be started in about two weeks by Mr. Ziegfeld for the new Fannie Brice show, written by Rida Johnson Young. But a couple of engagements so far have

been made for the production. Bernice Hart (formerly of the Hart Sisters) is one, and Lyman and Barton, brought back from Paris by Ziegfeld, are the other.

The Ziegfeld "Sally" show at the Forrest, Philadelphia, is equalling the "Follies" at the Amsterdam, New York, in gross receipts. Last week "Sally" did \$38,000, and its opening week \$37,225. The night capacity of the Forrest at the \$3.50 scale is \$4,960 and the matinee \$4,435. "Sally" is said to have had an advance sale of \$28,000 last Monday for this week, virtually a sell-out, with but 110 tickets nightly held by the Philadelphia ticket brokers for the show.

From present indications the Ziegfeld "Follies" will run beyond

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the holidays at the Amsterdam. Broadway appears to believe the "Follies," unless something untoward occurs, may remain in New York throughout the entire season. Later this week Ziegfeld is said to have decided to hold over the first act of the play has been gone over. Miss Brice has accepted two weeks or more in vaudeville, until the producer calls rehearsals.

The Brice show has not yet been named. The title probably will be one word, perhaps the name part,

following the great success with "Sally," "Irene," "Mary," etc. The first act was laid in a pawnshop, a locale which the manager viewed as undesirable, and this act will be entirely rewritten and cast in a home.

GIVE TICKETS AWAY

(Continued from page 1)

Wednesday, Thursday and Friday matinees to every purchaser of the paper.

The theory was that the gift of the three performances to the public would pay for itself in advertising. Reciprocity gave the newspaper a circulation boom.

The stunt was framed and carried out by Harold Burg, personal representative of I. H. Herk and W. D. Ascoug, local Shubert manager.

"The Rose Girl" is the unit show put out by the Shuberts themselves.

Nat Lewis

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LIBEL THREAT

(Continued from page 1)

torney, Joseph Bickerton, requested the Minsky Brothers to remove the sign outside the Park carrying the quotation. Notice was given verbally over the phone and later by mail, Erlanger's attorney advising the Minskys they were placing themselves open for an action of libel against the Knickerbocker theatre. The Minskys stated they would consult their attorney. Early this week the sign was not displayed.

That section of the Date notice reproduced in larger lettering was: "The Yankee Princess" is scarcely for the tired business man. For heaven's sake keep him away from the Knickerbocker and take him to the burlesques at the Park music hall."

Though no instance of such practice is remembered in theatricals, legal advice is that such methods freely dot the cases of libel and slander actions tried in the courts.

The Erlanger office did not take exception to the "American's" review, because it is within the province of a critic to express an opinion. But for another manager to lift a section of the critic's comment and use it to the detriment of a fellow producer was believed to constitute a libel.

SARDOU IN COURT

(Continued from page 1)

rights. Thomas Riego Hart is the plaintiff against the Goldwyn Distributing Corp., Goldwyn Pictures Corp. and the Unione Cinematographica Italiana, alleging the latter violated the American dramatic rights of the Sardou play, "Theodora," which he controls. Goldwyn last year released a film play of that name in America, originally produced by the Italian film company last named, which is headquartered in Rome.

Hart has lined up a formidable array of counsel, including Lindley

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H. Mats. Wed., Sat., 2:15.
WILLIAM ANTHONY MCGUIRE'S
NEW COMEDY

IT'S A BOY
"LAUGHTER PLENTIFUL."—Telegram

REPUBLIC 42d St., W. of Bway.
EVENINGS at 8:30.
Mats. Wednesday and Saturday, 2:30
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

GAIETY E'way & 46th St. Eves. 8:30.
Mats. Wed. & Sat., 2:30.
CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.
JOHN GOLDEN Presents
MADGE KENNEDY in
"SPITE CORNER"
A NEW COMEDY BY FRANK CRAVEN

EARL CARROLL Theatre, 7th Ave.
Eves. 8:30. Mats. Thurs. & Sat., 2:30.
The **GINGHAM GIRL**
A SMART, DAINTY MUSICAL COMEDY
with a
CAST OF UNUSUAL EXCELLENCE.
Including a CHARMING GROUP OF
DANCING BEAUTIES.

GLOBE POPULAR MATINEE TODAY
ALSO WEDNESDAY & SATURDAY
ALL NEW **GEORGE WHITE'S** 1922
SCANDALS
PAUL WHITEMAN and HIS PALMIST
ORCHESTRA
RARE COLLECTION OF NEW BEAUTIES

Knickerbocker THEATRE E'way & 35th St.
"A Real Blueblood Among Shows."—Tribune.
A. L. ERLANGER'S PRODUCTION.
The YANKEE PRINCESS

HENRY MILLER'S THEATRE 124 W. 43d St.
Eves. 8:20. Mats. Thurs. & Sat., 2:20.
INA CLAIRE
AND CO., including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

ELTINGE THEATRE WEST 42d STREET
Eves. 8:20. Mats. Wed. & Sat., 2:30.
A. H. WOODS Presents
FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

BELASCO West 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD.

LYCEUM West 45th St. Eves. 8:30.
Mats. Thurs. & Sat., 2:30.
DAVID BELASCO Presents
FRANCES STARR
in **"SHORE LEAVE"**

VANDERBILT W. 48th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30
STEWART and FRENCH Present
The
TORCH BEARERS
"SCREAMINGLY FUNNY."—Post.

SELWYN THEATRE W. 42d St.
BARNEY BERNARD and
ALEXANDER CARR in
a new comedy
"PARTNERS AGAIN"
By Montague Glass & Jules Eckert Goodman.
Prices: Eves. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street
Eves. 8:15. POPULAR MATINEE
WEDNESDAY. Reg. Matinee SAT.
A National Institution
Ziegfeld FOLLIES

TIMES SQUARE Evenings
at 8:20
MATS. THURS. & SAT. 2:30.
THE BIG COMEDY SUCCESS
"The EXCITERS"
ALLAN DINEHART & TALLULAH BANKHEAD
Opening Monday, **"THE FOOL"**
OCTOBER 23
—CHANNING POLLOCK'S NEW PLAY

MOROSCO THEATRE West 45th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
"AN ABSOLUTELY SAFE BET."—Alain Dail.
WAGENHALS
and
KEMPER
Present
**WHY
MEN
LEAVE
HOME**

EVERY HOPWOOD'S GREAT COMEDY
HUDSON WEST 41ST ST.
Eves. 8:20. Mats. Wed. & Sat. 2:30
SO THIS IS LONDON!
NOW

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES., 8:15

GEO. COHAN THEATRE Bway & 43d St.
Eves. 8:20. Reg. Mat. Sat.
"Everybody has a good time, even the troupe."—Tribune.
NORA BAYES
IN THE NEW MUSICAL PLAY
QUEEN OF HEARTS
"And that chorus! Just a dozen, but every one clever and beautiful."—Post.

WILLIE AND EUGENE HOWARD
STARRING IN
"PASSING SHOW OF 1922"
Direction MESSRS. SHUBERT Winter Garden, New York, Indefinite

CHARLES "CRY BABY"
Johnson and Godfrey
Formerly Johnson and Dean. The Black Caruso.
PANTOMIMIC FISHING NOVELTY
Direction: HARRY J. FITZGERALD

BOOKERS AND MANAGERS
"UNDER A CRAZY QUILT"
SOON READY FOR YOU TO BOOK

DAN DOWNING
With SAM "BUDDY" SHEPPARD
In **"JUST FIDDLING AROUND"**
—COMING EAST WITH A NOVELTY—YEH?

PAUL—JACK
EARLE and EDWARDS
This Week (Oct. 15)—Majestic, Milwaukee

M. Garrison and Charles A. Boston, with Hornblower, Miller & Garrison of counsel. He recites how Fanny Davenport acquired the dramatic rights for \$3,000 in 1888, and although the late actress, who died in 1898, had rehearsed it at divers times, she never actually produced it. Hart produced the piece after acquiring its stage rights (other than opera, comique or ballet) through assignments from Miss Davenport's heirs.

The plaintiff estimates he has been damaged upward of a half million dollars and asks for an accounting of the profit and the appointment of a receiver.

The benefit affair, reception and entertainment scheduled to be given under the auspices of the Artists' Representatives Association at the Hotel Astor, Oct. 30, has been called off. The A. R. A. is an organization composed of Keith agents exclusively, with a benevo-

FRANK BACON and NINA FONTAINE
World's Greatest Dancing Skaters
on tour with Barney Gerard's Town Talk. Miss Fontaine's beautiful oriental dance is one of the featured hits of the revue. —All Papers.

lent sick and death fund benefit attached to membership. Another form of entertainment may be devised to take the place of the benefit to have been given at the Astor.

The application for the incorporation of the Stage Children's Fund, Inc., has been formally approved by Supreme Court Justice O'Malley. The fund has been formed to provide a summer home for stage and screen children at Navesink, N. J. J. J. Shubert is honorary president. Mrs. Millie Thorne is president, and Theda Bara vice-president. Four

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

WINTER GARDEN E'way & 30th St.
Eves. 8:10. Mats. Tues., Thurs., Sat.
"PASSING SHOW OF 1922"

PRESENTING
WILLIE and EUGENE HOWARD
—GREATEST MUSICAL HIT OF AGES—
"BLOSSOM TIME"
Second Triumphant Year
Now at **CENTURY THEATRE** Monday to Eves. 8:30. Mats. Wed. & Sat., 2:30.

49th St. Theatre W. of Bway. Eves. 8:30.
Mats. Wed. and Sat. 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
—HAS THE TOWN TALKING—

NATIONAL 41st St. W. of B'way
Thurs. & Sat. Eves. 8:25. Mat. Wed. 2:30.
CAT AND THE CANARY
—Matinees Wednesday and Saturday—

SHUBERT THEATRE 41st Street, West of Broadway
Evenings 8:30. Mats. Wed. and Sat. at 2:30.
Greenwich Village Follies
Fourth Annual Production

AMBASSADOR Theatre, 45th St., near Broadway. Evenings 8:25
MATINEES WED. and SAT., 2:30
The International Musical Success
THE LADY IN ERMINE
with WILDA BENNETT
and a Pre-eminent Cast

CENTRAL THEATRE, 47th & B'way.
Twice Daily, 2:15 and 8:15
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT., Oct. 23
"STEPPIN' AROUND" Big Gaiety Revue
with JAMES G. MORTON
AND TEN STAR ACTS
Eves. 8:30 to 9:00 (Except Sat. and Holidays)
Eves. 8:30 to 9:00 (Ex. Sat., Sun. & Holidays)

39th ST. THEATRE Near Broadway. Evenings at 8:30.
MATS. WED. and SAT. at 2:30
THE MONSTER
WITH EMMETT CORRIGAN
LAUGHS—GASPS—SHOCKS
F. RAY COMSTOCK and MORRIS GERT Present
NINTH Balieff's **THIRD**
MONTH EDITION

Chauve Souris
SAT THEATRE From MOSCOW—Direct From LONDON-PARIS. NEW PROGRAM
CENTURY ROOF THEATRE, 62d St. & C.P.W.
Eves. 8:30. Mats. Tues. and Sat., 2:30.
CASINO 39th & Broadway. Eves. 8:25. Matinees Wed. and Sat.
Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast

COMEDY Theatre, 41st St., E. of B'way.
Eves. 8:30. Mats. Thurs. & Sat., 2:30.
The Messrs. SHUBERT Present
THIN ICE
UNEQUIVOCAL COMEDY HIT

BIJOU THEATRE W. 45th St. Eves. 8:30.
Matinees—Wednesday & Saturday.
GRACE GEORGE in
ROBERT WARWICK "TO
NORMAN TREVOR **LOVE**"
By PAUL GENALDY, Author of "THE NEXT

OSWALD
WOODSIDE KENNELS
WOODSIDE L. I.

HOLDEN GRAHAM
in "Versatile Originalities"

MIKE—ANDY
NAIO and RIZZO
Presents
A MUSICAL BREEZE
Direction JESS FREEMAN

DOROTHY DODD
in vaudeville

BLANCHE SHERWOOD
AND
BROTHER
In "AVIATING ANTICS"
Direction: MARTY FORKINS

JACK and JESSIE GIBSON
IN
A Cycle of Smiles and Thrills
ORPHEUM CIRCUIT
Direction: JACK GARDNER

acres of land and buildings have been purchased at Navesink.

Avery Hopwood broke into print last Friday in the "Evening World" in a special story deducing what was the motive of the Rev. Mr. Hall murder mystery. Hopwood was played up as the author of "The Bat," the greatest of all mystery mellers, according to the editorial annotation. Hopwood's deductions were summed up in the French quotation, "Cherchez la femme"—find the woman.

Charles C. Reis of New York has been appointed manager of Shea's theatre, Jamestown, N. Y., succeeding Robert C. Horning, the latter being named as general manager of the Shea interests hereabouts.

44th St. THEATRE 44th St. W. of Bway
Twice Daily 2:30-8:30
WILLIAM FOX Presents
MONTE CRISTO
"THE WORLD IS MINE"
Staged by EMMETT J. FLYNN

LYRIC THEATRE West 42d Street.
Twice Daily, 2:30 and 8:30.
WILLIAM FOX Presents
"WHO ARE MY PARENTS?"
—A Vivid and Dramatic Photoplay—

MARK ST RAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett
THE SENSATIONAL DRAMA
"SKIN DEEP"
With an all Star Cast. FOKINE BALLET
STRAND SYMPHONY ORCHESTRA
CARL EDGARDE.....Conductor

MARION DAVIES
CRITERION **WHEN**
BROADWAY at 44th St.
DAILY 2:20-8:20
ADMISSION 50c to \$1.50
KNIGHTHOOD WAS IN FLOWER

ROBIN HOOD

Chicago, Oct. 18.
Story by Elton Thomas. Directed by Allan Dwan. Photography by Arthur Edson.
Richard the Lion Hearted...Wallace Berry
Prince John...Sam de Grasse
Lady Marian Fitzwaller...Evelyn Bennett
Sir Guy of Gisbourne...Paul Dickey
The High Sheriff of Nottingham...William Lowery
The King's Jester...Roy Coulson
Lady Marian's Serving Woman...Billie Bennett
Henchman to Prince John...Merrill McCormick
Henchman to Prince John...Wilson Benne
Friar Tuck...Willard Louis
Little John...Alan Hale
Will Scarlett...Maine Geary
Alan-a-Dale...Lloyd Talman
The Earl of Huntington...Afterward Robin Hood...Douglas Fairbanks
Scenario Editor...Lotta Woods
Supervising Art Director...Wilfred Buckland
Art Director...Irvin J. Martin
Art Director...Edward M. Langley

The point about "Robin Hood" in Chicago is \$2. That's the top at Cohan's Grand, where the latest Douglas Fairbanks special picture opened Sunday night. It opened to the best of this town's 400, and they will pay \$2 or more for anything they want to see. But this town also has "Knighthood," at the Roosevelt, with a top of 60 cents. It is also a special, Marion Davies' latest as well, and while this is in no sense a comparative review of the two films, one can't get away from the fact of the prices, with "Knighthood" the first in here.

"Robin Hood," however, missed nothing in an exploitation way coming to this city, inclusive of the "400," quite a feat in itself, going with the rest of the publicity to the credit of Pete Smith and his assistants. But Mr. Fairbanks' "Hood" will have to prove itself in a picture

house in this town, unless the dope reverses itself on the \$2 thing.

As a picture, that comes in again. In Cohan's Grand it's \$2, and you can't overlook that when watching the picture in review. It's a world-famous story made by a world-famous film star. Its settings are stupendous and elaborate, and there are the adventures of Robin Hood (Mr. Fairbanks), showing his home and lair, with the Fairbanks daredevilry for his admirers, running along for 60 minutes. Before that, for 75 minutes the picture delves into a showing of Richard the Lion Hearted, his court and affairs. The people who pay are going to prefer the Robin Hood portion.

Which leaves the balance sheet in this wise: Fairbanks and Robin Hood for 50 minutes, together with perfect settings, costumes and playing, as against the price. Loop.

EAST IS WEST

Baltimore, Oct. 18.
Joseph M. Schenck presents Constance Talmadge in "East Is West," from the stage play by Samuel Shipman and John B. Hymer, as originally produced by William Harris, Jr. Directed by Sidney Franklin. First National Distributing.
Ming Toy...Constance Talmadge
Billy Benson...Edward Burns
Loan K...T. A. Warren
Charles Yang...Warner Oland
Hop Toy...Franklin Lanning
Chang Lee...Nick De Ruiz
Jimmy Potter...Nigel Barrie
Mr. Benson...Winter Hall
Mrs. Benson...Lillian Lawrence
Proprietor of Love Boat...Jim Wang

When "East Is West" made its debut on the speaking stage Baltimore witnessed its premiere. Comes now its advent in the movies, with Constance Talmadge doing her best with the Fay Bainter role, Baltimore witnesses the world's premiere of it.

according to the management of the Rivoli theatre here, where it is showing.

This picture is an entertaining production, say what we may about it. But, all in all, much of the piquant charm and naive delicacy which Miss Bainter achieved with the role on the stage has been lost in the transition to celluloid.

As the play itself was largely a matter of skilfully strung together humors, so the movie is, and where the play had a very good production, so the movie has. And just as the play toured the length and breadth of the country, so the movie will. And as Fay Bainter made a great name for herself in the role of Ming Toy, some thought that Constance Talmadge would.

But, speaking personally, we are much disappointed in the production as it revealed Miss Talmadge. She, an actress of undeniable charm in light comedies and school-girl stuff, seems strangely out of place as Ming Toy. Her facial make-up in no way suggests the Chinese characteristics. It is all very nice for the gentleman writing the subtitles to excuse this by mentioning in one place that she looks like a white girl, but that is weak stuff. The others in the cast made up to look their parts, yet Miss Talmadge looks as much like an American girl as any other American girl would if she would but don a wig of straight black hair with a pig tail added.

Warner Oland, however, as Charlie Yong, quite carries the honors of the piece away, and although the oft-quoted line, "Have a cigarette," in the stage play are left out here, some of the other big laughs are retained, and they go well.

Edward Burns is a good enough

Billy Benson, but he will never set the world on fire with the ardor of his lovemaking, while Lo San Kee in the hands of E. A. Warren is quite the reverse. This aged Chinese character is treated most intelligently by the actor, Nigel Barrie as Jimbo Potter hasn't a great deal to do, but does that well. Why he wasn't put in the Billy Benson role we are not able to understand. The other characters are good enough, with no one making any understanding characterization with the exception of Oland and Warren.

It is only fair to say that the piece has a most excellent production accorded it, and the photography is always excellent, with the settings in good taste.

The thing that makes the picture entertaining is the story itself, and in almost any professional hand it would still be the same. Added to that is a most attractive setting given it on its presentation here, with the Rivoli orchestra of some 40 pieces playing music ideally suited to the action of the play. Bowlers' "Chinese Lullaby" is used throughout the action of the film; in fact, it is the theme song, while the Danse Oriental by Cady and the Canonetto of Godard come in nicely.

All in all, Miss Talmadge hasn't come up to expectations in this picture. There are those who will rave over her and will tell the world in no uncertain terms she has made her crowning achievement; but at countless other times and in comedies which outclassed this by yards she has done better.

As a program picture it is good stuff, guaranteed to draw by its name and reputation, but a person used to the movies must confess to being a little disappointed in the result of the work which has been kept so continually in our ears for the past six months. The press agent has overdone himself in announcing this film, but the leading lady hasn't. But, with all that, "East Is West" is nearly actor proof, but at that Miss Talmadge doesn't rise to the comedy heights that Miss Bainter did, or maybe the absence of the dialog may be blamed.

Sisk.

A TAILOR MADE MAN

Charles Ray starring feature presented by Arthur Ray, adapted by Albert Ray from the Harry James Smith play of the same title. Directed by Joseph De Grasse. Released through United Artists. Shown at the Strand, N. Y. week of Oct. 15.
John Paul Bart...Charles Ray
Anton Huber...Thomas Ricketts
Tanya Hubert...Ethel Granger
Peter...Vilfor Potel
Abraham Nathan...Stanton Heck
Mrs. Nathan...Edyth Chapman
Miss Nathan...Len
Mr. Stanlaw...Frederick Thomson
Mrs. Stanlaw...Kate Lester
Joroinne Stanlaw...Jackie Logan
Theodore Jellicot...Frank Butler
Guastavus Sonntag...Douglas Gerrard
Kitty Dupuy...Nellie Peck Saunders
Beattie Dupont...Thomas Jefferson
Gerald Whitcomb...Henry Barrows
Hubert Sears...Eddie Gribbon
Russell

Here is a Charles Ray picture that is going to do a lot toward reviving the popularity of that star, who, for a time, was considered to be slipping. It is a good story for the screen, just as it was a good play and Ray invests the character of John Paul Burt with sufficient interest to make the public sit through an hour and forty minutes of the picture without becoming the least tired of it. The adaptation added action to the play story and the direction went for speed at all times. The exhibitor who once had real Ray fans for big business can count on this feature winning them back.

One of the unusual points is that even though it has a cast of characters of unusual length and with all of the roles of real significance to the story, one viewing the film does not lose track of who and what the characters are at all time. That speaks for itself. Incidentally it speaks for the cast and whoever selected it. Because it was a long one they did not stint on expense in getting people. They got real names to support Ray, people who have picture reputations and they made good.

The tale of the tailor's assistant who virtually raves that clothes go at least 50 per cent. toward making the man, inasmuch as they give him entree, and then it is up to himself to make good for the balance of the road, is real comedy drama material. In this screen version the drama is practically permitted to take care of itself while the comedy is always in the forefront. Then there are the thrills. There is a chase in which Ray and John Paul Burt tries to reach the shipyard before the hour that the strike is to be declared despite the attempts on the part of the agitating conspirators to prevent him. That is a real picture bit Ray covers the ground like Fairbanks used to do, and he manages to put up a corking fight, finally diving from the masthead of a ship into the bay.

There is but one weak era and that is in the quartet of ingenue types. Ethel Granger plays the lead opposite the star without registering to particular advantage and the trio of others, Gene Lentz, Jacqueline Logan and Charlotte Pierce all three failed to impress at any time. The director and camera man tried to be most kind to both the Misses Lentz and Logan with the aid of soft focus, but even that failed to help.

Ray's performance however will

overshadow these faults and he will again make his mark in the ballot of popularity on the strength of this picture.

Character bits contributed by Victor Potel, Douglass Gerrard, Frank Butler and Eddie Gribbon helped toward the general success. Fred.

CLARENCE

Adolph Zukor presents the William C. DeMille production of Booth Tarkington's play, adapted to the screen by Clara Beranger. Wallace Reid in the name part created on the stage by Alfred Lunt. At the Rivoli, Oct. 15.
Clarence Smith...Wallace Reid
Violet Pinney...Agnes Ayres
Cora Wheeler...May McAvoy
Mrs. Wheeler...Kathlyn Williams
Mr. Wheeler...Ed Martindel
Bobby Wheeler...Robert Agnew
Hubert Stem...Adolphe Menier
Dinwiddie...Bertram Johns
Della...Dorothy Gordon
Mrs. Martin...Maym Kelso

The Booth Tarkington comedy makes a remarkably amusing screen subject, the translation being almost literal. The speaking version had a delicate shade of humor that must have called for extraordinary skill on the part of the film director. To say that he has risen to the occasion and made an adequate presentation is a real tribute.

There must have been a powerful temptation to "adapt" the odd appeal to its new purpose. In the passage where Clarence engages in fistfuffs with the fortune-hunting Stem, most directors would have followed the rough and tumble technique of the "movies," altogether abandoning the atmosphere of original work. Instead DeMille exercises admirable restraint. Instead of a thrilling combat he stages a comic episode well within the intent of Tarkington's original.

The picture is a demonstration of the fact that the screen can be the medium of fine character delineation and gentle humor and is not by any means restricted to horseplay and crude melodrama. "Clarence" is as neat a bit of foreshadowing on the screen as it was on the stage, and that is saying a mouthful.

The character of Clarence is rather a departure for Reid. He does get into the spirit of the part, which calls for quiet effectiveness and absence of emphasis, no easy role for a pantomimist trained to flamboyant technique of the studio. The same comment applies to the others of a singularly excellent cast rich in film notables. All the care that went to this casting shows for full value. The company is an eminent example of what can be done in high comedy in the pictures. There was not a false note in the five reels.

The only departure from the dramatic original is a short passage of an automobile chase when Cora tries to elope with the designing Stem, but the whoop-hurrah is soft pedaled right up to the climax in the physical clash between the hero and heavy. Clarence merely gets an undignified hammer-lock on Stem in his amusingly awkward way and shakes him till his tongue rolls. Comedy for once triumphs over the "red-blooded battle" of the film tradition.

The episode with the saxophone, which made the comedy climax of the play, is extremely well managed with the utmost economy of footage and titles and is a capital bit of neat exposition. The sparing use of titles is notable throughout the picture. The printed word always delivers a laugh and the action is usually self-explanatory. Special credit is due to May McAvoy as Cora, the headstrong flapper; Ed Martindel, the harassed father; Robert Agnew, the petticoat-chasing son, and Agnes Ayres as Miss Pinney.

Rush.

Monty Banks' Strange Malady

Los Angeles, Oct. 13.
Monty Banks, the screen comedian, for a long time with Vitagraph, is on his way east for medical attention. He is suffering from a strange malady which has been a puzzle to the local medics.

Specialists in the east are to give him special treatment.

Lloyd's Next 5-Reels, "Dr. Jack"

Harold Lloyd's next five-reeler is to be entitled "Dr. Jack."

100%
OF THE

Exhibitors of Michigan

Read our magazine published every Tuesday.

If you want to reach this clientele there is no better medium.

Rates very low

MICHIGAN FILM REVIEW

JACOB SMITH, Publisher
415 Free Press Bldg.
DETROIT, MICH.

Everybody Likes "Clarence"



"Especially entertaining. Reid beyond expectations." —N. Y. Times
"One of the best things Reid has ever done. The picture as a whole is one of the most entertaining in recent months. We recommend it without qualification." —N. Y. World
"One of the best things Reid has ever done. A picture that you can see more than once. An admirable cast. You'll like 'Clarence'." —N. Y. Telegraph
"Amusing, lively and full of action. Most entertaining." —N. Y. American

A Paramount Picture

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE PRODUCTION

"Clarence"
with WALLACE REID
AGNES AYRES
MAY McAVOY

From the play by Booth Tarkington. Screen play by Clara Beranger.

This is the 3-col. cut that you can get at your exchange



NOTORIETY

A William Nigh production, presented by L. Lawrence Weber and Bobby North. William Nigh both author and director. Released through Apollo. Length, nine reels.

"Pigeon" Derringer.....Maurine Powers
 Ann Boland.....Mary Alden
 Arthur Beal.....Rod La Roque
 Betty.....George Hackathorne
 Horace Wedderburn.....J. Barney Sherry
 Dorothy Wedderburn.....Richard Travers
 Tom Robbins.....Mona Lisa
 Van Dyke Gibson.....John Goldworthy
 Theatrical Agent.....Anders Randolph
 Mrs. Beal.....Ida Waterman
 Hired Man.....William Gudgoun

Another William Nigh independently made feature which should be a knockout in certain sections. At present the production seems a little long in footage, but this can easily be snapped up. It is a typical Nigh picture, which should be enough to the average exhibitor, who knows that this director has turned out a number of money getters, and "Notoriety" should not fall behind the others. The story itself is a new

subject for pictures, and it is well handled.

There is only one false note, the casting of Maurine Powers as "Pigeon" Derringer. On the screen one cannot get away from the impression she is a child of about 14, and this cannot be reconciled with a man of at least 30 and a successful lawyer wanting to marry her. At 16 or 18, yes, but dressing as she does doesn't jibe with the other.

The tale hinges on the fact that notoriety never does any one any good; that reputations dragged into the public prints can never be patched up again. The heroine is a little girl of the slums with theatrical ambitions. Boarding in the same house is a small timer who preaches that the way to become a headliner is through newspaper notoriety. One evening the kid creeps into the garden surrounding a mansion and witnesses a shooting, is arrested and charged with the crime herself.

Eventually she is acquitted, but the taste for notoriety lingers. She

determines to win her way to the forefront of the stage through more of it. The lawyer who has become interested in her brings about a reformation in time.

It is a picture that has everything that has ever been screened. There is slum stuff, society, murder, court room, rural atmosphere and sex stuff. Nothing is left out that the average exhibitor will want in. On the title alone it should be a money getter for the average house.

The cast is a strong one, with Rod La Roque playing the lead opposite to little Maurine Powers. Mary Alden does corking work and George Hackathorne as a "dippy" kid is fine.

One thing about Nigh when he does a picture, and that is that one can be almost certain he will grind out a box office product. Even with that he has turned out a picture in this that has certain artistic merits that will be enhanced with a bit of judicious cutting.

Fred.

TILL WE MEET AGAIN

Presented by Morris Kohn as the first of his new series of productions directed by Wm. Christy Cabanne. Released through Pathé by Associated Exhibitors. Story by the director and adapted by Edmund Goulding.

Mrs. Dorothy Carter.....Julia Swayne Gordon
 Arthur Montrose.....J. Barney Sherry
 Marion Bates.....Mae Marsh
 Henrietta Carter.....Martha Mansfield
 Robert Carter.....Norman Kerry
 Jim Brennan.....Walter Miller

This is the first of the Dependable Pictures productions sponsored by Morris Kohn and directed by Wm. Christy Cabanne. It is a good picture. Just as good as a lot of those getting the big first runs. It is capably directed, well played and altogether interesting. The title seemingly is the only weak point about the picture from the box office standpoint.

The cast is a corking one, with Mae Marsh and Martha Mansfield featured. Miss Marsh runs away with the honors among the women.

and Walter Miller, playing the secondary lead, does likewise with the men. Miller is a comer worth watching as a leading man.

The story is a society crook drama with action and punch. Miss Marsh is the ward of a crooked stock promoter who has her confined to an insane asylum in order to appropriate her legacy. He also has duped Mrs. Dorothy Carter, a wealthy society widow. The young girl escapes from the institution and takes refuge in a house that is the haunt of a gang of crooks, one of whom falls for her.

Later when the girl gets back to her own friends he is at the head of a mob that breaks in at the behest of the crooked stock promoter to obtain some incriminating papers. He finds the girl and also sees the photograph of his former captain in the army who saved his life overseas. He then turns on his own mob and falls fighting them. His final line is "till we meet again," delivered with a salute to his former officer.

The picture is effectively done with character bits contributed by Dick Lee and Tammany Young that stand out. The former does a "nancy" crook that is a work of art. Cabanne has handled this portion of the picture most cleverly.

Fred.

MORE PITIED THAN SCORNE

C. B. C. production, produced by Harry Cohn, from the play of the same title by Charles E. Blaney. Directed by Edward Le Saint. About six reels.

Julian Lorraine.....J. Frank Glendon
 Josephine Clifford.....Mae Marsh
 Vincent Grant.....Philo McCullough
 "Troubles".....Gordon Griffith
 Viola Lorraine.....Alice Lake
 Ruth Lorraine.....Josephine Adair

Here is a real old meller thriller that has the old "Hearts and Flowers" all through it from beginning to end. "More to Be Pitied Than Scorned" should be a clean up in the neighborhood houses where there is a mixed class of patronage, not only on its title but on the strength of the picture itself. The old Blaney meller has been brought up to date considerably for the screen and it still retains all of its old thrills. It's a short-cast piece that tells its story in a straightaway manner, and that is one of the real necessities in pictures.

Harry Cohn, who produced the piece, got a fairly good cast together. He has a couple of names in Rosemary Theby and Alice Lake, both of whom stand out in the production. This is especially true of the former, who puts over about as mean a vamp heavy as has been seen in some time. Miss Theby is a real picture trouper, and she shows up like a million dollars in this picture. The men of the cast, however, do not keep up the pace, although they suffice for the needs.

The story of the enactment in real life of the plot of a stage play by the players themselves is a twist that will get to any of the small house audiences, and they are going to like it immensely. The production doesn't look like big money had been spent on it, but it is a good one. There are several bits, such as rain storms and a theatre interior, that are well done.

Fred.

THE LADDER JINX

Vitaphone in six reels of the comedy drama type. Story by Edgar Frankland, adapted by David Kirkland. Directed by Jesse Robbins. Shown at Loew's, New York, N. Y.

Arthur Barnes.....Edward Horton
 Peter Statton.....Tully Marshall
 Thomas Grady.....Otis Harlan
 Cheyenne Harry.....Ernest Shields
 James Wilbur.....Wilbur Higby
 Richard Twigg.....Colin Kenny
 Helen Wilbur.....Margaret Landis

Comedy drama built on the walking under a ladder superstition. Few laughs, but appears to be more of a slapstick two-reeler elongated rather than a six-reel feature. Perhaps it has strength enough to stand up in the small daily-change houses, but it appears to be better suited to the double feature bills in the bigger houses which also make daily changes. There is nothing in story, acting or direction that takes the picture out of the small-time feature classification.

The story in brief is that of a bank clerk who is appointed to succeed a retiring cashier, even though the retiring member wanted his nephew to succeed him. The new cashier is engaged to the president's daughter and she is of a superstitious turn of mind. Learning that on the day that he received his appointment to his new post he walked under a ladder she insists that he find the ladder and retrace his steps under it before he call on her. In carrying out her commands he runs into all sorts of complications. First, he is charged with attempting to rob a house, and then arrested for breaking into the safe of the bank. But on being cleared he and the girl find happiness.

The only outstanding person in the cast is Tully Marshall, who has the role of the heavy. Neither Edward Horton, the lead, nor Margaret Landis impress.

Fred.

EASON-MAE DIVORCE OFF

Los Angeles, Oct. 18.—According to the attorneys representing both sides, Reeve Eason and Jimsey Mae have effected a reconciliation, and the contemplated divorce proceedings have been discontinued.

EXCHANGES-EXHIBITORS!

You Can Now Book and Play

THE FILM EXPOSE of

SAVING A LADY IN HALF

Without Fear of Legal Prosecution!

Horace Goldin

Famous Magician and Performer in Vaudeville of Illusion

"Saving a Woman in Half."



Louis Weiss

of
Clarion Photoplays, Inc.
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"Saving a Lady in Half."

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Alexander Film Corp.,
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Masterpiece Film Attractions,
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Federated Exchange of New England,
46 Piedmont Street,
Boston, Mass.

Lande Film Distributing Co.,
201 Broadway Film Bldg.,
Cincinnati, Ohio.

Lande Film Distributing Co.,
Cleveland Film Building,
Cleveland, Ohio.

C. & C. Film Company,
304 South Olive Street,
Los Angeles, California.

Crescent-Federated Exchange,
115 West 17th Street,
Kansas City, Missouri.

Federated Film Exchange,
Film Building,
Omaha, Nebraska.

Favorite Films, Inc.,
143 E. Elizabeth Street,
Detroit, Michigan.

Strand Film Service,
916 "D" Street,
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1540 Broadway, New York City.

Gentlemen:-

This letter will inform you that Horace Goldin, famous vaudeville illusionist and performer of the act known as "Saving a Woman in Half" now consents to the exhibition of your picture entitled "The Film Expose of Saving a Lady in Half". Mr. Goldin gives his approval to this film as the only authorized version of his illusion in existence for screen exhibition.

This letter will also serve to confirm the arrangement that your company is fully authorized to consummate all existing contracts and to make any new contracts for any disposition of "The Film Expose of Saving a Lady in Half".

Very truly yours,

HOUSE, GOSMAN & VORHAUS

475 Broadway

NEW YORK

HORACE GOLDIN AUTHORIZES THE EXHIBITION of
The Film Expose OF SAVING A LADY IN HALF
 WEISS BROTHERS

CLARION PHOTOPLAYS, INC.
 1540 BROADWAY, N.Y.
 BRYANT 3271

\$27,000 ATTACHMENT

Harry Reichenbach Sues British Film Co. on Breach of Contract

Harry Reichenbach, Inc., on an assigned claim of Harry Reichenbach this week filed a \$27,000 attachment against the George Clark Pictures, Ltd., the British picture producing firm of which Guy Newell is managing director. An alleged breach of a contract forms the basis of the act, the plaintiff alleging he had signed to act as general manager for the Clark company for two years at £100 weekly wage. The contract also provides for a percentage interest of 10 per cent. on every \$10,000 received on films handled; 15 per cent. between \$10,000 and \$15,000 and 20 per cent. in excess of that.

Reichenbach claims unjust dismissal July 4, last, and sued for the balance. The plaintiff alleges that the Film Booking Offices, 726 7th avenue, New York, have moneys due the Clark company.

BALLYHOO PINCH

Baltimore Manager Plugged "Fast Mail" with "Stop" Signs

Baltimore, Oct. 18.

Louis A. DeHoff, manager of the New theatre here, one of the Whitehurst chain, was arrested at the Central Police Station Monday on a charge of placing advertising on the streets without a permit.

The advertising was for the Fox film, "The Fast Mail," which the New is showing as a special this week. The signs were in the "Stop, Look, Listen" form, with large cross-arms on them. These were mounted on a small piece of timber probably six feet high and placed in most of the downtown sections of the city, one next to sacred Mount Vernon square, in the most exclusive residential section of the city, where Washington Monument is situated. This one was pulled out by order of Police Commissioner Galtner and the others eventually eliminated.

DeHoff has been responsible for much of the bally-hoo in Baltimore recently and has worked every conceivable small town stunt in the world to draw patronage—and has been fairly successful.

EDITH LYLE IN PICTURES

Los Angeles, Oct. 18.

Edith Lyle, who was the leading lady in the Morisco presentation of "The Sporting Thing to Do," and who scored so heavily in the piece, is remaining here under picture contract instead of returning East. She is with the Ben Schulberg organization and will support Katherine MacDonald in her next production. "The Sporting Thing to Do" is to be produced in the East with Emily Stevens in the role Miss Lyle played here.

Abrams' Father Dies

Word was received Monday by Hiram Abrams, president of United Artists, of the death of his father, Isaac Abrams, in Portland, Me.

INSIDE STUFF

ON PICTURES

Play brokers have no definite system of doing business, from all accounts. They work at random, with here and there a free-for-all, one who throws a monkey wrench into the works even though in the jam he loses out for himself. This plan usually consists of some play broker, though possibly aware another has something in hand, "butting in" on, making false representations, promises or anything false required to get in on the sale or buy, or perhaps take it away from the other.

One phase of the play broking business may be taken up by producers ere long. They will be wise to do it. That is the bidding up, playing one purchaser against another. It is most unfair and entirely illegitimate, with the reputable brokers having no part in it. In fact, the reliable brokers repudiate the practice and want to see it abolished, but have no faith it will be unless the producers-buyers adopt some sort of a protective alliance to prevent this mulcting. With buyers acting independently as they now do, a conscienceless broker can put over almost anything.

The rawest recent instance is where a broker wired a prospective purchaser of a play that a strong competitor had offered \$35,000 in advance of what the competing bidder had stated he would pay, with the result the person wired to closed for the rights at approximately \$45,000 more than the right could have been secured for. The broker who did this wiring merely did so to "horn in," he not having previously solicited seller or buyer, and with no authority until, with his unbusiness-like tactics he secured the wired authorization in answer to his own false message. That the people wired to accepted it as the truth without investigation made it possible for the highway robbery to be accomplished in this manner.

Other cases cited are as bad, in the playbroking way. The legitimate brokers are fearful it may injure the standing of their calling and thus tend to degrade the business as well as decrease it for them, if no steps are taken to curb or oust the outlawry among the disreputable brokers.

"Super" and "Special-Super" are the bug-bear words of the exhibitors all over the country. To the exhibitors that stuff is the bunk, and so classed merely to wheedle more rental from them. Ordinary program releases are now termed "Specials." It's not enough that the exhibitors are heavily burdened with high rentals as it is, but their burden must be made almost unbearable through increased prices for "Specials."

Sydney Cohen went into this phase of the exhibiting proposition rather sternly last week at the convention in Lansing of the Michigan exhibitors. But Mr. Cohen neglected one point, which is that no distributor can wear its exhibitors to the bone and at the same time erect a good will for itself. This "taking" the exhibitors through rentals should have its natural reaction, and that reaction will come when another distributor arises which can break even with the best. The exhibitors then individually or through advice collectively will go with the one that has not held them up.

The distributors follow the belief of the theatre showman: that if they have a hit they can sell it, and if not, no one wants it. That's not even true of the speaking stage theatre, despite the managerial claim it is. Prices nowadays have a lot to do with the good will of the public, not only in New York but all over, for legit attractions. Prices always have had a lot to do with picture houses and picture houses play the same policy week in and week out; they create a clientele, the same as vaudeville, which is good will and exhibitors will cater to that clientele as long as they are left alone to cater to it as best they can; but when obliged to sacrifice their clientele to make money through exorbitant rentals, they will, with the loss of their own good will among their patrons, throw away any thought of good will for the distributor that is the cause of their business troubles.

It's really the best argument today in pictures for the formation of a big and independent distributor—which is not so hard as it may sound—it all depends upon who might compose that new distributor.

Will Rogers gave the film industry a kidding jolt last week when he was the guest at the luncheon of the A. M. P. A. In his opening remarks Rogers first panned the press agents who were his hosts, saying it was the first time he ever got a meal from a P. A., and that he wasn't sure but that he'd have the check slipped to him before reaching the door. From that he switched to his former employer, Goldwyn, stating he had noticed that they were doing "The Christian," and remarking that that was nothing new in the film industry since it started; in fact, that was one of the favorite indoor sports of the game. In his observations was also the line that Marion Davies and Douglas Fairbanks were getting ready to co-star in "When Electric Light Was in Power." To the press agents in general he remarked that it was pretty soft for them to turn out a press sheet on a picture and then sit back and consider themselves done as far as that production was concerned, but they should have a little pity for the press agent at Cosmopolitan: He had to write and get out two press sheets every day for the "American" and "Evening Journal."

A woman producer is bringing an action against the head of a large distributing organization and the head of a large film laboratory, charging

that they swindled her out of \$67,000. The lady in question has been producing pictures. After she had financed and released one of the pictures, she claims she was led into purchasing certain book rights and investing in a company which was to pictureize the book with the aid of mechanically constructed prehistoric animals, on the use of which the laboratory man, according to the investor, stated he had the exclusive rights. Without the rights to the invention the book rights were worthless, for the book couldn't be filmed without the animals. Later, she says, she discovered the laboratory man did not own the rights to the invention, and he had unloaded the story rights on her to get himself in the clear on the investment. The head of the distributing company, she says, was aware of the situation when he led her to invest her money in the project, stating at the same time he would arrange for the release of the picture through his organization.

The Fox selection of "Who Are My Parents?" as the new title for "A Little Child Shall Lead Them" caused almost as much talk among the Fox staff as to its value as did the original title. The new name was publicized as the result of a contest and announced in the Monday papers, with the reward of \$1,000 for the proposer of the selected name credited to a young woman of the Bronx. The Fox people got some publicity out of it, but are waiting for time to tell to what purpose the change has been made.

A Keith-Moss-Proctor house manager thus expressed himself on the question of competing with Loew on pictures: "Say what you and I will, we only can play pictures that Loew doesn't want. Loew gets the Famous Players break, in addition to Metro's stuff, and about the only thing we can handle day and date is the Chaplin output. Otherwise, they beat us on the Keaton comedies and all the big stuff. Even the United Artists' features are so divided, alternating in one or the other circuit's favor."

It may have been press stuff, and, if so, it was fine press stuff, when the New York "World" carried a front page displayed story last week that a "Clarence Club" was forming, with the Famous Players' "Clarence," with Wallie Reid, opening Sunday on Broadway. The "World's" story was to the effect the Clarences of the country were incensed at the frivolous allusions to their name upon the stage. Opinions from several with Clarence as their first name were quoted in the story.

Right now there are two film versions of "Under Two Flags" on the market. One, recently released by Universal, features Priscilla Dean; the other, just coming to light, was produced by the Biograph some years ago, and it is now being sold on a State rights basis. Universal is trying to pick up the rights in whatever territory it can, but the people who have the old Bio negative are holding out for prices in each of the territories which they are wise that U is trying to grab.

Never before

has there been such a list of Big Time attractions released under one banner in the history of motion pictures. Look over the list. Did you ever see so many big ones released one right after the other?

Norma Talmadge
"The Eternal Flame"

Constance Talmadge
"East is West"

Thomas H. Ince's
"Ten Ton Love"

R. A. Walsh's
"Kindred of the Dust"

Hope Hampton
"The Light in the Dark"

Richard Barthelmess
"The Bondboy"

Thomas H. Ince's
"Skin Deep"

Maurice Tourneur's
"Lorna Doone"

Katherine MacDonald
"White Shoulders"

John M. Stahl's
"The Dangerous Age"

Strongheart
in a Laurence Trimble-Jane
Murfin production
"Brawn of the North"

A Charley Chaplin comedy

Katherine MacDonald
"The Woman Conquers"

Mabel Normand
in a Mack Sennett production
"Suzanna"

Guy Bates Post
in a Richard Walton Tully
production
"Omar the Tentmaker"

Marshall Neilan's
"Minnie"

An Edwin Coogan production

Jackie Coogan
"Oliver Twist"

We're giving you the pictures. It's up to you to put them over in the way to get the most money out of them. A little showmanship means extra money in the box office. Go to it!

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FILM HOUSE OPPOSITION
(Continued from page 1)

cards the booking of acts of the big salaried class by big time vaudeville.

At first, like the pop vaudeville houses when they developed gradually from straight pictures to pictures and vaudeville, the big picture palaces are moving cautiously in increasing the number of acts added to their pictures. The tendency is for the picture houses to increase rather than diminish the use of acts at present.

A case recently arose where the picture circuit wanting a "name" act not only met the salary offered by the vaudeville circuit also wanting it, but the picture circuit outbid the vaudeville circuit by \$500.

The act (jazz orchestra) asking \$2,000 for vaudeville and offered considerably less did not accept the picture offer, but hiked the ante up a few hundred more, with the picture circuit agreeing to take the act for 20 weeks at \$2,500. The matter was still in negotiation this week, with the picture circuit more than likely securing the band.

Picture house competition for acts is not acute as yet, but within a couple of months it is expected by vaudeville agents in touch with the situation that big time vaudeville will have to face a new "opposition" in the rapidly developing new type of business.

The public appears to be fed up on the concert acts common to the big film places. The general demand is for big single women "names" and acts that can work on the platform type of stages the film theatres have.

Several vaudeville names have played in picture houses during the last few months. It is estimated conservatively there are 40 full weeks of picture houses that could pay an act anywhere from \$1,000 to \$3,000 for a tour. There are fully 40 others could pay from \$500 to \$1,000 for an act.

Additionally there are about 500 split week houses playing pictures that could pay from \$250 to \$500 on each split for vaudeville.

There are several picture houses of extraordinary capacity which would not figure cost of attraction if reasonably certain the extra card could draw. There are picture houses capable of a weekly gross of \$40,000 and more at the present scales that are not reaching their extreme gate by a large margin. It's the margin they want to see come in at the box office which permits them to go to any length almost in paying an extra cost in an effort to secure full capacity. Balaban & Katz, of Chicago; John H. Kunsky, of Detroit; Tom Moore, of Washington, and any number of others are in this class, including the Capitol, New York, besides the Strand, New York. The Capitol, New York, and Balaban & Katz' Chicago theatre are each able to play to over \$50,000 gross weekly if drawing their full quota, with each having an average of around a \$20,000 margin weekly at present to fill in.

Cabarets outside New York are also going in for "names" at a comparative big weekly salary, for that entertainment outside the biggest cities. Cabarets in Kansas City and New Orleans within the past month have sent instructions to agents in New York and elsewhere to secure them single name attractions for from two to four weeks at a weekly salary of \$1,500 or more.

The development of the present picture program into a combination entertainment is not unlike the process gone through by the Loew circuit, only in the small time way as against the present demand of pictures for stellar cards. The Loew circuit arose from a picture store chain to the biggest small time pop vaudeville and picture circuit in existence.

Marcus Loew, when operating small stores with pictures, found the pictures, such as they were in those days, palled on his clientele. Business had a somewhat depressing sign. Mr. Loew added a singer to his picture program. Business increased. Later he added another act. Business picked up. Slowly the Loew circuit policy of pictures and vaudeville became vaudeville and pictures, until the magnitude of the Loew circuit as now reached was in sight through the combined attractions.

It has taken the picture house managers but a few months to come to a realization that they had to present something other than pictures to get business. Only a few months ago an all-around showman, Sidney Smith, made a tour of the middle west in an effort to line up a circuit of 10 weeks for the building of attractions for the

picture houses and routing them. He visited 40 of the first run houses in that territory, but met with indifference on the part of the managers.

Their general attitude at the time was that it was the picture that pulled the business. While Smith admitted that to them he stated that by building up their surrounding entertainment they would be in a position to withstand the weak sisters among the film releases as they came along.

A few of the exhibitors interviewed on the question were farsighted enough to see that they would be preparing their houses against a flop in the drawing powers of the screen and were willing to align themselves with a circuit proposition that would provide them with attractions other than those in celluloid, but the majority held to pictures until their season was underway, but now with their receipts diminishing, they have been trying to induce Smith to revive the circuit idea.

The trouble with the exhibitors in general is that practically their sole training has been in the picture game, or if not, they are graduates from the carnival lot as far as their ideas of showmanship are concerned. The indoor game other than presentation of films is not particularly to their liking until realizing they must bolster up their shows and give the public some added incentive.

Until they do this they are going to be at the mercy of the film renter, who will be able to hold them up for all sorts of prices on pictures. But with the picture subordinated to the position where it is only a part of, and not the

principal feature of the entertainment, the exhibitor will be in a position to dictate terms instead of receiving them.

Around New York several exhibitors have had their eyes opened as to the possibility of bigger returns from their houses through the playing of the Shubert units for split weeks and playing films for the balance of their time. These exhibitors were not aware that they could ask and get \$1 top prices in their neighborhood houses, but in four theatres they are not only getting it but finding that it is the higher priced seats that sell first and that the cheaper seats are least in demand. It is giving them an insight into another angle of show business and it is helping to bolster their weekly grosses so that they are getting out with a whole skin.

"3 REIGNS" COMING

Cecil M. Hepworth, the English film producer, is aboard the Majestic, sailing from Southampton Oct. 18 and due in New York next Tuesday. He is bringing a print of "Through Three Reigns," a compilation of actual camera records of events in England during the reigns of Victoria, Edward and George.

They have been assembled from news reel negatives in possession of Hepworth running back as far as 1897. There are views of the Jubilee. Some of the earlier negatives were in such condition that not more than a dozen prints could be taken. The picture is now on exhibition in London.

Hepworth's stay on this side will be a short one.

FILM ITEMS

The Rialto, Jamaica, L. I., has been taken over by the King's Park Theatres Corporation. Fred V. Greene, Jr., who has been active in the New York territory as exploitation man for both Paramount and Universal, is the president and managing director of the newly formed corporation. They have secured options on two additional houses in the Greater New York territory, which will be closed within the next few weeks.

The Rialto was originally to have been a stand for the Shubert unit, but the managers and the bank which built and controlled the theatre could not come to terms on the rebuilding of the house to place a stage in the theatre. This operation would have cost about \$60,000.

The Russell Clark Sales Syndicate, Inc., according to New York Supreme Court Justice Isidor Wasservogel, has a good cause for action in its claim for \$1,250 against the U. S. Moving Pictures Corp. of Delaware, and James W. Martin. The justice refused to grant the defendant's prayer for judgment on the pleadings, dismissing the complaint, on the ground it does not constitute cause for action. The plaintiff's claim is that it rendered services in connection with the film known as "The Threshold" and "The Athlete" at different times, but had relinquished its further claim and released the defendant from further liability for a \$1,250 settlement which has been satisfied.

Al Ira Smith is suing the Clark-Cornellus Corp. in the New York

Supreme Court for \$35,000 on a contract for the distribution by the defendant of 12 twin-reel westerns. Smith, under the trade name of Mustang Brand Productions, agreed to accept 60 per cent of the gross receipts of the money derived from the pictures' release. He was guaranteed a minimum of \$3,000 on each picture, 90 days after release, the Clark-Cornellus Corp. to pay the difference up to that minimum if the picture did not realize that much money. Smith, through Nathan Vidaver, alleges that he only received \$400 income from the first picture and is suing on the balance of the contract.

A meeting of the creditors of Wild Gunning, Inc., alleged bankrupt, is slated for this week before Referee John J. Townsend, 299 Broadway. Election of trustees and plans for reorganization will be discussed. Liabilities total about \$250,000, with unknown assets.

J. H. McCarron, who has been in New York for the past six weeks from Los Angeles, left for the west Wednesday. Before returning to the coast he will make a tour of the country in the interest of the National Vacant Seat Indication, of which he is the general sales representative.

The picture opposition in Montclair, N. J., will become intensified after the first of the year when the new Hineck house is opened.

WE DON'T SELL 'NOTORIETY' WE SHOW IT!

To see is to sign for Will Nigh's Biggest Hit. The Exchangeman who buys it won't have to talk his exhibitors into booking it. The theatre that shows it won't have to "sell" it to the public.

THE SCREEN IS THE SILENT SALESMAN FOR
WILL NIGH'S PHOTODRAMA

'NOTORIETY'

A fearless indictment of the disease of the day, taken from daily life and covering a variety of picture appeal never before combined in a single production.

THE CAST: MAURINE POWERS, MARY ALDEN, ROD LA ROCQUE, GEORGE HACKATHORNE, RICHARD TRAVERS, J. BARNEY SHERRY, ANDERS RANDOLF AND OTHERS

SOME TERRITORY STILL OPEN

L. LAWRENCE WEBER AND BOBBY NORTH

1600 Broadway, New York City

FOREIGN RIGHTS CONTROLLED BY APOLLO TRADING CORP., 1600 BROADWAY, NEW YORK

MAN STREET SUFFERS DROP FOR NO VISIBLE REASON

Unexplainable Slump Last Week on Broadway—
"Old Homestead" Disappoints—"Knighthood" in
Ticket Agencies

Business somewhat off along Broadway last week. The regulars dropped below expectations. No reason for the slump was assigned, but there was a real slump even with the picture attractions being above the ordinary calibre of offerings. At the Capitol it was thought certain "The Old Homestead" would do at least \$50,000 on the week and be held over for a second week. But instead the picture just topped \$40,000 and one week only was the answer. At the Strand "The Bond Boy" also failed to live up to expectations and got only \$25,500.

The Rialto did \$20,000 with "Manslaughter" in its fourth week on the main street after having had three weeks at the Rivoli. On the four weeks the picture fell \$200 short of reaching \$100,000. The Rivoli with "The Face in the Fog" proved to be one of the film points of interest with the feature moved down to the Rialto this week, after another production had been scheduled for that house.

The deal under which "The Old Homestead" played the Capitol was that the production was to receive 17 1/2 per cent. of the first \$35,000 with a 50-50 split after that figure. On the gross of \$41,700 the distributor's share was in the neighborhood of \$8,350 for the week.

During the week the demand for seats for "When Knighthood Was in Flower" developed so strong all of the theatre ticket agencies in the Times square district started carrying seats for the attraction and featuring it with window signs. It is the first time this has happened for a screen attraction since "The Birth of a Nation" at the Liberty some years ago.

The two Fox specials "Monte Cristo" at the 44th, and "Who Are My Parents?" at the Lyric are nearing the end of their runs with Fox going to replace the former with "The Village Blacksmith" while the latter makes way for "Robin Hood" Oct. 30. Fox then takes the Asfor opening it with "The Town That Forgot God" opening on the same date according to present arrangements.

The Astor at present is housing the second Rex Ingram-Metro production "Trifling Women" which did a fair business in its second week. The battle between the "Knighthood" was in Flower" and "Robin Hood" factions has extended to the billing departments for both pictures, with sniping being worked in addition to the electrical and painted sign displays. During last week a couple of sets of billers for the rival attractions followed each other around the town, tearing down each other's cards and taking their own. "The Town That Forgot God" (Metro). (Seats 1,131; scale, \$1.55 top, even; mats, \$1; 2d week). Dropped a little under opening week, getting \$3,400.

Cameo—"Under Two Flags" (Universal). (Seats 550. Scale: 55-75.) Priscilla Dean. Did fair week for this house, but wasn't strong enough to hold over for second week as planned. Got around \$5,000. "The Old Homestead" this week.

Capitol—"The Old Homestead" (Paramount). (Seats 5,300. Scale: Mats, 30-50-\$1.15; even, 55-85-\$1.) Picture played house on arrangement of 17 1/2 per cent. of first \$35,000, with understanding that it if it did \$50,000 on week, touching a certain figure by Wednesday night, it was to hold over for second week. It got \$41,700. On percentage arrangement and split over stipulated amount made picture's rental around \$3,350. This week M. o. has "The Prisoner of Zenda" incoming week after its Broadway run; also in one and two weeks' arrangement. If certain gross reached by Wednesday night. Second week decided on after matinee performance Wednesday, which touched figure stipulated.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). (Seats 886. Scale: Mats, \$1.50 top; even, \$2; 4th week.) Marion Davies. Turnaway business still rule with advance price ticket agencies handling seats for picture. This is first time this has occurred since "The Birth of a Nation" run. With holiday prices in for matinee Thursday of last week gross on week went to \$1,800.

44th Street—"Monte Cristo" (Fox Special). (Seats 1,323. Scale: Mats, \$1; even, \$1.65; 8th week.) Another week to go beyond this. Then Fox will present "The Village Blacksmith." Picture got \$5,700 last week. Lyric—"Who Are My Parents?" (Fox Special). (Seats 1,100. Scale: Mats, \$1; even, \$1.65; 9th week.) Title changed this week from "A Little Child Shall Lead Thee"; will remain until "Robin Hood" opens.

COAST RAINS HURT FRISCO FILM HOUSES

"Under Two Flags" Tops
Town's Business—"Re-
membrance" Disappoints

San Francisco, Oct. 18. Picture business in the downtown first run houses started off well last week for Saturday and Sunday, but heavy rains Monday and Tuesday sort of put a crimp into attendance. The picture of the week was at the Granada, Universal's special feature, "Under Two Flags," starring Priscilla Dean. This film got a wonderful send-off from the daily press, and it proved a favorite with the picture public. It is really a worth while offering, and considering that there has been a flood of "Sheik" films with the desert atmosphere it is regarded as unusual for this offering that it caught on so well. The public apparently forgot that it was satiated with "Sheik" stuff and was carried away by the merit of the production.

At the Tiroll the second week of "Kindred of the Dust" held up well. This picture also came in for much praise from both the "fans" and the papers.

The fifth week of "Manslaughter" at the Imperial, the final one of its run, fell down considerably under previous weeks.

At the California Rupert Hughes' "Remembrance" was the attraction. Despite wide advertising it scored but an ordinary success from the box office standpoint. California patrons did not respond as was expected.

The Warfield enjoyed one of the best Sundays in its history last week because of the one-day appearance in person of "Bull" Montana. The remainder of the week was but fair.

The Strand showed "A Rogue's Romance," featuring on the billing Earle Williams and Rodolph Valentino in equal sized type. Saturday and Sunday were big, but the rest of the week was about normal. Estimated business done last week:

California—"Remembrance" (Goldwyn). (Seats 2,700; scale, 50-75-90.) Played to \$14,000.
Granada—"Under Two Flags" (Universal). (Seats 2,940; scale, 50-75-90.) Priscilla Dean. Pulled a corking week's business, getting \$19,000.

Imperial—"Manslaughter" (Paramount). (Seats 1,435; scale, 35-50-75.) Did not hold up fifth and final week, the receipts dropping to \$7,000.
Strand—"A Rogue's Romance" (Vitaphone). (Seats 1,700; scale, 40-55.) Rodolph Valentino. Got \$5,500.

Tiroll—"Kindred of the Dust" (First National). (Seats 1,800; scale, 25-40.) Miriam Cooper. Doing well second week. On the first week the picture drew \$8,000, and the following week climbed to \$8,500.

Loew's Warfield—"Rags to Riches" (Warner Bros.). (Seats 2,800; scale, 30-50-60-75.) Wesley Barry. Started out big and then finished with \$12,000 on the week.
Frolic—"Caught Bluffing" (Universal). (Seats 1,000; scale, 10-30.) Frank Mayo. Failed to show anything unusual with a \$4,200 gross.

Oct. 20. Did not pick up any last week, getting around \$2,000.
Rialto—"Manslaughter" (Paramount). (Seats 1,960. Scale: 55-85-99.) Thomas Meighan. After three weeks' run at Rivoli, where picture grossed \$78,800, fourth week was played at Rialto, which added another \$21,700. Gross for four weeks on Broadway within \$200 of reaching \$100,000. Considered one of best Meighan releases and sure-fire money-getter in neighborhood houses.

Rivoli—"The Face in the Fog" (Cosmopolitan-Paramount). (Seats 2,200. Scale: 55-85-99.) This Cosmopolitan feature proved one of the surprises of week. With business dropping at practically all other week change houses, this came along and caused some excitement, getting \$19,000 on week. For unheralded production interest unusually big. Picture was put in for week at Rialto following Rivoli on strength of it, although another picture was announced.

Strand—"The Bond Boy" (First National). (Seats 2,900. Scale: 30-50-55.) Richard Barthelmess. Picture did not pull as expected. Got \$25,000 on week. Strand, however, doing come-back this week with "Tailor-Made Man."

"KNIGHTHOOD" IN CHI OPENS TREMENDOUSLY

Cosmopolitan's Special Misses
Nothing for Sensational
Send-Off

Chicago, Oct. 18. "When Knighthood Was in Flower," with Marion Davies, had the most colossal and memorial opening of any picture of its kind at the Roosevelt Wednesday night at 8 o'clock. This Cosmopolitan production threw a lance across the city. It gathered together the leaders of the exclusive set, and the opening looked like a roll call of the blue book. The put-over of Hearst beating in "Robin Hood," the Douglas Fairbanks special, clicked with the smoothness of a watch, so perfect was each detail of the exploitation arranged and executed.

The picture is running seven shows a day at 60 cents top. It has the most expensive and extensive advertising campaign that has ever been organized for anything heard of. The opening of the "Knighthood" picture was an epoch. "Knighthood" Urban was on the grounds with a lavish setting for the interior to give atmosphere to the showing, and the film was covered by the legit critics as well as the picture scribes.

Some of the high lights of the showing were the way the picture was received by the public. The morning and afternoon were given over to recording the house with sets sent on from New York. The house was closed to the public and an extra crew detail to hammer things into shape for the grand opening.

The box office was opened at five. Thirty minutes after standees were flanked on both sides of it. Fifteen minutes later the lines, which were dozens abreast, extended the full length of two city blocks and flashlights were taken.

Even though the announcements stated the doors would open at six promptly, it was deemed advisable for traffic reasons to let them in at 5:45. The house quickly filled up. It was a grand rush for the first 1,275 people, who were kept in order by the ushers, to get inside. The lobby doors closed and the second staggering-sized lines started to formulate. It was not long, even before the picture started, that another housing had to stand outside. The picture ran off with flourish, and within two hours the 12 reels and orchestra specialties had been shown. About 3,500 tickets were sold the first night, with the three days of the week doing a turnover at every one of the seven shows on the day.

Naturally enough, "When Knighthood Was in Flower" brought a flock of people in the Loop who ordinarily would have kept away. So it was the Randolph racing, along with the Universal special "Under Two Flags," outstepped the gross of the second week with the reaction, as predicted. The gross climbed up to \$5,500, pocketing a part of money the "Knighthood" film could not take in because of the limited capacity of the Roosevelt. The Chicago was not able to get into the going with as much force as before, with "Remembrance" getting a good play, but nothing like other pictures of lesser note, which beat the gross of this picture.

The appetite of the movie patron will have to be pretty keen to devour the showing of the "Robin Hood" picture at Cohan's Grand, which has bright prospects, the Griffith special, "One Exciting Night," headed for the Illinois, another legit house, Nov. 4, and the "Old Homestead" sweeping into Midville as its opening attraction after "Knighthood."

Estimates for last week:
"Remembrance" (Goldwyn). (Chicago. Seats 4,200; opening, 39; nights, 55.) Got \$3,300. Picture well spoken of, and might have got away with more except for other openings.
"When Knighthood Was in Flower" (Paramount). (Roosevelt, 1st week. Seats 1,275; mats, 29; nights 50; holidays, 60.) "The Prisoner of Zenda" vacated for benefit of "Knighthood." "Zenda" taking a run around neighborhood houses. Ads of "Knighthood" acknowledge thanks to Marcus Loew for taking out "Zenda" picture.

"Under Two Flags" (Universal). (Randolph, 3d week.) Can easily finish fourth week with good showing. Other openings helped tremendously. Tuesday closing of Roosevelt helped some, with week measuring up to \$8,500.

"HUMAN HEART" STORIES

Denver, Oct. 18. The "Human Heart" story contest was staged by the Denver "Post" in conjunction with the management of the America, to advertise "Human Hearts" at that house this week.

Prizes were offered for the best true stories of big heartedness on the part of Denver people. The response has been good, indicating that this is not a bad way to put a picture over.

ORCHESTRA THE DRAW

Loew's, Buffalo, Successfully Used
Ray Miller's Band Last Week

Buffalo, Oct. 18. A solid week of wet weather failed to affect attendance at local picture houses by reason of strong attractions being offered in all quarters. Week proved a bumper one, with all indications pointing to steady patronage for better class attractions. "The Old Homestead" failed to hold up under the handicap of its stage reputation and the excellent films seen during the past few weeks at the Hip. Loew's was a real sensation again last week, wise billing and good showmanship plugging Ray Miller's orchestra instead of the picture feature, which was of negligible quality. It made the second consecutive week of tiptop business at the house, with the town talking as a result. Kitty Gordon at Lafayette boosted business somewhat, but leaving plenty to be desired.

Attention now focuses on the Hip, which smashes into limelight again Oct. 29 with a large organ. Shea brings Albert Mallott from the Coast to preside over the keyboard. This will make the third feature organ now operating in Buffalo. Elmwood still getting capacity draw by reason of this very feature which replaces orchestra at house.

Last week's estimates:
Hip—"The Old Homestead." (Capacity, 2,400. Scale, mats, 15-25; nights, 25-50.) Picture failed to live up to expectations. Suffered from comparison with "Way Down East," most of local reviewers harping on difference to disadvantage of latter picture. Started off week to capacity at all three houses (Court Street and North Park), but fell away after newspaper reviews and general comment. Generally considered below average of last few Paramount productions. \$9,500.

Loew's State—"West of Chicago" and vaudeville headed by Ray Miller's orchestra. (Capacity, 3,400; scale, mats, 20; nights, 30-40.) House rang up another good week by dint of showmanship. Opinion divided on picture, some of the crowd liking stunt stuff but majority cold on feature. Miller played up on every hand with special exploitation from phonograph company. Result house whanged over another overflow week, with plenty of conversation about town regarding show and draw. Close to \$15,000 again.

Lafayette Square—"Pink Gods" and vaudeville, headed by Kitty Gordon. (Capacity, 3,400; scale, mats, 20-25; nights, 30-50.) Gordon played up in order to overshadow picture feature. Star sufficient to boost business somewhat over preceding week, but failed to get anything sensational. Minor still plugging away at organ and doing much to continue steady draw. House appears to be going in again for feature vaudeville acts rather than photoplays. Around \$11,000.

Olympic—"Soul of Man" and "Rose of the Sea." (Capacity, 1,500; scale, mats, 15-20; nights, 15-25.) This house still failing to register any respectable business. Said to be losing \$1,000 a week. Doubtful if it has gone over \$3,000 for any week since opening. Getting near break Sunday. Owners apparently casting about for some disposition of the house, with attention probably focused on some use other than for theatrical purposes. Under \$3,000 last week.

NAT'L ASS'N. MEETING

Called for Oct. 19—Mystery in Its Purpose

A formal call for a meeting of the board of directors of the National Association at 1520 Broadway was issued by the secretary for yesterday (Thursday), but none of the directors knew what the purpose of the assembly was.

This is the first formal meeting of the directors this year, although they came together several times informally during February, when the deal with Will H. Hays was in the making.

Since the regime of Mr. Hays the functions of the old association have been exercised by the new Producers and Distributors, and the National Association has been used merely for its records.

"HOODS" WEST

"Knighthood" and "Robin Hood" Well Thought of on Coast

Los Angeles, Oct. 18. Two big picture premieres hold the center of attention this week. They were the debut of the Marion Davies' starring production, "When Knighthood Was in Flower," which opened at Grauman's Rialto for a run, and the advent of Douglas Fairbanks in "Robin Hood" at Grauman's new Hollywood-Egyptian house.

Both openings were attended by all the celebrities and much pomp. Pictures were shot of the noted arrivals to see the films.

Extended runs with unusual success are predicted for both productions here.

KANSAS CITY PRAISES BUT WON'T PATRONIZE

"Grandma's Boy" Big, but
Beban and Barthelmess
but Fair

Kansas City, Oct. 18. The biggest picture smash of last week was put over by the Hardings at the Liberty with the Harold Lloyd picture, "Grandma's Boy." Eight shows were given daily commencing at 9:30 and standing room was the rule.

Newman, George Beban and company appeared in connection with "The Sign of the Rose." The Sunday business was off for some unexplainable reason and it was late in the week before it started to build back again.

"The Bond Boy" was the Newman offering at the Royal and it also suffered from insufficient patronage. This was another surprise as it had been strongly boosted, and Richard Barthelmess, the star, is a strong favorite in Kansas City. Critics proclaimed the picture one of his best, but the business fell down.

At the Twelfth Street, the Newman third house, "The Top of New York" was the bill and enjoyed the usual house business; nothing exceptional, just regular.

Taking advantage of the publicity given Ben Turpin, at the Pantheas, the management of the Regent, on the same street, circumscribed a Turpin comedy, "Bright Eyes," and a first run, thriller, "The Man She Brought Back," for 10 and 15 cents, while the Victory, next door, had Mae Murray's "A Delicious Little Devil," a Lloyd comedy and a "shoot 'em up" western for the same price.

The Doric, the Harding Brothers second downtown house, which opened with "Marjane," a mystery man, as the feature together with a picture, has closed after two weeks and no announcement has been made as to its future policy.

Newman—"The Sign of the Rose," with George Beban and several of the film cast appearing in connection with the picture. Seats 1,980; scale, matinees, 35; nights, 50-75. The novelty of artists from the cast of the film version appearing in the entertainment created much comment and the offering was strongly recommended by the reviewers, but the business failed to materialize.
Liberty—"Grandma's Boy." Seats 1,000; scale, 35 and 50. Harold Lloyd starred. The Hardings had been advertising this feature for several weeks and the fans were waiting for it. A preview showing of the picture was given to the Missouri Writers' Guild at their anniversary banquet, which gained much publicity. Business around \$9,700.

Royal—"The Bond Boy." Seats 980; scale, 35-50. Richard Barthelmess is as good, if not better than in "Tolable David." The reviewers were extremely good to the star and the picture, and the regular fans were loud in their praise, but the business was not up to the standard of the house. Gross around \$6,500.

Twelfth Street—"The Top of New York" (Paramount). Seats 1,100; scale, 25 cents. The admirers of May McAvoy liked her in this fanciful story. Christie comedy and a Sherlock Holmes film were also on the bill. Business right at \$2,500.

COOL AT CAPITOL

Reflected at Box Office—"Manslaughter's" Second Week

Washington, D. C., Oct. 18. "Manslaughter," appearing at Loew's Columbia, not only made history for its first week's showing but apparently held up better than any of its predecessors for the second week.

The continued cool weather has been reflected in the box offices. Estimates for last week:

Metropolitan—Capacity, 1,700; scale, matinees, 20-35; nights, 35-50. Norma Talmaidge in "The Eternal Flame" (First National). Close to \$12,000 for the week. Held over.
Columbia—Capacity, 1,200; scale, matinees, 35; nights, 45-50. Second week of "Manslaughter" (Paramount). Holding up second week. Aided by cool weather. Around \$12,000.

Palace—Capacity, 2,500; scale, matinees, 20-35; nights, 20-30-40-50. "The Valley of Silent Men." Alma Rubens. One of the best pictures for scenic adventure shown here. Neighborhood of \$8,500.

Rialto—Capacity, 1,900; scale, matinees, 25; afternoons, 35; nights, 50. Priscilla Dean in "Under Two Flags" (Universal). Picture drew fairly well. About \$7,000.

SUITS FOR COMMISSH

Los Angeles, Oct. 18. Robertson & Webb, local agents for picture players, are starting a series of suits to collect commissions they hold due them under "aged" contracts.
Suits are against House Peters, Elliott Dexter and Adolph Menjou.

"HOME" PICTURES BEST FOR MICH. NEIGHBORHOODS

Profitable Because Cheaper—Detroit Had Good Week—Business in Full Fall Stride—"Manslaughter" and "Rose" Big Box Office Hits

Detroit, Oct. 18.

Picture business has hit its normal fall stride. All the theatres, downtown, in the outskirts and through the state, are reporting improved conditions. In the local downtown theatres the specials and added attractions are the best drawing cards, while the outskirts it is surprising what excellent business is being secured on the so-called western pictures and titles with a sort of "home" appeal. There are reports of big business on such attractions as "Where is My Wandering Boy Tonight," "Why Girls Leave Home," "Pooftish Wives," etc., from the neighborhood houses. Good program pictures properly titled will make more money for the exhibitor in such houses than the big specials because of the difference in the rental price.

October and November are always the cream months for the downtown theatres. Two pictures last week proved outstanding hits from the box-office standpoint—"Manslaughter" at the Adams and Broadway, "Rose" at the Broadway-Strand, "The Man From Beyond" at the Madison, with Houdini making a personal appearance, did not prove the box-office attraction anticipated. Last time he played the Temple, head line, and there wasn't a day he did not have something going on that attracted widespread attention.

Fox-Washington—"Nero," touted as the biggest of all the Fox specials, proved normal attraction but did not break records. One week only.

Adams—"Manslaughter" drew big all week. Held for second week.

Madison—"Man From Beyond," and Houdini in person. Failed to play to turn away, but did business. Cost the Kunkley interests \$3,000, including picture, and hit around \$12,000 for week.

Capitol—Lorna Doone and Larry Semon comedy "Golf" excellent combination. Sunday opening tremendous and week day business very good. Matinees not as good as the house can stand.

Broadway-Strand—"Broadway Rose" with Mac Murray, with prices raised to 60 cents, biggest business house has had since "Anatol" of last season. Around \$12,000. Held for second week.

**TRACING \$113,000 LOSS
ON PICTURE PAPER**

First Nat'l Sends Out Accounting Crew—New Dept. Formed

First National has put a crew of accountants on the road to check up on an item of \$113,000 for billing paper which remains unaccounted for. In addition a new department has been established in the home office the sole duty of which is to keep track of paper shipped to exchanges and accounted for.

The discrepancy in the paper account is reported to have arisen through the custom on the part of exchange managers of permitting exhibitors to get away with the non-payment of paper accessories in order to close a sale. The sale argument would proceed to the closing point, when the exhibitor would stipulate that extra paper be "thrown in" at the contract price and to close the deal; the branch manager would consent.

The contract would go to the home office without mention of paper terms and would be passed on the assumption that it had been attended to at the branch. Hereafter the accessory item will be incorporated in the contract form with specific figures.

Graf Makes Connection

Graf Productions is out with an announcement—that it has become affiliated with the Motion Picture Producers and Distributors' Association.

"The Forgotten Law," the initial production to be made by this concern here will have its premier showing in November.

BOSTON GETS MORE ANTI-CENSORING HELP

Change Opportune—Business Break During Holiday Week

Boston, Oct. 18.

The combination of what is now considered locally the best theatrical holiday of the year and weather which was made to order for indoor amusement resulted in the picture houses in this city doing a bigger business last week than they have done for some time. With Loew's State it is claimed the gross was the second largest since the theatre was opened, last March.

Thursday (Columbus Day) every picture house in the city was jammed to the limit. The good break on the holiday held over for the end of the week.

In the opinion of the picture people the turn in affairs didn't come any too soon. For several weeks they had been getting banged by the weather, as this year the city has seen a rare Indian summer period that has jazzed the temperature readings way up above a normal figure.

During the week more activity has been noted on the part of those handling the anti-censorship campaign in this section. A large amount of publicity has been let loose, and while the Hearst papers were the only ones real active a few weeks back, other sheets in the city have now swung into line and are using quite a lot of the released matter. It is claimed the lineup against the censorship bill when it reaches the people in the form of a referendum, to be voted on Nov. 5, is stronger than most people realize. This city has been the scene of much activity, but there are persons connected with the campaign that should know that the western part of the State is the part that generally shoves through censorship and other tightening measures, and what they have done to overcome that natural sentiment will have a great bearing on the result.

One of the sensations of the past week was the big business done by "My Wild Irish Rose" at the Park. When the business grossed above \$11,000. As a result this same film is held over for this week.

"Manslaughter," at the State a few weeks ago, is now playing the suburban houses at greatly reduced prices. This forms one of the principal complaints of those connected with the first string picture houses, who say there is not enough time allowed to elapse between the first run release and the suburban showing.

Estimates for last week: Loew's State (Capacity 4,000; scale 25-50).—"Burning Sands" this week after capacity business with "Prisoner of Zenda" last week. Reported gross of \$17,000 with "Zenda" last week, and the big advertising campaign was handsomely justified. This figure is as good as any the house has done since it opened last March. Columbus Day shows bounced gross along.

Tremont Temple (Capacity 2,000; scale 55c-\$1.65).—Griffith's "One Exciting Night" for another week, with possibility it will use up one or two weeks more. Nothing sensational about business last week; claimed strength lacking after flash opening showed at end of week and receipts big from Thursday on.

Park (Capacity 2,100; scale 28-40).—"My Wild Irish Rose" came through much better than expected and business for week estimated at \$11,000. About all house can do with capacity and scale. Same film held this week.

Modern (Capacity 800; scale 28-40).—\$6,000 last week with "Heart's Haven" and "My Friend the Devil." Big business for this small house. Using "Grandma's Boy" and "Timothy's Quest" this week.

Beacon—Capacity, scale, attraction and business same as Modern.

"Village Blacksmith" at 44th

"The Village Blacksmith" is to be the attraction which William Fox will present at the 44th Street theatre to succeed the run of "Monte Cristo" at that house. The present feature finishes Saturday, next week.

In order to hold onto the title while the production was in the course of making, a phony title was given the piece and the real title not divulged until this week.

LUKEWARM WEEK IN PHILLY—BUT

Victor Herbert and 'Bond Boy'
Sent \$24,500 Into Stanley
—"Human Hearts" in Two

Philadelphia, Oct. 18.

The film situation was quieter last week following the commotion caused by the ignominious flop of "Loves of Pharaoh" at the Stanley during the preceding week. For the third time during the last year Victor Herbert was guest conductor of the Stanley orchestra, featured nearly as heavily as the main photograph, on what was spoken of as a "double bill."

With the aid of Herbert's presence, "The Bond Boy" proved to be as successful a business-getter as the Stanley has had recently, turning in a gross of \$24,500. This week the combination at this house is "Face in the Fog" and Keaton's "Frozen North." The recent Stanley policy has been to use some short film with a draw like Keaton, or some auxiliary feature, in case the main film is weak. "Pulling power for this big house," "Hurricane Gal" had the Glimble Fashion Show, "The Bond Boy," Victor Herbert. The policy has been a winner, and apparently settles the difficulty of filling this 4,000 capacity house.

Business along the line last week was steady, but below average. "Burning Sands" did little of any account at the Kariton. The reviews panned it, and, instead of building business, it dropped off as the week continued. In its week and one day run (it started on Saturday according to occasional house policy) this "answer to The Sheik" had a gross of less than \$2,500, despite some good cool weather, and the return of the shopping Chestnut street crowd.

"Remembrance," at the Aldine, raised the business at the house by a considerable margin, but the resulting gross was not remarkable. This week with "Kindred of the Dust" nothing much more is looked for; but starting Monday, when Marcus Loew is making a big plunge with the opening of "The Prisoner of Zenda," better days are prophesied.

"Manslaughter," in its second week at the Stanton, continued to attract crowds, only slightly less business being achieved than on the opening, when it smothered the "Loves of Pharaoh." The Stanley company is employing the same policy here the "worship" "Monte Cristo," advertising another show (this time "Silver Wings") in the offing, but holding it off in case of continued business or new spurt by the present incumbent. "Manslaughter's" business has been so big to date that a fourth week will in all probability be given it, this all depending on weather breaks and this week's showing. At any rate, the Stanton seems to have been definitely put on the map by its two specials this year.

The Arcadia and the Victoria did medium business with the Universal special, "Human Hearts," deemed to have too little action for the drop-in, lower Market street house like Victoria. The Palace saw the color of real money with "Sherlock Holmes," which, from its showing at the Stanley and this house, has proved the best money-maker John Barrymore has appeared in here for some time.

Little wig is looked for in the week's grosses, the blow-off being expected next Monday. "The Face in the Fog" though given a great send-off by the papers, lacks the slack-haired idol for popular acclaim and started with a very weak matinee Monday.

"The Sin Flood," also highly touted by the dailies, is not expected to pull much at the Kariton, also because of lack of usual hokum that goes big with the fans. "Pink Gods" is the Arcadia's attraction. "The Massacre" plays its third week downtown at the Palace, "Kindred of the Dust" is the Aldine picture, and "Monte Cristo" plays the Victoria, its fifth week in the centre of the city.

Next Monday, however, something of a real blow-off is expected with "Prisoner of Zenda" at the Aldine for an indefinite run, and "The Man Who Played God," with George Arliss, at the Stanley.

Estimates for last week: Stanley—"The Bond Boy" (First National). With the aid of Victor Herbert to conduct the orchestra at three performances, house reached \$24,500 last week, satisfactory to everybody. "Face in the Fog" this week with "Man Who Played God" and "To Have and to Hold" next in order. House did not appear to suffer greatly by slump of "Pharaoh," which is still talk here. Capacity, 4,000; scale, matinees, 35-50; evenings, 50-75.

Stanton—"Manslaughter" (Paramount, 2d week). Success was such as to give this Cecil De Mille picture third week, with fourth likely probability. "Silver Wings" coming in, with expectation of big exploitation campaign by Fox to put this special across as "Over the Hill" went across last year. "Manslaughter" probably passed \$11,000. Capacity,

AMUSEMENT STOCKS PROSPER; FAMOUS PLAYERS ABOVE PAR

Loew Steadies Over 22 on Day of Board's Dividend Meeting—Market Reconciled to Passing of Dividend—Schwab's Good Influence

The amusement stocks gave a good account of themselves over the week. The Famous Players pool bid their issue to 102 on Wednesday, the second time it had crossed par in little over a month. It was the prediction of traders on Tuesday that the move would carry the film stock close to its former 1922 top of 107 on this move.

Loew dipped for several sessions to 20 and a fraction, probably marking the definite discounting of the directors' expected vote to pass the Nov. 1 quarterly dividend. The board held its postponed meeting on Wednesday after the close. During the Stock Exchange session Loew was watched carefully on the supposition its performance might forecast something. It opened net unchanged at 27½ and ruled firm all day.

The announcement had gone out on the ticker that the meeting would elect Charles M. Schwab to membership, and this was assumed to be an altogether favorable development. The understanding is that Schwab has taken an interest in the theatre property through his banking associates. His presence as a director is looked upon as a promise of stability such as would be lent by the prestige of his name.

Schwab's Prestige

Speculative people who have taken a bearish attitude toward the Loew stock have for a year emphasized the argument that with its wide ramifications the Loew company was creating rivalries with strong local financial groups with whom it came into competition, and these rivalries might some day lead to a bitter fight. Assuming such a possibility, the new association of the steel man might be expected to furnish a strong backing of capital which would put Loew into a position to defend itself from such a situation with important resources. The mere prestige of Schwab's name would inspire caution on the part of rivals in undertaking a campaign against Loew.

Weighing the possibilities of the five listed amusement securities, Loew and Orpheum are looked upon as the better buying proposition. Neither has gone very far to discount its betterment. Orpheum for months stood around 17 and Loew around 15. While most of the specialties in the industrial list have gone ahead a long way, Orpheum and Loew have been relatively backward. Their current prices look rather attractive in comparison with Famous Players above par. Famous has been as low as 75 this year and has climbed continuously for more than a year without an important setback. Its dividends have been continuous, of course, and that element is reflected in the current price, while the probability of restored payments in Loew and Orpheum holds attractive speculative possibilities. That is to say Famous' price now takes the dividends into account, while this factor is still to be discounted in the other two.

Orpheum Preferred

Orpheum preferred came out for the third time this week, a 100-share lot changing hands at 94½, off ¼ from the last transaction. The senior stock had been listed for more than a year before it was quoted in open trading. For some

1,700; scale, matinees, 35-50; evenings, 50-75.

Aldine—"Remembrance" (Goldwyn). Special extra advertising done by company in local papers for each special has done wonders for "Sherlock Holmes" and helped some with "Remembrance." Gross last week passed \$3,000, which, while not satisfactory, was not low water mark. Capacity, 1,500; scale, 50 straight.

Kariton—"Burning Sands" (Paramount). Panned by dailies and never lived up to slogan as "answer to Sheik." Attracted some trade of curious flappers at first of week, but this dwindled and week's gross less than \$2,500. Capacity, 1,100; scale 50 straight.

Arcadia and Victoria—"Human Hearts" (Universal). This one didn't prove its right to be booked at two houses. Showed no building power and notices were lukewarm.

unexplained reason Boston dealings in Orpheum came to an almost complete stop this week, while Chicago reported its first trade in a month in an odd lot done fractionally under the New York price.

The company in Technicolor continued on the curb with daily transactions averaging more than 2,000 shares, and new high prices above 28. A new phase of the operation was the sale of 100 shares of Technicolor preferred at par. Trading on this scale is sensational for a stock whose career is all ahead of it and about which the general trade knows little. Probably it is the familiar campaign to encourage distribution. The plan is open to criticism on ethical grounds, but ancient custom gives it countenance. Durant Motors began its career much the same way and has made good to the public, but generally speaking the "when issued" proposition is a risky one for the outsider.

Nothing happened in Goldwyn. Whatever the sponsors of the stock have in mind, they do not seem disposed to push matters just now and their position is a puzzle. It would seem to be good judgment to take advantage of the present strength in the allied stocks to move Goldwyn up, but its backers appear content to go around in a circle.

Brokerage comment during the week on the general market trend was mixed. Prices got into new high ground Monday when U. S. Steel touched 111½, its peak since the 1919 boom. Predictions that the top was close at hand were plentiful and market observers who are usually right looked for reactions at briefer intervals than up to this time. Picking tops, however, is difficult and in a market of this kind nobody can tell from day to day which way the trend will be.

The summary of transactions Oct. 18 to 18 inclusive:

STOCK EXCHANGE						
Thursday—	Sales.	High.	Low.	Last.	Chg.	
Friday—						
Fam. Play-L...	2,800	97½	95½	97½	+ ½	
Do. pfd.....	299	102½	102½	102½	+ ½	
Goldwyn.....	1,500	75	74½	75	+ ½	
Loew, Inc.....	1,100	24	20½	20½	- ½	
Orpheum.....	1,800	25½	25	25½	+ ½	
Saturday—						
Fam. Play-L...	1,900	98	96½	98	- ½	
Goldwyn.....	800	74	73½	74	+ ½	
Loew, Inc.....	1,800	20½	20½	20½	- ½	
Orpheum.....	600	25½	25½	25½	- ½	
Boston sold 100 Orpheum at 25½.						
Monday—						
Fam. Play-L...	5,700	99½	97	99½	+2½	
Do. pfd.....	400	102½	102	102½	+1½	
Goldwyn.....	3,200	74	73½	74	+ ½	
Loew, Inc.....	8,400	21½	20½	21½	+1½	
Orpheum.....	200	25½	25½	25½	+ ½	
Do. pfd.....	100	94½	94½	94½	- ½	
Tuesday—						
Fam. Play-L...	11,500	101½	99½	101½	+1½	
Do. pfd.....	200	102½	102	102½	+1½	
Goldwyn.....	2,700	74	73½	74	+ ½	
Loew, Inc.....	4,700	22	21½	22	+ ½	
Orpheum.....	1,000	25½	25½	25½	+ ½	
Boston sold 100 Orpheum at 25½; Chicago sold 20 at 24½.						
Wednesday—						
Fam. Play-L...	6,100	102	99	99½	-1½	
Do. pfd.....	800	102½	102½	102½	-1	
Goldwyn.....	600	74	73½	74	+ ½	
Loew, Inc.....	4,700	22½	21½	22½	+ ½	
Orpheum.....	1,800	25½	25½	25½	- ½	
THE CURB						
Thursday—	Sales.	High.	Low.	Last.	Chg.	
Friday—						
Technicolor, w.l.	2,700	28	26½	26½		
Saturday—						
Technicolor, w.l.	1,900	28	25½	26	+ ½	
Do. pfd.....	100	100	100	100		
Monday—						
Technicolor, w.l.	2,800	26½	25½	26½	+ ½	
Tuesday—						
Technicolor, w.l.	1,400	26½	26	26½		
Wednesday—						
Technicolor, w.l.	800	26½	26½	26½		

Ex. div.

YOUNG'S SLANDER SUIT

Los Angeles, Oct. 18.

One day before Mrs. Clara Whipple Young was legally entitled to her final decree of divorce from James Young, a \$50,000 slander suit was filed against her by her husband. Young offered a reward of \$5,000 to any charity if his wife could produce letters to him from other women—letters she characterized as "so vile they couldn't be printed," and which she says she has in her possession. It is Young's vigorous answer to the sensational charges against him launched by his wife just after Judge Iahn, on Sept. 28 last, had refused the director's legal move to set aside a property settlement by which Young had given the wife the property at 2000 Holly drive and a sum in cash. The slander action is based on Mrs. Young's statement to reporters.

IMPENDING FIRST NATIONAL CHANGES EXPECTED FROM NEXT WEEK'S MEET

Board of Directors Line Up—Williams Resigning With Two Years' Salary?—Successor Another Question—Williams Reported Prepared to Re-organize for Himself and Associates

Seemingly, the meeting of the executive committee of the First National in Chicago two weeks ago was a forerunner of other things to come within the First National ranks. Whether J. D. Williams will resign with two years' salary, as reported, tendered to him by the organization is the question asked by some people believing they are perfect inside dopesters of the present situation within the ranks of the corporation.

If J. D. Williams steps out of Associated First National he is going to carry part of the present organization with him, it is said. What material in the line of production Williams will be able to swing with his new company is problematical, likewise the distributing center franchise holders who will go with him.

A general meeting of the board of directors of Associated First National is called for next Monday. At that meeting 10 of the 11 directors will be present. The eleventh, J. G. Von Herberg of Seattle, is now in Europe. Whether or not another member of the board holds his proxy or whether it is in the hands of his partner, Claude Jansen, is not settled in the minds of those who are pulling political strings inside of the organization prior to the meeting.

The Williams faction is claiming a representation of at least eight of the members of the directorate board. Just which eight no one except the insiders seem to know. A general line-up would indicate Moe Finkelstein, of Finkelstein & Rubin, and Fred Dahken, of Turner & Dahken, as the only two certain Williams men on the board. On the fence would be A. H. Blank, of Des Moines; J. B. Clark, of Pittsburgh (who is R. A. Rowland's partner); Moe Mark, of the Strand, New York, and the Von Herberg vote. Aligned against Williams seeming certainties are said to be N. H. Gordon, of Boston; Sam Katz, of Chicago; Robert Leib, of Indianapolis; E. V. Richards, of New Orleans, an H. O. Schwabe, of Philadelphia. In regard to the latter, the Williams faction appears assured of him, but on the outside it is likely as deemed certain he will go with the faction opposed to Williams, in order to carry with the majority to retain his hold on the executive position in the same office of the organization.

The leading factor in the present fight on Williams appears to be E. V. Richards of New Orleans, who was swung into line through some inner details on the Hope theatre, Dallas, deal.

Inside ramifications lead in all directions as to the possible politics employed in the line-up against Williams. The "unseen hand" is supposed to have been working in Philadelphia and in New Orleans to bring about the upheaval. The Philadelphia connection was easily explained and the new southern line-up was indicated a few weeks ago when the percentage arrangement was affected for the Lynch string of houses whereby the First National attractions play them on a percentage basis. That was taken as a general sign as to which way the wind was blowing.

While all this was going on, the Williams faction is said to have had a scout from the office reported in the field lining up the exchange staffs to an extent where within a very short time after Williams might have left First National he would be in a position to display a country-wide exchange system. They have also been working on the Philadelphia connection and trying to bring about a solution of the difficulties in that direction.

One of the usual developments reported is no one is pointed to as the successor to Williams in the event he should step out. Whether Rowland, Schwabe or, perhaps, even Richards, no one seems to know. During the past few weeks more and more of the producing end and the dealings with producers have been placed with Rowland even to the extent of signing checks to producers for their percentages due.

His signature is in the place under which the designation "manager" appears on the checks. Whether this is just an interchange of signatures or an arrangement whereby Rowland is to replace Williams isn't at all clear to the minds of those who are doing the situation.

A producer in speaking of the future possibilities of First National in the event Williams should be out and the faction opposed to him placed in control, said he saw naught but the heaping of the burden on the small exhibitor and the cutting down of the producer until it would be almost an impossibility to release productions through the organization on anything like a profitable basis.

"The producer will get nothing in the way of exhibition values," he stated, "and in addition these birds will cut their own quotas so that the little franchise holders will have to carry the whole works on their shoulders. You know what that will mean in case Williams starts a new racket. He swung this First National originally. Without him there wouldn't have been any and what there will be without him I am not prepared to prophesy."

At First National's offices Tuesday when asked whether or not Williams was already out and Rowland installed in his stead, no comment was made. That Rowland had started signing checks this week was taken as a significant indication Williams was no longer in power.

San Francisco, Oct. 18.

Turner & Dahken are reported as ready to retire from the picture business at least insofar as the operating of theatres and their present interest in the First National Exchange in New York is concerned. They are reported to have placed their theatres and their interest in the exchange on the market.

Rumors of internal strife in First National and the fact that under the Associated First National arrangement (which succeeded the First National Exhibitors' circuit) the exchange end of their business has just about met operating expenses, while their tremendous profits have been going into the home office organization to be passed on to producers.

Out here on the coast the firm controls 23 theatres, including the Tivoli in Frisco, which is the First National's first run. Their interest in the New York exchange came about, as the Mark Strand people at the time of the formation of the circuit did not care to enter into the exchange end of business, the westerners taking it over under an arrangement with the late Mitchell Mark.

Seemingly they are most anxious to rid themselves of the exchange connection, although they might be willing to include their theatres in the deal.

CHURCH SHOWS BEGIN

Catholic Diocese of New York Sponsors Film Entertainment

A small stand near the entrance of St. Patrick's Cathedral, New York, this week held a stack of printed announcements for the information of the congregation, telling of the beginning on Monday, Oct. 16, of "the motion picture season of 1922-1923."

The shows are given afternoons at 2:30 and evenings at 8:30 in St. Vincent Ferrer Hall, Lexington avenue and 66th street and admission is 30 and 25 cents.

The initial bill had the Pathe melodrama, "Go Get 'Em, Hutch," the Pathe news reel and a comedy.

LASKYS HAVE DAUGHTER

Los Angeles, Oct. 18.

A daughter was born to the Jesse Laskys here last week.

Lasky is reported on his way to New York at present for conference there.

LYNCH'S ARRANGEMENT 20 TO 25% OF GROSS

Possibilities Under Percentage Plan of Playing Films in South

Atlanta, Oct. 18.

The arrangement for the percentage booking in the southern states of the First National attractions in the Lynch houses is to range from 20 to 25 per cent of the gross.

On productions that have an exhibition valuation of over \$400,000 the split is to be 75-25, while the 80-20 split is intended for the productions valued under \$400,000.

Producers generally are trying to evolve a system which will give them an adequate check on the percentage plan of playing their productions. They are figuring as to the possibility of a double cross under the plan that is now before them. Under this plan the salesman in the territory who sells the picture is the one that has to make the house on the play date and act as manager for the attraction. In the event he has two attractions playing in his territory on the same date at far removed points, one of the pictures is going to be out of luck.

Another angle working the producer is whether or not the old grip of a stand-in-between the house manager and the salesman would bring about an understanding of "so much off the gross" for the boys to split. The extras in advertising the litho graft and the swindle sheet item of "spent with bill poster" are also in, besides the expense of the salesman double covering his territory.

A supervisor of contracts sees only one out, to check against the past rentals that prevailed. In the towns played and if the sharing basis of playing does not top the old prices, to withdraw the pictures under the new arrangement and let them lay on the shelf.

T. O. C. C. TURNS DOWN WILL HAYS' CONTRACT

Calls It Inequitable—Except to Proposed Arbitration

The Motion Picture Theatre Owners' Chamber of Commerce has turned down the equitable contract finally drawn by the producers in the Hays organization, and offered to them. The exhibition claim that while the contract might have been uniform had it been adopted, it would not have been equitable. They also take exception to the arbitration law which was prepared and submitted.

On the committee for the producers which was meeting with the exhibitors were Elek John Ludvig of Famous Players, J. Robert Rubin of Metro and Karl W. Kirchway. The exhibitors had Leo Brecher, Bernard Edleherzt and Lou Blumenthal on their committee.

The meetings have been continued over a period of months. When the discussion arose a few days ago over the contract offered the exhibitor, representatives stated the attorneys were not practical film men and therefore could not discuss the practical side of the contract questions.

At present the meetings are off, but it is believed that they will be resumed again if Hays can bring it about.

"SYNCOPIATION" TOO COSTLY

Chicago, Oct. 18.

"Syncoption Week," one of the innovations at the Chicago theatre, which promised to be adopted generally throughout the territory where picture houses copy after Babylon & Katz, has been abandoned in spite of the big business the event drew to the Chicago.

After compiling cost sheets and doing some figuring, those managers who looked with favor on the plan at first concluded it belonged in the discard.

"LAW" RELEASED

International's Counsel Approves Modified Court Order

A decree signed by Judge Knox in the Federal District court last week finally releases the "I Am the Law" film from court jurisdiction and formally authorizes the Affiliated Distributors, Inc., Edwin Carewe Pictures Corp., Edwin Carewe, Bernard P. Fineman, Benjamin F. Zeldman, Charles C. Burr, Gus S. Schlessinger, Abraham Warner and Harry Warner and Raymond L. Schrock (co-defendants) to market, distribute and release the picture in its new form. This is the revised version from which all alleged infringements, on James Oliver Curwood's "Valley of Silent Men" were deleted by court order and approved by Nathan Burkan, counsel for the International Film Service Co., Inc., and the Cosmopolitan Book Corp., the plaintiffs.

Sept. 15 last "I Am the Law" was enjoined from release on the ground it contained scenes that infringed on "The Valley of Silent Men" picture controlled by International. The injunctive order, however, permitted the defendants to alter picture on court approval with the provision that International and Cosmopolitan may also apply for further relief as regards damages and counsel fees.

Judge Knox also appointed Earl B. Barnes last week as special master to determine what actual damages or punitive damages and the amount of counsel fee due the plaintiff.

STRAND'S NEW BILL DUE TO CIRCUMSTANCE

Joseph Plunkett Makes Up Innovation Program Through Short Feature

An innovation at the Strand, New York, this week was worked out by managing director Joseph Plunkett through force of circumstances. The length of the feature, "A Tailor Made Man," which ran 100 minutes, made it imperative to cut all the balance of the film program with the exception of the news reel, if the management intended to retain the ballet and overture feature of the bill. As finally laid out the program comprised an overture of excerpts from "I Pagliacci" with Louis Rosza, baritone, contributing the prolog; the Strand topical review; the new Fokine Ballet which chose for its initial presentation at the house "Les Sylphides" running 15 minutes, and finally the feature picture.

During the first few days of the week the evident success of the elimination of the short comedies and travel pictures was so marked with approval by the audiences the management is going to try several other programs laid out along the same lines, giving the screen portion of the entertainment solely to the news reel and the feature and building up entirely on the ballet and orchestral-vocal combination as to replace the straight overture and a solo later.

On the success of two further tryouts may depend a future policy of the house which would mean the elimination of all short subjects other than news pictures and an occasional freak special.

As against this, one of the other theatres in the district tried out a straight film week and failed to hold up in business as against previous weeks.

GRIFFITH GOING SOUTH

Cost of Coal Forces Closing of Studio Early

The decision of D. W. Griffith to go south this fall for the next picture draws attention anew to the high cost of coal, which may close down a number of northern studios. The Griffith plan at Mammoth is a big establishment. Last season it consumed more than 600 tons of coal. Figuring the cost and the danger of a shortage during the progress of a picture, Griffith decided to keep only the laboratory going and to close up the rest of the studio until spring.

Griffith's next script has not been announced, nor has he begun preparations on it. "One Exciting Night" starts at the Apollo Monday at 22 top.

EDWARD ELSNER SELLS ALL OF HIS WORKS

Screen and Stage Rights Purchased by International Story Co.—40 Stories

Chicago, Oct. 18.

The exclusive stage and screen rights to all of the works of Edward Elsner were purchased here this week by a representative of the International Story Company of New York. It is said the International will give the Hearst picture companies first choice of the Elsner collection, consisting of forty or more, the best known of which are "Amy Robart," "Invisible Husbands," "Lopez Illusion," "The Red of Midnight" and "Mile. Mars." No consideration is reported.

Heretofore the author has withheld his works from the films. He was the author of the stage version of "Under Two Flags," and was associated with the late Charles Frohman for a number of years. During the association Mr. Elsner directed all of the famous Frohman stars, among whom were Maude Adams, Margaret Hillington, Billie Burke, Mrs. James Brown-Potter and Kyle Bellow.

Mr. Elsner often has been importuned to release one or more of his stories for pictures, but steadfastly declined to consider the screen proposal. It is understood here that the International's offer to take all of the Elsner pieces was the deciding point.

It was reported last week the International has purchased all of the late Charles Major's plays books for world's rights, other than "Dorothy Vernon of Haddon Hall," and also reported the purchase was made for William R. Hearst.

Bulk purchases of this nature are unusual, to be made by a picture producer. It may be a part of a concerted plan to corral certain works, unsold to date by their original owners and available for pictures.

DAMAGES FOR DELAYED FILM ADJUDICATED

Okl. Court Holds Exhibitor Can't Collect Lost Admissions and Costs Both

Kansas City, Oct. 18.

The Supreme Court of Oklahoma in a decision this week involving the Vitaphone, Lubin, Selig, Essanay film companies, held that an exhibitor could not recover damages for the failure of a film to arrive on time, and at the same time collect damages for the amount he expended in advertising. The suit was brought by W. S. Billings, of the American theatre of Enid, on account of the failure of the film "Over the Top" to arrive for a showing July 4, 1918, when the scenes it depicted were of great current interest.

He claimed he lost more than 3,000 admissions on account of not receiving the picture. The trial court awarded Billings damages both in the amount he spent for advertising and the money he lost on the admissions. The defendants took the case to the higher court which gave a verdict for the plaintiff in the sum of \$721, but refused to allow any claim for advertising expenses.

The film company's claim as defense was that another exhibitor had retained the picture a day longer than his contract which made it a day late in reaching Enid.

No Walsh-Owen Sensation

Seena Owen withdrew her divorce action against George Walsh. At the same time, Estelle Taylor, also a film actress, withdrew her \$100,000 action against Seena Owen, which she filed as the aftermath of the charges in the wife's suit, which linked her name and Walsh's.

Miss Owen paid Miss Taylor \$1, by stipulation. And after the merry tiffing of the Owen-Walsh-Taylor soap, it simmered down to a prosaic "divorce action by Walsh against Miss Owen, without any of the sensational elements that made juicy morsel for the gossips of Hollywood.

Friday, October 20, 1922

PICTURES

47

EXHIBITORS PROTEST RENTAL

WANTED TO PAY
\$1,000 TO VOID
CONTRACT

New York Theatre Owner Says He Makes Money Only from "Outside Pictures"—Names Them—Can't Profit Under High Rental Agreement With Big Distributor—Rentals Mounted 100 to 150 Per Cent for This Season

GIVING NO PLAY DATES

Exhibitors in New York city and vicinity and all over are up in arms against one of the biggest distributing organizations and the present contracts in force. The reason is that the pictures the exchange has released thus far, according to the exhibitors, have proven to be losers as played under the present rental prices.

In the New York exchange one prominent exhibitor offered the corporation \$1,000 if it would let him out of the balance of his contract on the product for the season. The offer was refused. He stated that he had lost money on every one of their productions so far played under it and as against that he had only had winnings on pictures bought on the outside.

Among the productions he named as winners for him were "The Storm," "Hurricane's Gal," and half a dozen others he had gotten at a price that permitted him to make a profit. That this company boosted its prices anywhere from 100 to 150 per cent on rentals when they got the jump on the market with their broadside last spring and made the exhibitor believe there would be a scarcity of production this season, is held responsible for the present condition.

There is the usual exhibitor squawk about this time each season, but the present one seems to have a little more weight to it than those that have gone before. That the Hoy System has been practically wiped out through the Hays office and the producers have brought about a condition where the distributors will find it hard to enforce their contracts as to play dates and the exhibitors are quick to take advantage of the circumstance.

Exhibitors are already taking advantage of the non-existence of the Hoy System and are leaving their play dates go hang. One of the smaller distributing organizations stated this week that in their New York exchange there were over 200 contracts that should have had play dates that were not taken up, and without Hoy they were powerless to enforce the contracts.

In the meantime, the Hays organization is going ahead trying to form an inside organization, but has not as yet accomplished much in that direction.

MISS GLAUM BACK

Film Star's Mysterious Disappearance Explained

The somewhat mysterious disappearance of Louise Glaum, star film vamp, is cleared up by her return. She bobbed up at Hollywood for a day and left for a ranch nearby, where she is vacationing.

Miss Glaum explained she had suffered a nervous breakdown in New York some months back, and was rushed off on a sea voyage around the world, with her mother.

She will probably go East soon and continue her preparation of a vaudeville act, during rehearsals of which she was taken ill at the McAlpin Hotel. Fred Niblo is designing for the turn.

THE INDEPENDENTS DEFENDED

New York, Oct. 12.

Editor Variety:

In a recent issue of Variety you published an unsigned article, dated Los Angeles, and captioned "The End of the Independents." It has caused a lot of comment in the trade and amongst those of the independent directors who, from time to time, seek the financial assistance of outsiders to finance their productions. Such an article, to a certain extent, misrepresents conditions as a whole in the independent field and tends to discourage production, which undoubtedly the article in question meant to do.

Propaganda of this type is uncalled for, to say the least, for the rank and file of independent producers are legitimate directors, though occasionally the alleged would-be horn in on the party. This sort of thing is to be found in any other line as well as the picture industry, but must the worthy, hard working on-the-level producers of independent productions suffer for the bad? I should think not, yet the writer of your article makes it appear so and made it a general condemnation of everyone and everything pertaining to independent production and producers of the film game, for game it is.

The article to the lay mind would be a warning to stay away from pictures if he wanted to hold on to his bank roll. The independent director-producer may be chagrined and discouraged, but not easily beaten—history has proven that. They never give up the fight even if Famous Players-Lasky and a few others appear to control the business. The independent will always be heard from and his work will rank on a par with the alleged trust-made movies, if not go them one better. The past has shown that to be a fact. Years ago the independent was browbeaten, hampered and coerced in every conceivable manner; yet they won out—just as they will win out now and in the years to come. Ability counts and the market wants good productions, regardless of who makes them.

The writer said there is no market for independent producers' work; that United Artists and Famous Players will not buy them. This, on its face, is not so: United Artists is now releasing independent (M. P. D. A.) producers' efforts; namely, "A Woman's Woman," made by Charlie Giblyn, and will entertain with pleasure any other production of merit and quality. Famous Players is not letting anything pass by that it can purchase or market, if it is as good as Famous has or can make. It is to their advantage to secure good product, although they may not be "in the market," as the term is understood. They say this to keep away the inferior producers and productions, and for that, don't blame them. But no one is letting a good picture get away, my experience has shown.

Yes, First National is a "hard boiled egg" when it comes to selling its pictures, but did you ever hear of them turning a good one down? Or did you ever hear them say they were not in the market for good features? I guess not. No one wants the bad ones, even if they are made. What a wonderful business this would be if they were all good. What a wonderful company First National and Famous Players would be if they made them all knockouts, say we. But they don't, and never will, hard as they may try. On that account, the new brains daily coming into the picture industry are bound to be heard from. Brains, like everything else, at times, become dormant, in a state of stagnation as it were. A study of some of the alleged "big" pictures from the "big" producers prove this assertion, despite what some "authorities" say to the contrary.

To say that independent distributors (taking the writer's statement literally) are as a whole "the bunk" is mighty broad. We think it a pleasure to inform him several of the latest most successful productions were made by independents and released by independent distribution; namely, "Timothy's Quest," "Cardigan," "Jan of the Big Snows," "School Days," "Ten Nights in a Bar Room," "Silas Marner," "The Prince and the Pauper," "Grandma's Boy," "The Queen of the Moulin Rouge," etc., etc.

All were made by members of the Motion Picture Directors' Association, who also make the big Famous Players and First National attractions. When men of this ilk go out on their own, what is to prevent them from making good productions when good productions are their middle names? If they can make them for Mr. Zukor's Paramount or Mr. Williams' First National, why can't they make them for anyone else as well? It's ability and brains that make pictures; the man behind the megaphone is the creator, not the chair warmers in the spacious sumptuous offices.

In every small town, as the writer said, there are shyster outfits, to be sure, just as there are shyster buttonhole establishments and restaurants. This is to be expected in every line of business. If people are foolish enough to invest their dollars in unknown outfits they should suffer, not the rank and file of the industry. A little investigation by the financiers would prevent loss of capital, but they don't do it, it seems, until they have spent their B. R.; then they yell and denounce everything in pictures and all those connected with them. Is that the independent producers' or distributors' fault? Nine times out of ten it's the independent distributor who is their salvation, for he tries to get back some of their money for them by handling their pictures. Without the independent distributor this industry would not be worth staying in, and exhibitors know that as well as I do.

The writer commented on the first run situation and claims the independent distributor or producer cannot get the big theatre runs. This is a statement he cannot prove. Does not the Capitol, Strand, Loew's, Keith's, Saenger in the south, Lynch in the south, Turner & Danken in the west, Miller and the California in Los Angeles, Broadway-Strand in Detroit, the Stanley company in Philadelphia, Barcoe in Chicago, etc., etc., run independent productions and first runs? I guess they do. So why that statement, I ask.

We were told by that writer the exhibitor will not tie up for independent distributors' product, and again he misstated or did not know what he was talking about. Only the other day in the office of American Releasing Corporation, F. B. Warren of that organization showed me one contract that amounted to over \$80,000 for one year's supply of pictures. And who can say F. B. Warren has not gone over the top with his organization? Is there a better sales executive or film man in any of the other organizations? Is there a more straight-shooting individual? If there is, I don't know him. Without the independent distributor the exhibitor would be pushed to the wall and the theatre men know it; that is why they will always patronize the independents. They take the so-called "big" pictures perhaps two days a week, but the other five days the independents get, if you have noticed. No theatre can pay big money day in any day out for service and exist. The independent distributor supplies him with good pictures at a price he can afford to pay and make money. He doesn't, nine times out of ten, make money with the "big" pictures because they cost him too much money per booking, and he must have the independent productions to even up his balance sheet. That's business and cold facts.

The writer further said you cannot sell pictures outright unless they

CENSORSHIP ASSAILED
BY INDIANAPOLIS 'STAR'

Pictures Should Not Be "Butchered," Says Paper. Let People Decide.

Indianapolis, Oct. 18.

The most outspoken arraignment of censorship ever made by a Hoosier newspaper was that by the Indianapolis "Star," Sunday, Oct. 15. Censors of Ohio and Pennsylvania were unmercifully panned by the "Star" for butchery of pictures by the "ripping out" of such scenes as those depicting expectant motherhood and silly changing of subtitles.

The article ended: "The point of all this is to direct attention to the happy state of affairs in Indiana. Here do we have no such bigotry in the field of motion picture supervision.

"The arrangement of the Indorsers of photoplays seems much more satisfactory than a censorship board could ever hope to be. Entertainment is, like religion, a matter of choice.

"It is not justice that an older person should be denied amusement that might harm a child. The wiser thing would be to make public the nature of the play and let those who attend find the kind of entertainment that they expect."

CRUELTY CHARGES

Los Angeles, Oct. 18.

Slim Summerville, the Fox star, may be a comedian on the screen but his wife alleges that he is a caveman at home. She was granted a divorce from him in the local courts this week.

Ray Hanford, also an actor, was charged with cruelty by his wife in her action for a divorce.

RUTH ROLAND'S MISHAP

Los Angeles, Oct. 18.

Ruth Roland narrowly escaped death when dragged through ocean waves for a mile at the end of a rope attached to an aeroplane. She is in San Pedro hospital.

AUDREY CHAPMAN TO WED

Los Angeles, Oct. 18.

Audrey Chapman is to retire from the screen. Wedding bells in the near future with Richard Egan Roberts, a banker, as the bridegroom.

are masterpieces. Pray, tell me softly, for I've a weak heart, who are making "masterpieces"? The trade papers say they are, but since Griffith produced "The Birth of a Nation," which was the nearest thing to a film masterpiece, who has made anything like it? "Determination," perhaps, or "The Birth of Race" tried to, at the public's expense and disgust. You can sell any good pictures for cash and we will give you the names and addresses of those who will buy. "Silas Marner" was sold for cash and a fine profit made, too.

Regarding the distribution basis of release, what company differs in respect of the 60-40 split or the 70-30 arrangement? First National, Famous Players, United Artists, etc., all work this way. It depends on the picture whether it will make money. You cannot sell a cat in the bag anymore, although a few of the "big" distributors still play this game of bluff and get away with it.

It all simmers down to one thing: The people you are doing business with, whether you make money or not on a percentage basis. Like every other business, there are the good and the bad. And there are, they tell us, many crooked agents in the distributing end of the game. We won't dispute that, for we were told of a few. How to steer clear of this clique is the problem the independent producer must fathom if he wants to get any of his investment back. But there are good distributors, too, remember. It is not so difficult to find them, either, if you keep your eyes and ears open. Investigation generally discloses a lot of things, so we advise the newcomer to use that method, and take no one's personal "tip." The personal "tipper" generally gets a rake-off from the "crooked" distributor for every victim he steers. A distributor is known by the company he keeps; in other words, by the producers he does business with and the product he distributes. That is how you can tell.

Regarding investing in pictures, that is up to the investor himself. No one can tell anything about a proposition, whether it will make money or prove a fizzle. The most knocked propositions have made money and the highly touted ones have been horrible failures. It's like the show producing game and a new show. Great things are predicted and expected, only to see them all blow up in smoke after the opening night. No one can tell the outcome—it's a game of chance, a gamble, just as life itself is a gamble. You must take a chance and if you are on the right road it will lead to success, and if not, oblivion. That's the story, for no one knows what the public wants—if they did everyone would make millions. But a lot of people in the film world claim they know, and try to make the people think that they do. We refer to the projecting room experts, who seldom know a good picture when they see one, as time has proven.

FRANK P. DONOVAN

Director of Motion Pictures, Member Motion Picture Directors' Association.

SALACIOUS ADS

Michigan Exhibitors Pass Resolutions—Officers Elected

Detroit, Oct. 18.

Jackson has been selected as the next convention city for the Michigan Exhibitors' Association. New officers elected were:—W. S. McLaren, Jackson, president; Phil Gleichman, Detroit, vice-president; H. T. Hall, secretary, and Fred Rumler, treasurer.

Resolutions were passed opposing the sale of any features to first-run houses with a longer protection clause than 30 days. Another resolution was to the effect that Michigan newspapers should refuse to accept any picture advertising either salacious or suggestive.

Sydney Cohen, who delivered an address, stated that he would positively not be a candidate for reelection.

It will take \$25,000 to finance the Michigan association during the coming year. At the convention over \$10,000 was subscribed by voluntary contributions to take the place of dues.

PERCY WATERS HEADING
INDEPENDENT FILM MEN

Associated Booking Corp. Controls Most First Run Days—Paul Swift with A. B. C.

Percy Waters is to head the Associated Booking Corporation, as the combination of independent exhibitors in the New York territory is to be known. Arrangements were completed last week whereby Mr. Waters, who is one of the oldest experienced of picture showmen, will become the active head of the organization, to control a greater number of first run days in the territory than either the Loew or the Peerless Booking Corp. (Keith-Proctor-Moss) circuits.

Paul Swift, who was one of the sales supervisors with Paramount, resigned his position with the organization last week to become identified with the A. B. C. He was replaced by John Hamill, who will work under the direct supervision of Harry Buxbaum.

Presented by LEW LESLIE

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Assisted by JOE RAYMOND and His LITTLE CLUB ORCHESTRA

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PROVED A SENSATION FOLLOWING ONE OF THE SEASON'S MOST SENSATIONAL BILLS

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Topics of Day Film

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Collins and Hart

NEXT WEEK (OCT. 23) HEADLINING B. F. KEITH'S COLONIAL, NEW YORK

Direction RAY HODGDON and CHAS. MORRISON

VARIETY

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48 PAGES

DE LUXE CINEMAS WOBBLING

COHAN'S 'KELLY' FORCED TO MOVE WHILE DOING \$22,000 WEEKLY

"Little Nellie Kelly" Opens Nov. 13 at Liberty, New York—Could Remain Indefinitely in Boston—On Broadway at \$3 Top

George M. Cohan will bring his "Little Nellie Kelly" to Broadway, being forced to cut its Boston booking. He will present it at the Liberty Nov. 13, succeeding "Molly Darling." The latter may be assigned another house—Cohan and Globe mentioned—the latter house having a few weeks open between the withdrawal of "Scandals" in two weeks and the premiere of Dillingham's "The Bunch and Judy." "Little Nellie Kelly" is conceded the most successful musical comedy ever presented for a run outside of New York without a Broadway reputation. It is in its fifth month at the Tremont, Boston, at \$2.50 top. That house will get (Continued on page 21)

MASON'S THEATRE

Branch in Detroit Leases Orpheum—Paying \$75,000 Annual Rent

Detroit, Oct. 25. Shadukian Grotto, branch of Detroit Masons, have leased the Orpheum theatre from Charles H. Miles and take possession Nov. 6. The rental is said to be at the rate of \$75,000 per year and runs to June 1. The Grotto will open with Douglas Fairbanks in "Robin Hood," and has guaranteed the producers \$30,000 against a percentage of 70-30. This week and next the Orpheum will play colored musical stock.

THE GORDONS' BEAUTY SHOP

Kitty Gordon and her daughter, Vera Beresford, have opened a beauty shop at 543 Madison avenue, called Salon de Mes Secretes. Miss Gordon opens next week in a new vaudeville act by Jack Lait, and will play exclusively in and around New York henceforth.

YOUR NEW COSTUMER

See Page 30 This Issue
BROOKS-MAHIEU
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COSTUMES—COSTUMES

HOUSE DEDUCTS 40% OF BENEFIT'S GROSS

"Oh Joy," Colored Show, Strands in Boston—Midnight Performance

Boston, Oct. 25. A miserable fizzle of the "Oh Joy" attraction, an all colored show that has been tenanted the Arlington for a few weeks, has worked local showmen and performers into an indignant state. The company starved to death and there were not enough in the house to show last Saturday afternoon and night. Members of other theatrical companies in town got together and arranged (Continued on page 6)

ORCHESTRA BOOKINGS

Dance Combinations Playing One-Night Stands

Dance orchestras more and more are becoming road show attractions through states like Pennsylvania, West Virginia and Ohio. Two or three of the big music agencies are combing the country for one-night dance orchestra bookings. Scouts arrange the bookings at local town halls, dance halls, gymnasiums, etc., on a percentage basis, the patronage being unusually profitable for a number of reasons. The natives have been educated by phonograph records to what a good jazz orchestra should sound like and seeing the disc makers in person is another attraction. For the orchestra an added inducement is in the form of boosting its phonograph record sales in that fashion.

COLISEUM'S DANCING SCHOOL

B. S. Moss' Coliseum, New York, is conducting a free dancing school on Saturday mornings as a publicity stunt. The school is open to children of from 5 to 15. Louise Morgan is the instructress. Tuition is free.

HIGH FILM RENTS TOO HEAVY A LOAD

Overhead of Big Houses Absorbs All Profits, While Smaller Places Prosper—Theatre of More Than 1,000 Capacity Hit—600-Seat Size Ideal

High priced film rentals compel the operation of the larger picture theatres, other than the few big first run houses, at a loss. As against this the smaller theatres where film service is purchased at a reasonable price and where the exhibitor does not have to run against competition in buying pictures are making money. That is the present day situation according to a thorough survey of the field made within the last week by an active operator in realty and exhibiting.

The neighborhood houses with a seating capacity of 1,000 or more seats located anywhere in neighborhood (Continued on page 45)

\$1.50 TOO MUCH

Hill's "Girl from Greenwich Village" Closing in Augusta

Gus Hill's "Girl from Greenwich Village" is closing Saturday in Augusta, Ga., after being out six weeks. The show had Harry Howard at the start, but he broke his leg in a fall two weeks ago. "The Girl" was scaled at \$1.50 top, and Hill attributes poor business to that circumstance. The same manager has a "Mutt and Jeff" and "Bringing Up Father" company playing the same territory. The "Father" show is reported cleaning up and "Mutt and Jeff" holding its own against previous season's figures. Both the latter shows are at the \$1 scale. Southern territory has not responded to high price cotton, as far as the theatres and outdoor shows are concerned. The staple was within a fraction of 24 cents a pound this week, a record for peace time, but market authorities declare the south had sold its cotton much below that figure before it was harvested, and is not benefitting from the high level.

LOIS JOSEPHINE'S DIVORCE SUIT WILL TEST THE ILLINOIS LAW

Duke Cross Obtained Divorce in 1919 for Desertion—Alleges Husband Never Held Legal Residence in Illinois—Names Cross' Present Wife

TULLY'S "PARADISE" WILL FOLLOW "TRILBY"

Guy Bates Post as "Svengali"—James Young Directing

Richard Walton Tully, who completed two picture productions, "The Masquerader" and "Omar the Tent Maker," has sailed for Paris where he will shoot a number of scenes for his screen version of "Trilby" in which Guy Bates Post is to play Svengali. James Young will be the director. Following "Trilby," Tully is to make a screen version of "The Bird of Paradise," one of the biggest stage successes of recent years, which has been (Continued on page 21)

Josephine C. Cross (Lois Josephine professionally, of Josephine and Henning) has begun suit for absolute divorce in the New York Supreme Court against Duke Wellington Cross, naming Kate Greer, Cross' present wife. Miss Josephine contends that the divorce decree the defendant obtained in Chicago in 1919 on charges of desertion was secured through perjury and false representations. Miss Josephine has made a motion for \$250 weekly alimony. (Continued on page 4)

HIGH PRICES FOR "NAMES"

Chicago, Oct. 25. Many "names" are being offered to the picture houses of the Middle West by vaudeville booking representatives from the East. The salaries asked for the "names" is high and in some cases picture houses have been urged to pay as much as \$3,500 for an attraction for a week.

Musical Comedy and Motion Picture "Names"; Vaudeville Headliners, Drawing Cards and Standard Acts

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PROVINCIAL "ABSORBING" TIME FOR STARS FOR PANTOMIME

"London Chorus" Also Popular in Outside Productions—Distribution of Lights for This Season Not Only Centered in Liverpool as Formerly

London, Oct. 25.

Pantomime time is a god-send to some managers, others do not look upon it as anything of the sort and find themselves beset with difficulties from the beginning of December until toward March. The primary reason for this is that, apart from the big opposition, the pantomime producers have a corner in "stars" of the vaudeville and musical comedy stages.

Pantomime calls and the manager of a musical show as likely as not finds himself in the position of having to engage some "star" who is not already retained or carry on with an understudy. The music hall managers are in the same boat and have to rely upon secondary smaller attractions for their tops and bottoms.

The big provincial cities are the chief offenders, Liverpool, Manchester, Newcastle, Leeds, Bradford, Edinburgh, Glasgow, Belfast and Dublin absorbing most of the real "stars." As compared to the provincial shows the London pantomimes are poor things, depending mostly upon staging.

With the approach of pantomime migration starts. Dorothy Ward and Shaun Glenville depart for Manchester; Glasgow will absorb A. W. Bascomb, Lupino Lane, Griffiths Brothers, Mona Vivian and Peggy Wynne; Florrie Forde, Reg Bolton, Naughton and Gold, and Rosie Lloyd. Manchester will also take Nora Delany, Wee George Wood, Fred Conquest, Shanks Bros., Jean Alexander and Beryl Beresford. Sheffield has Bruce Green, Lily Morris, Jay Laurier, Kiddy Kennedy and the Pender Family of Giants. Birmingham has Billy Merson, which will seriously interfere with "Whirled into Happiness" at the Lyric; Dick Tubbs, Eddie Jaye and Susie Belmore.

West End managers will also have to keep an eye on their chorus girls, as what is known as the "London chorus" is a popular feature in provincial production and producers are apt to beguile the beauties of the West End comedy stage to fresh fields and pastures new.

Liverpool used to be the great thief of stars, but the crime is now more evenly distributed.

London will probably take a little heart from the fact that when the pantomime comes in at the Hippodrome, George Robey goes out. He is under contract to Sir Oswald Stoll, who as yet has not decided what to do with him. If the Alhambra stages a panto Robey will probably go there, but up to now nothing is settled and the knight vaudeville magnate might possibly find it in his heart to sublet him to some of his starless confreres.

BASIL DEAN TALKS

On "East of Suez" and His Lighting Effects

London, Oct. 25.

Having returned from America after producing "Loyalties," Basil Dean has something to say about the failure of "East of Suez." He says the whole thing was altered by the American producer. There was no spectacle at all. The last act was entirely changed and the leading lady was given a song and dance.

He is installing a new Swedish electrical plant at the St. Martins, which will admit of the substitution of lighting effects for scenery. This, however, will not be in working order until December.

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MELVILLE BROS. MAY SELL PRINCESS, LONDON

Dance and Abrahams Prospective Buyers—Reported Price 150,000 Pounds

London, Oct. 25.

Negotiations now pending appear reasonably likely to lead to the transfer of the Princess, London, by Fred and Walter Melville to George Dance and A. E. Abrahams.

It is said the Melvilles' asking price for the Princess is £150,000 (about \$650,000).

The house had a checkered career up to about three years ago, when Charles B. Cochran assumed the lease then held by Seymour Hicks on the theatre. Hicks, under his lease, paid £80 weekly rental. Upon its termination Mr. Cochran renewed it, and was paying £200 a week for the Princess when relinquishing it in August, this year.

The Melvilles also own the Lyceum. They are known as the wealthiest showmen in England.

TERRIFIC SLUMP THIS WEEK IN ENGLAND

Collapse Indicating Continuing Until After Elections—Big Hits Show Weakness

London, Oct. 25.

The show business throughout England started on a terrific slump this week. The indications are that it will continue until after the general elections, Nov. 18.

Every legitimate theatre in London was weak in attendance Monday night. This included the biggest hits. Last night it did not better.

Commencing yesterday, the news of a provincial weakness commenced to come in to town.

Show people do not appear surprised nor alarmed, though placing the source on the elections. They speak as though this temporary condition has been in part anticipated.

NEW FARCE SCORES; HAS GAMBLING SCENE

Well Staged at Palais Royal, Paris — "Le Merveilleuse Journee" Pronounced Hit

Paris, Oct. 25.

Mirande and Quinson's three-act farce, "La Merveilleuse Journee," was produced at the Palais Royal Oct. 17, and scored a pronounced hit. The plot concerns a country druggist's assistant who accompanies a rich invalid to the seashore in the capacity of nurse.

He gambles at the Deauville Casino and wins a fortune; meets a pretty girl on the beach at the resort, and with a part of his winnings buys her a pearl necklace. Returning to the gaming tables, he loses everything and is compelled to return penniless.

The girl follows him promptly, restoring the necklace and enabling him to purchase a country drug store and marry the girl, who turns out to be an honest music teacher visiting Deauville for the first time. The first act is a trifle vulgar, but the second is a striking reproduction of the Deauville Casino's gambling rooms.

Max Dealy as the druggist's assistant is excellent, and Baron as the rich invalid is amusing. Others are Guyon as the chemist, Madame Peugeot as his wife, who loves the assistant, and Madame Mariel as the heroine.



SECRET OFFERS "American Theatrical Magnates" Unknown in London

London, Oct. 25.

Although it is commonly thought that there is a marked tendency toward the reduction of salaries, unknown American theatrical managers are persistently hurling offers of big money at English performers. These managers are of remarkable modesty, for their names never appear nor do the most searching inquiries bring any clue to their identity.

The first of £1,000 a week to play in anything, anywhere as required, was said to have been offered to Billy Merson, now in "Whirled into Happiness." His English engagements and the heavy penalties he would have to pay for breaking them, however, prevented his acceptance.

After a brief interval the same offer was made to Charles Austin, now in the Palladium revue, "Rockets," with the same result except that the lay press did not devote so much space to the offer or its recipient.

After another brief period the offer has been made by the same mysterious "American theatrical magnate" to Ernie Lotinga, a vaudeville sketch manager and artist. He, however, intends to accept if he can get released from an engagement to play in a revue which is due somewhere in November, but the amount of space allotted to the matter has become smaller. London now awaits news of the next offer.

C. B. COCHRAN HERE SEEING MANY SHOWS

Visiting Chicago Next Week—In Boston Last Week—"Hits Win," He Says

Covering a lot of territory since arriving in New York last week, Charles B. Cochran, the English show-sportsman, intends to go west next week after spending last week-end with George M. Cohan in Boston.

In Chicago Mr. Cochran wants to see several of the plays leaving New York before he arrived. In Boston he saw the first "Music Box Revue" for which he holds the English rights, and also "Little Nelly Kelly," the Cohan hit in that city. Messrs. Cochran and Cohan are negotiating for the London producer to present the "Kelly" piece, also "So This Is London," Cohan's Hudson theatre success, abroad, but up to Wednesday no definite agreement had been reached between them.

Selwyn & Co. was also approached by Cochran for the English rights to "Partners Again." That may be consummated. Several New York plays have been noted as London possibilities by Mr. Cochran, who is also looking for an American burlesque show to go over next spring, following the success of "Chuckles" in London last summer.

While in Boston Mr. Cochran heard about the money gotten there by "Shuffle Along," for which he holds the first-run rights for London of the original colored company. It is likely Cochran will be given the option on the foreign reproduction of "The Music Box Revue," second edition, that opened at the Music Box, New York, this week. The first "Music Box Revue" Cochran will put on in London is to be staged by Hazzard Short.

Mr. Cochran said the current scales in London reach to the equivalent of \$3.50 American for the musicals, and \$2.50 for the others. Asked how business was over there in the theatres, he replied, "A hit gets money anywhere."

"LITTLE MINISTER" REVIVED

London, Oct. 25.

A revival of Sir James Barrie's "The Little Minister" will follow "Loyalties" at the St. Martins when a successor is required. This was first produced at the Haymarket in 1897 and was first revived at the Duke of York's in 1914, when Marie Lohr appeared as Lady Babbie.

My agent went to see the new Music Box opening. I wanted to go, too, but Mr. Quaid said I was a bad boy and had to stay home and help Florrie Millership and Harry Mayo and Watts and Hawley and McBanns and "Creations" and George Le Maire's brother to do the chores at the 5th Avenue, and my pal, Joe Ratliff, came down and collected \$300, and we walked uptown together, and Lewis and Rogers and "Bunny" Granville and Frank Van Hoven played Newark last week and it was wonderful, and I think my agent liked the show because everyone says it was great. Wish I had thought to send Charlotte Greenwood a wire.

FRANKIE - VAN - EDDIE - KELLER'S-BEST-ACT-HOVEN

P. S.—I got a letter from Tom Waters today. Also a nice wire from my pal Gus Sun.

ADDITIONAL FOREIGN NEWS

(Continued on page 21)

JUDGMENT FOR CHARLOT

Awarded 30,000 Francs Damages Against Mme. Spinely in Paris

Paris, Oct. 25.

An award of 30,000 francs was rendered in favor of Andre Charlot in the French courts this week in his suit against Mme. Spinely arising out of the actress' appearance in America when she was under contract to Charlot of London.

In July, 1911, Charlot engaged Spinely for London to receive £300 a week, setting her appearance for March 15, 1920. He advertised her appearance until informed she could not cross the channel on account of sickness, alleging the climate of London at that time of the year would aggravate the laryngitis from which she suffered. Charlot then agreed to postpone the contract, providing Spinely did not play elsewhere in England or go to America, which was accepted. But in February, 1920, she went to New York without advising Charlot, where she is alleged to have received \$750 a week, and her partner, Randal, \$500. For this reason Charlot sued Mme. Spinely in the French courts, she at present being domiciled in Paris.

Counsel for defendant showed doctors' certificates as to the state of his client's health, and explained she could appear in America, as she was only to dance, whereas she was expected by her contract to sing in London.

\$25,000 CABARET

London, Oct. 25.

"The Midnight Revel" opens at the Grafton Galleries, Nov. 20. Staged by Jack Haskell, this will be the latest and biggest cabaret show in London and will cost over £5,000 to put on. The necessary floor room to put the Revel on will be obtained by making the two big ball rooms at the Galleries into one. By this means seating accommodation for 800 people will be available.

Alterations, decorations, etc., will cost upward of £30,000. The powers behind this scheme are G. W. Parkinson, a well known racing man, R. W. ("Bob") Hunter of New York, and H. E. Booker, a director of the Frolica, a well known dancing resort.

SAILINGS

Oct. 28 (from London), Ruby Norton (Mauritania).

Oct. 25 (from London for New York), Fisher White (Olympic). Engaged for "Wheel of Life" in New York (Elsie Ferguson).

Oct. 24 (from London), Forrest Winant (Olympic) (to appear in New York in "The Return").

Oct. 21 (from New York), William Blumenthal (Homerick).

BANNED FOR 10 YEARS, 'SECRET WOMAN' PLAYS

Birmingham Refuses to Be Shocked by Tedious and Morbid Story

London, Oct. 25.

After being banned since 1912, Eden Philpotts' play, "The Secret Woman," was produced by the Birmingham Repertory Company Oct. 14. The embargo put upon its production by the then Lord Chamberlain, who declared much of it was unfit for public representation, led to an appeal being made to the King, and the subject was discussed in the House of Commons. Philpotts refused to "cut" the objectionable features, and the literary world took sides in the controversy which followed, some being for the author, others for the Lord Chamberlain.

Probably the last few years have altered our ideas on many things, for the Birmingham audience declined to be either shocked or thrilled by the condemned portions of the play, given in its entirety.

The piece is full of emotional intensity and brutal frankness, but it is tedious and unsympathetic. The story tells how a farmer, the father of two grown-up sons, carries off an intrigue with Salome, the passionate daughter of a neighbor. One of his sons, knowing nothing of this, falls in love with her. One night the wife catches her husband with the girl, but does not recognize her. She tells the son and the following day thins her husband with his guilt. In her anger she strikes him and he kills. Death results.

The tragedy is hushed up until Salome learns the truth; then she gives information to the police. In a passionate outburst she declares that she is the dead man's true widow and, tearing her colored dress open, shows mourning beneath it. In the end the wife is sent to prison for manslaughter and the son shoots himself.

The morbid story was interpreted by an excellent company.

"WEALTHY AMERICANS"

Reported Backing West End Theatre Ventures

London, Oct. 25.

London is to have another West End theatre. The site is the corner of Regent street and Jermyn street, and is the property of Walter Gibbons, founder of the vaudeville circuit now controlled by Charles Gulliver. A lease has been granted to Benjamin Hicks of Apollo films and to a Mr. Wyckhoff, who is described as "a wealthy American with large theatrical interests in the United States." Wealthy Americans with large theatrical interests are numerous in London that it is difficult to keep in touch with about a tenth of them. The new theatre will be built on the most modern lines with a stage capable of presenting any first-class legit production. The most up-to-date cinematograph apparatus will also be installed.

"Wealthy Americans with large theatrical interests" are also said to be planning a big opera house in the Thames Embankment. The last venture of this sort, Oscar Hammerstein's beautiful building in Kingsway, provided Sir Oswald Stoll with a super-kinema.

DUNCAN GIRLS SALARY

London, Oct. 25.

The Duncan Sisters' contract with Sam Harris to star in America calls for a salary of \$1,500, a share on the gross when the takings exceed \$15,000. In addition, the sisters participate in the music royalties. They sail on the Olympic, Oct. 25.

ENOS FRAZERE

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STATE AND NATIONAL BODIES DECLARE THEMSELVES FOR SMITH

Disregard Will H. Hays' Suggestion to Remain Neutral on Election of New York's Governor—T. O. C. C. Contributes \$1,000 to Smith's Campaign Fund—Screens Closed to Miller

The picture theatre owners of New York State from Buffalo to Staten Island have declared themselves 100 per cent. for Al Smith in the campaign for the governorship, despite the efforts of Will H. Hays to have them remain neutral.

In the present campaign, forces of the exhibitors which have been divided with Sydney S. Cohen, national president of the Motion Picture Theatre Owners' of America, and Charles O'Reilly, president of the New York State body which broke away from the national organization, are in a love feast to present a solid front to the common enemy.

The T. O. C. C. of Greater New York at its meeting Tuesday contributed \$1,000 to the Smith campaign fund and pledged itself with the State body to enter all of their screen facilities into the fight and throw their entire strength to Smith. Wednesday afternoon the Motion Picture Machine Operators met at Arlington Hall and were addressed by Peter Brady, with the result they announced themselves 100 per cent. for Smith and stated that they would do all in their power to have their employers, the theatre owners, keep Miller propaganda from their screens.

The Republican State Committee has been pulling all wires possible to hold picture theatre screens of the State neutral in the event that they could not swing them for their side. The Big Four of the State committee brought whatever pressure they could to bear on Hays to hold the industry in a position where it would not actively oppose the Miller campaign. Hays is reported to have had conferences with Charles O'Reilly with a view to holding the exhibitors to the middle of the road and had practically persuaded them when it was discovered that in various parts of the State the Republican county committees had been quietly framing, and were on the scene with picture reels and slides and were trying to sandbag the exhibitors into running through the local postmasters, internal revenue officers and the State police.

From all parts of the State the exhibitors' headquarters received information of how the various forces of the government were being employed in trying to force Miller campaign material onto the screens, with the exhibitors asking for instructions. With this information in hand the State executives came to the fore with an out and out stand for Smith and the backing of his candidacy with their full resources.

In some sections of the State the exhibitors are backing and working for certain Republican candidates who have been loyal to the picture interests in the past. It is possible there will be more or less splitting over the United States senatorship fight between Copeland (Democrat) and Calder (Republican). The latter remained staunch to the picture people in the 5 per cent. tax in Washington. Personally, the exhibitors are in a measure with Calder, but the effort to foist other candidates of the Republican ticket along with the Calder campaign material has kept the Calder propaganda from the screen thus far.

At the Tuesday meeting of the T. O. C. C., when a discussion arose whether or not the Chamber should remain neutral in the fight, the evidence of what the Republicans were trying to accomplish with the exhibitors of the State through force, and in some instances threats, swung the entire organization directly into line for Smith with \$1,000 immediately voted for the Smith campaign fund. This was followed

by tendering the screen strength of the entire State to the Democratic nominee.

Will H. Hays is reported as having stated that the picture industry, as an industry, should be kept free from politics and that as far as he was concerned the Producers and Distributors Association would not lend strength to either side of the campaign. As for the exhibitors, Hays stated that neither he or no one else was in a position to dictate to them as to what they should do, but that he felt if they remained neutral it would be best for all concerned.

A general denial was practically made in Hays's behalf he had tried to persuade the exhibitors not to take sides in the campaign and it is said Hays stated that "ingratitude was the greatest of all sins," evidently inferring that the exhibitors could not very well do otherwise than to direct their strength to Smith, who made possible Sunday pictures in the State.

An exhibitor poll in the northern part of the State shows that Smith looks like a sure winner, and in Miller's own town it is predicted Smith will poll the greater number of votes.

Just what effect the truce that has been declared between Cohen and O'Reilly on the relative standing of their respective organizations after election is not known, but it is freely predicted that there will be a general get together for the general good of everyone in the exhibiting end. If this occurs it will be a distinctive and decided victory for Cohen, for the New York State organization is by far the strongest numerically and financially of any of the State organizations of exhibitors in the nation.

Peter J. Brady, president of the New York State Allied Printing Trades Council, issued a letter this week to all the exhibitors of the state warning them not to be intimidated by local and state politicians who are looking to use the screens and stages for their party purposes. Brady is also head of the

Educational Committee of the American Federation, and through this is actively interested in the motion picture. His letter reads:

"Are you going to be intimidated by local and state politicians who want to use your screen and theatre to further their own political schemes? Are you going to let these men who have been your enemies when you needed friends frighten you into withholding the truth about censorship from your patrons? Are you going to forget the duty you owe the community in neglecting to furnish the real facts?"

"Unscrupulous politicians, candidates for offices and their underlings have attempted during the past few weeks to bring pressure to bear on theatre owners in many sections of this state by demanding that the screen be placed at their disposal for the purpose of advocating the re-election of those who are responsible for the censorship law."

"The time is at hand to prove you are not afraid of these men who would use their political influence to frighten you. Let them see you have the courage and backbone to work for the election of your friends and the defeat of your enemies."

"The Republican party and all its candidates from Governor to Assemblymen have by the adoption of censorship added to your expenses and interfered with the sacred constitutional rights of the people. The Democratic party has consistently and constantly opposed the enactment of this vicious law, and their platform and their candidates are pledged to repeal the law and abolish the commission."

MARRIAGE ANNULLED

San Francisco, Oct. 25.

The marriage of Earl Galpin, appearing with Will King at the Hippodrome under the name of Ted Murray, to Mrs. Verna Galpin, whose stage name was Babe Murray, was annulled last week.

The annulment was granted on the ground that at the time of marriage in Oakland July, 1920, Mrs. Galpin was under age.

Harry Von Tilzer makes his vaudeville debut November 3. Bert Lowe will assist at the piano.

\$2,500 FOR DOLLYS

Renamed Monte Carlo Club—Could Have Had Peggy Joyce

The Salvins will place the Dolly Sisters in the Monte Carlo Club, formerly known as the Club Maurice, a restaurant, in the Times square section. The Dollys have been engaged under a straight weekly salary of \$2,500 for five weeks, with an option of five more at the same figure. A cover charge of \$1.50 or \$2 will be placed.

The Salvins purchased the lease of the Club Maurice during the summer. They have spent about \$30,000 in redecorating the place.

They could have had, it is said, Peggy Joyce as the attraction for the opening, but preferred the Dollys. Miss Joyce was agreeable to the same figure, making the only stipulation she should not have to dance professionally.

ALL WAGES JUMP

Albany, N. Y., Oct. 25.

The monthly survey of factory wages in New York State issued today by the State Department of Labor shows every large division of manufacturing and practically every industry paying higher wages. Average earnings in September were 62 cents more than in August. Most of the increase represents higher wages rather than increased employment.

The greatest increase was that of \$3.66 in the iron and steel industries. This gain followed curtailment of operations due to the coal shortage which appeared to have been corrected. One falling off was reported from Syracuse, where the State Fair caused a loss of factory time.

Canning and candy factories reported a major increase, while the makers of automobile parts entered into a duiler period.

OLD TIMERS' DAY

Syracuse, N. Y., Oct. 25.

An Old Timers' Day was given at Keith's with the old timers' act on the bill.

A matinee has been set apart for any resident of the city, over 65 years, to be a guest of the theatre for that performance.

DE FERAUDY LAUDS REJANE AS "GREATEST"

"Theatre Marches With Life and Turns More and More Towards Truth"

Montreal, Oct. 25.

"Je pense ce que je pense, Vous ne voulez pas que je dis des choses que je ne pense pas?"

And thus, with an air of finality, Maurice de Feraudy, noted French actor, dismisses the most inveigling questions. How is one to interview the vice-dean of the Comedie Francaise if he is so exasperatingly, to interviewers, tactful and avoids, in the most charming and witty French way, giving precise answers?

De Feraudy, backstage talking, and de Feraudy, lecturing before an audience, is the same de Feraudy on the stage. For 42 years, this great French actor has given of his best to the Comedie Francaise, and one can have no greater pleasure than to sit quietly while Maurice de Feraudy relates anecdote after anecdote.

Asked by Variety correspondent what conditions were in the French theatre today as compared with those of yesterday, he at first demurred that one could not very well answer such questions in so limited time and yet—

"The theatre has followed evolution like the rest of life. It begins to march more and more with life and to turn more and more towards the truth. From the artistic point of view, the authors and actors of now are as artistic and hard working in their own way as those of yesterday. We cannot compare the two. They work with the same talent, but not in the same manner nor with the same disposition."

"Then came the war and youth went to battle. Production stopped for a while. But how they have come back and we have to give way to them."

"We are their predecessors, but they will replace us even as we replaced the others. The older ones are already at their end. It is the law of life. Names? There are lots of new names, but why mention names? Some of their plays are superior, but there are some of the plays of the past, Moliere's, for instance, that will always remain. These new plays please at this moment; for the future, who can say?"

While not willing to make any comparisons between Rejane, Bernhardt and Duse, admitting that these three were all great actresses in their own way, de Feraudy grew so enthusiastic about Rejane he forgot his tactful cautiousness so far as to admit that he considered her the greatest of all actresses.

Marie Lloyd, Famous London Music Hall Artist, Laid to Rest



Amid memorable scenes Marie Lloyd was carried to her last resting place in Hampstead cemetery. The route was lined by thousands of mourners, necessitating the employment of mounted police, and at the cemetery itself thousands more awaited the arrival of the cortege. There were 12 motor cars loaded with flowers. The hundreds of wreaths were even hearts from her sisters and a horseshoe of white chrysanthemums with whip and cap of blue flowers. One of her famous songs was represented by a bird-pigeon with an open door. Another notable tribute was a model stage

with the curtain down. It bore the word "Finis" and thrust through the curtains was a bunch of roses. Great wreaths came from the Costermongers' Union and the London taxi drivers, and a poor flower seller sent a simple bunch of flowers. Her familiar Director's stick was carried in the procession draped in flowers, and so was a model of her favorite armchair. The hearse was followed by her empty motor car with the rug flung down as she had left it in the last night of her great career.

During the week-end a wonderful pilgrimage took place. Over 100,000 filed slowly past the grave. They

came from all walks of life, from stalls and gallery, while music-hall artists passing through London broke their journey to pay a last token of respect to their dead friend. Throughout the Sunday the slow-moving stream never halted and when the bell tolled the closing hour thousands were left outside the cemetery gates, unable to gain admission. Many of the mourners brought fresh flowers to add to the hundreds of drooping tributes. Some were huge bunches of expensive chrysanthemums, others simple nosegays of home-grown flowers.

ELECTION'S EXTRA SHOW

Extra midnight performances following the regular night show Tuesday night (Election) will be given by the Palace, Central and Columbia, New York.

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men who love
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UNIT PRODUCERS ASK ACTS TO WAIVE SALARY INCREASE

Would Bring Costs Down to Big Time Level Elsewhere—Lower Scale Urged for Time to Put Enterprise on Profit

Several stars of the Shubert vaudeville units have been approached by the unit producers and asked to "cut" salaries until such time as the Affiliated Circuit and the producers begin to get their original production costs back and can show a profit on the investment.

The heads of the Affiliated Circuit argue that it is fair to ask that a salary reduction be accepted in the cases of acts that are receiving more money from the Affiliated than they ever received before. This applies to many of the "name" acts who refused to sign Shubert contracts without an advance in salary, feeling that they should receive additional recompense for casting their lot with a new and experimental venture.

Some difficulty is anticipated, as the artists approached have responded indifferently to the suggestions. One male star who accepted the "cut" gave as his reason the fact that there was no one else to play for in vaudeville unless he was willing to accept small time.

Another who has demanded more money, lately on account of a percentage of the profits agreement in lieu of a larger salary, took just the opposite view, contending that the acts would not have signed originally except to secure more money and it is not equitable to sign them for large salaries then pull the "cut" thing after the acts had burned their bridges behind them in a vaudeville way by coming over to the Shubert's.

No general cut is anticipated, the reductions only affecting those acts that are known to be receiving more money than their big time vaudeville salaries were before they signed with the units.

Several of the former Keith acts heading Shubert units are immune from the "cut" unless cutting voluntarily on account of demanding pay or play contracts for a certain number of weeks.

The producers' attitude is that if they can get their overhead and operating expenses down to a reasonable basis the circuit is sure to survive with the increase in business that has been developing weekly.

The cold weather is due soon and the weak stands are being eliminated. If operating expenses are shaved the producers say they expect to make a little money this season, or at the worst, break even.

"LAUGHS AND LADIES"

Weber & Friedlander Unit Stopping. Play or Pay Contracts Shifted

Weber & Friedlander's "Laughs and Ladies" closes Saturday on the Affiliated Circuit at St. Paul. The show will be disbanded. Several of the acts holding pay or play contracts will be placed in the "Main Street Follies," another Weber & Friedlander attraction.

The "Main Street Follies" played the State, Cleveland, last week, and is at the Garrick, Chicago, this week. Several of the artists holding Shubert vaudeville contracts received their notice at the State, to create vacancies for the "Laughs and Ladies" acts that hold pay or play.

It precipitated some excitement, Saturday acts receiving notice demanded back salaries, threatening to leave the show before the opening at the Garrick, Chicago. The matter was finally adjusted, the company moving intact to the next stand.

The "Follies" lays off next week between Chicago and St. Paul, when the switches in the cast will be made.

The closing of "Laughs and Ladies" leaves the Weber & Friedlander firm with three units—"Main Street Follies," "Steppin' Around" and "Facts and Figures."

Lillian Lorraine with Dave Stamper

Lillian Lorraine in a song cycle with Dave Stamper, "Ziegfeld Follies," composer at the piano, new combination for vaudeville.

M. S. Bentham arranged matters.

BIG TIME LAWSUIT TWICE ADJOURNED

Set by Judge Mack to Open Yesterday — Atty. Goodman Conducts Defense

The Max Hart-Keith and Orpheum lawsuit, scheduled on the calendar for May 23 in the U. S. District Court in New York, before Judge Julian W. Mack, suffered two postponements this week, much to the inconvenience of the hundred-odd subpoenaed witnesses, Judge Mack finding it impossible to conclude a patent case being heard in his court up to Wednesday.

Monday the witnesses were instructed to return Wednesday, and on that day they were all advised to report Thursday (yesterday) morning, but it was hardly expected then the case would get under way before the beginning of next week. Those who appeared Wednesday morning were instructed to leave their phone numbers by Hart's counsel and were told they would not have to report until called, in order to save as much wasted time as possible.

Lawrence Axmann of Epstein & Axmann, counsel for Hart, stated that the opening day of the trial would be consumed in legal arguments and probably no witnesses would be called. He also said the preliminary testimony entered would be of a documentary nature.

The case will be heard in room 323 of the old Post Office.

It was stated this week Maurice Goodman will try the case for the Keith people, Judge McColl having gone to North Carolina on another case. Goodman will be assisted by Senator Walters, while the Orpheum circuit will be represented by Chas. Studin.

It is said some of those subpoenaed by the plaintiff (Hart) had been excused, George M. Cohan being among this number. Attorney Axmann stated Cohan was really too busy to attend the trial and testimony desired from him could be procured from other witnesses. Mr. Axmann also admitted he had subpoenaed many more witnesses than he really needed or probably would use.

Wednesday but two women appeared with subpoenas, Jenie Jacobs and Mrs. Blanchard, the latter the first to arrive. A. W. Clark and Daniel Lebane, doormen of the Keith and Orpheum offices, were also present. Four vaudeville authors were in the assembly, Edgar Allan Woolf, Tommy Gray, Paul Gerard Smith and Andy Rice. The only actor present was Horace Goldin, Ed. Davidow, reported to have eluded the first process server, was among those present, while two legitimate producers were also there, Macklin, Megley and Lawrence Schwab.

The balance of the gathering consisted of agents. Among them were Pat Casey, Alf T. Wilton, Edward S. Keller, James Plunkett, Floyd Stoker, H. B. Marinelli, Jack Curtis, Max Gordon, Claude Bosstok, Al Lewis, Max Landau, Wayne Christy, John McCarron, Bob Baker and a number of independent vaudeville agents. Walter Kingsley was also present, having been served with two subpoenas for some reason or other, collecting the double fee (\$4 gross).

The divorce complaint of Madge Hart against Max Hart was dismissed by Justice Gavegan in the New York Supreme Court Tuesday on motion of George Morton Levy (Scudder & Levy). The cause for dismissal was the plaintiff not being ready for trial.

The dismissal of the complaint automatically absolves Hart from his temporary alimony obligations of \$150 a week. He was first ordered to pay \$275 weekly, but that was reduced to the lesser sum.

Another suit for an accounting is still pending between the Hart's.



William NEWELL and Elsa MOST

"Heading an excellent program at the Imperial, William Newell and Elsa Most offer several minutes of thoroughly enjoyable and wholesome humor, topping it off with a guitar and some songs to entire satisfaction."—MONTREAL STANDARD.

Next week (Oct. 23), Temple, Detroit; week of Oct. 30, Temple, Rochester; week of Nov. 6, Shea's, Buffalo.

Direction HARRY J. FITZGERALD

BETTER TERMS GIVEN; NORTHWEST REMAINS IN

Finkelstein & Rubin Will Split 60-40 and Pay All Extras

The Finkelstein & Rubin houses, Palace, St. Paul, and Garrick, Minneapolis, will remain on the Affiliated circuit playing the Shubert units through an increase in the playing terms agreed to between the middle western theatre owners and F. H. Herk, of the Affiliated, in New York City.

The westerners were in conference with Herk Monday afternoon. They agreed to increase the sharing terms from 50-50 to 60-40 in favor of the producers and to furnish all extras.

Following the dropping of Kansas City and Louisville from the Affiliated circuit, it was understood that the entire northwest would go out unless the sharing terms could be increased.

The Palace, St. Paul, has grossed between \$7,000 and \$8,000 for the past three weeks with the units, while the Garrick, Minneapolis, grossed \$7,000 and \$8,500 the past two weeks. At these figures the producers with an average \$5,000 weekly overhead were not breaking even.

The producers were also sharing the extras which the two houses will altogether now assume.

"SINGLE" FEATURES

Some Women Recently Engaged for Keith Circuit

Among the "single" women vaudeville acts signed by the Keith office to long-term contracts are Frances Arms, Dixie Hamilton and Grace Hayes.

"Single women," who are going along featuring and topping Keith bills, are Belle Baker, Ruth Royce, Patricola, Rae Samuels, Mary Haynes and several others who have graduated from single ranks by adding bands or orchestras.

ROUTE RELEASED ACT

Clifton and De Rex, who secured their release from "The Music Box Revue" before the show opener in New York, have been routed by the Keith circuit.

The turn rehearsed with the "Music Box" but didn't come up to the specifications of Hassard Short. According to the report, Sam Harris very reluctantly released the team from their contract. Clayton and Edwards replaced them in the cast.

Hitchcock in Chicago Next Week

Chicago, Oct. 25. Raymond Hitchcock is announced as the headline for the Palace next week.

George A. McDermit, who left the Whitehouse string of theatres in Baltimore, where he was general manager a few weeks ago, is now managing the Boro-Park, Brooklyn, for the Levy Bros. The house is playing pictures the first three days and Shubert units the last half.

Six Best Sellers For October

VICTOR RECORDS

"Why Should I Cry Over You?" and "Blue"
"Say It While Dancing" and "I'm Just Wild About Harry"
"My Buddy" and
"Down Old Virginia Way"
"Becky Is Back in the Ballet"
and "The Sheik of Avenue B"
"Truly" and
"Birdie"
"Can You Forget?" and
"Two Little Wooden Shoes"

BRUNSWICK RECORDS

"Sweet Indiana Home" and "Blue"
"Nobody Lied" and
"My Honey's Lovin' Arms"
"Struttin' at Strutters' Ball" and
"Who'll Take My Place?"
"Away Down South" and
"Coa! Black Mammy"
"Serenade Blues" and
"Oriole Blues"
"My Cradle Melody" and
"Louisian"

Q. R. S. ROLLS

"Tricks"
"Tomorrow"
"Cowbells"
"Blue"
"Hot Lips"
"Say It While Dancing"

Sheet music is selling in such average good fashion it is unfair to pick out any particular six best sellers, when "Homesick," "Blue," "Love Sends a Little Gift of Roses," "Why Should I Cry Over You?" "Nobody Lied," "Georgette," "Say It While Dancing," "Three O'Clock in the Morning," "Tomorrow," "All Over Nothing at All" and others are selling on the high par.

Songs like the following are also enjoying popular favor: "Sweet Indiana Home," "Hot Lips," "Cowbells," "Down Old Virginia Way," "Coal Black Mammy," "Away Down South," "Kitten on the Keys," "Chicago," "Who'll Take My Place?" "Suez," "Truly," "Baby Blue Eyes," "Carolina in the Morning," "Yankee Doodle Blues."

In production sellers the "Follies" quota are "South Sea Moon," "Gallagher and Shean," "Rambler Rose" and "Come Along"; "Greenwich Village Follies"; "You Are My Rain-Beau"; "I'll Build a Bungalow" (from "Daffy Dill"); "Stairway to Paradise" (from "Scandals"); "Mariana" and "When Hearts Were Young" (from "Lady in Ermine"); "Kiss in the Dark" (from "Orange Blossoms"); "Time Will Tell" (from "Sally, Irene and Mary"); "Two Little Wooden Shoes" (from "Spice"); "Nelly Kelly, I Love You," and "You Remind Me of My Mother" (from George M. Cohan's "Nelly Kelly" (not yet in New York), "Do It Again" (from "French Doll"), "Tom Tom" (from "Queen of Hearts") and "Parade of Wooden Soldiers" (from "Chauve Souris").

CONNIE O'DONNELL ILL

Patient at Hospital Near Denver—Was in France

Denver, Oct. 25.

Connie O'Donnell, of the vaudeville team of Hurst and O'Donnell, is a patient at the Fitzsimons Military Hospital at Aurora, just outside of Denver.

O'Donnell was with the 106th Infantry in France and showed so much talent in entertainments put on by the Twenty-seventh Division he went in for the stage after demobilization. He was a comedian with the act, "Putting It Over," in his initial professional vaudeville venture.

O'Donnell will be in the hospital at least six months, according to the verdict of the doctors, and will undergo several rather serious operations.

Meantime he is contributing daily to the cheer and entertainment of the other patients with his comedy antics, and is the magnet for many professionals who go to the hospital and put on special shows.

Last Saturday several teams and singles were the guests at the hospital of the Red Cross, giving an impromptu show afterward for the patients.

JOSEPHINE DIVORCE

(Continued from page 1)

mony and \$2,500 counsel fees, alleging Cross' annual income is between \$20,000 and \$25,000. Harry H. Oshrin is acting for Mrs. Cross.

The Crosses were married 16 years ago. Miss Josephine's contention is that both have been continual residents of New York and that Duke Cross' affidavit he has been domiciled in Chicago for 15 years is false. She explains in detail how both have been traveling in productions most of their married life, which could not make feasible a permanent residence in any one place.

Three years is the minimum to establish a Chicago residence. If Miss Josephine's suit is successful it may precipitate tangles for any number of professionals who select the Windy City because of the easy grounds for the severance of marital bonds. The Chicago law is also cited that where a marriage is consummated after a divorce on grounds of adultery within two years after the decree it is punishable by a jail sentence (in Illinois) of not less than one year nor more than three years and that said marriage becomes void. The plaintiff sets forth that Cross married soon after he obtained his divorce decree. The summons was served by publication which Miss Josephine alleges she never was apprised of, the decree going by default. She began separation proceedings in April, 1919, against Duke Cross, but withdrew the action shortly thereafter.

UNIT MINUS HUSSEY

REFUSED BY THEATRE

Park, Indianapolis, Repeating "Success"—Relations Reported Strained

Indianapolis, Oct. 25.

Manager Glenn Black of the Shubert-Park refused to play the Barney Gerard "Funmakers" unit this week without Jimmy Hussey in it. Hussey left the show Saturday in Chicago.

In its place the Park is repeating "Success," another unit, which was laying off here, after finishing last week at the Park. Nonette is not with "Success" on the repeat. Bellevin the unit would lay off Nonette accepted another engagement, but will rejoin the unit next week in Cincinnati.

The present situation appears to have strained the relations between Manager Black and the Shubert vaudeville circuit. No succeeding attraction from among the units has been announced for next week at the Park, as yet. Some heated wires were reported passing before the switch was agreed upon.

The Gerard unit had been billed here as the "Jimmy Hussey Funmakers."

Barney and Louis Gerard were examined by Frederick E. Goldsmith Wednesday morning on a third party order to attach Hussey's salary with the Gerard unit. The attorney is suing to recover on a \$2,000 judgment against the comedian for legal services rendered. The Gerard's testified that Hussey is no longer with the "Funmakers" and has drawn all money due him.

FRIENDLY OPPOSITION ACTS

Chicago, Oct. 25.

Vaudeville acts in Chicago with the Shubert unit shows are playing both ends of the middle, as a possible protection against the future. It is nothing uncommon for these acts to call at the State-Lake building and pay their respect to the heads of the booking department of the Orpheum circuit.

HUSBAND ARRESTED

Clara Morton (Four Mortons) of Elmhurst, Ill., had her husband, Frank J. Shean, who gave his address in Detroit, arrested early Friday morning. She charged him with entering her home at that hour, while intoxicated, and abusing her.

Sentence was suspended on Shean's agreeing to return to Detroit.

The Elks (No. 1, New York) will hold their annual charity ball at the Hotel Astor Nov. 15. Tickets admitting man and woman, \$5.

LOEW REPORTED EARNING \$2 DIVIDEND DURING SLUMP

Forecast of Statement Indicates Profits at Rate of \$2.07 a Share Up to Aug. 31—All Amusements Decline to Lows for Movement

The outstanding feature of the week in the amusement stocks was the forecast which circulated in the financial district that the forthcoming annual statement of Loew will show profits for the fiscal year 1921-22 of \$2.07 a share, figured up to Aug. 31 last, the period surveyed representing the worst of the theatrical slump.

In the face of this return the stock declined on the New York Exchange to a low on the movement of 19%, a development that is scarcely explainable except as a bit of pool tactics. Loew is frankly in the hands of a clique with a bull goal. Its campaign is comparatively fresh, and it is reasonable to presume that accumulation is in not complete. It was circumstantially reported that when the pool first began to operate, the price was practically taken out of its hands by the rush of buying orders. Before the syndicate could acquire what it wanted the quotation climbed close to 24, and the situation got all gummed up by a top-heavy element of narrow margined small trailers.

Dividend in June

For a bull campaign such as is rumored in prospect for Loew this factor made for weakness. Apparently the pool operators have merely stepped aside for the time being, leaving the stock to drift lower, until small speculative traders drop out. After that probably the parade will go on. One story in circulation this week was to the effect that a banking group is still holding more than a quarter of a million dollars of Loew shares taken up in an underwriting operation at around 23 1/2. This holding has not paid interest until interest deficit added to cost makes it represent around 27. It would be highly desirable for this banking coterie to get the price up to that figure, not necessarily to realize there, but at least to make the stock justify their business judgment in the original transaction.

Nothing official came out of the directors' meeting Oct. 18 indicating a definite dividend policy, but the trade has heard in a roundabout way that the board viewed a payment by June at the latest as entirely justified. Between this time and Feb. 1 it is possible that the condition of the business will justify a disbursement three months earlier, but the June dividend seems reasonably assured unless something unforeseen intervenes. The annual statement has not yet been issued. This is the survey due in early September, but delayed this year by the several postponements of the annual meeting. It should be published within ten days. Accountants are busy in its preparation, but it was not ready for the printer on Wednesday. The forecast of \$2.07 is understood to have leaked from the board meeting. It is not official, and the final reckoning may vary from that tentative calculation considerably.

Orpheum at 21 1/2

Dealings in Loew were pretty well concentrated on the Stock Exchange, but Orpheum trading was scattered. There was a disproportionate volume of small buying on the Consolidated in New York and Chicago, and prices varied widely from New York. The lowest quotation that came out was from Chicago, where Orpheum in odd lots was reported at 21 1/2 compared with the New York bottom of 23. The Chicago transaction was reported on Tuesday, when the stock was under its worst pressure in New York. On the same day Boston quotations were fractionally under New York. In both cases, however, the amount of business was trifling. 235 shares in Boston and 115 in Chicago. The probable explanation is that the tip to buy Orpheum was pretty well circulated. For several weeks Consolidated dealings have been relatively large. This was coincident with the advance of the stock on the Big Board. Numerous "piker" speculators having come into the stock on the way up, it was almost inevitable that they would retire

precipitately on the way down, the lower prices in the minor centres being explained by the haste of the small players' retreat.

Pool Lays Off

The decline in Orpheum is figured on the same basis as Loew's movement. The Orpheum pool also is a new one, understood to involve strong company interests. It began in a whirl of buying and the price got up to 28 from a low for the summer of 17. That bull drive marked the first phase of the campaign, and it became desirable to get the stock back on a bargain basis before it could proceed. At 23 support came into the market, although trading turned quiet below 24. Both Loew and Orpheum are reported as prospering at the box office, and it ought to be in order for both to begin to discount resumption of dividends around the first of the year. Normally the September-January period is the cream of the amusement year, and the showing on the end-of-the-year accounting probably will be encouraging for Orpheum. It would be reasonable to look for a major move in the stock just before the publication of the report, due between Jan. 15 and Feb. 1.

Famous Players Weak

Famous Players made a poor showing during the week, getting down to 94 flat Wednesday around noon and displaying little resiliency at that level. The Famous Players campaign has been going on for close to a year now. The stock is up from around 60 to near 100, and it has every reason to be "tired." At the high price it goes a long way to discount improvements. On Tuesday there was heavy selling in good sized chunks. One trade of 1,000 shares was sold on the way down. The preferred was very weak, breaking through par for one trade Tuesday.

Goldwyn pursued its familiar course. As the allied issues sagged, Goldwyn advanced fractionally. It got to 7 1/4 Tuesday, but receded to its old level, 7 and 7 1/4. The turnover appears to be on the increase, and it is possible that a campaign is in the making.

Technicolor sold an average of 1,000 a day, all at 26 and 26 1/2.

The summary of transactions Oct. 19 to 25, inclusive:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L...	5,500	101	99	99 1/2	- 1/2
Do. pfd.....	200	102	102	102	-
Goldwyn.....	800	7 1/4	7	7 1/4	+ 1/4
Loew, Inc.....	2,400	21 1/2	21	21 1/2	+ 1/2
Orpheum.....	2,400	23 1/2	23 1/2	23 1/2	-
Boston sold 150 Orpheum at 23 1/2@23 3/4.					
Friday—					
Fam. Play-L...	3,000	100 1/2	99	99 1/2	+ 1/2
Do. pfd.....	100	102	102	102	-
Goldwyn.....	500	7 1/4	7	7 1/4	- 1/4
Loew, Inc.....	2,400	21 1/2	21	21 1/2	+ 1/2
Orpheum.....	1,500	23 1/2	23	23 1/2	+ 1/2
Boston sold 50 Orpheum at 23 1/2.					
Saturday—					
Fam. Play-L...	700	101 1/4	99 1/2	100 1/4	+ 1/4
Goldwyn.....	600	7 1/4	7	7 1/4	+ 1/4
Loew, Inc.....	400	21 1/2	21 1/2	21 1/2	+ 1/2
Orpheum.....	600	24 1/2	24 1/2	24 1/2	-
Monday—					
Fam. Play-L...	4,000	101 1/4	95 1/2	98	- 2 1/2
Do. pfd.....	200	101 1/2	100 1/2	100 1/2	- 1 1/2
Goldwyn.....	2,000	21 1/2	21	21 1/2	+ 1/2
Loew, Inc.....	5,000	21 1/2	20 1/2	20 1/2	- 1 1/2
Orpheum.....	1,000	24 1/2	23 1/2	23 1/2	- 1 1/2
Boston sold 570 Orpheum at 23 1/2@23 3/4.					
Tuesday—					
Fam. Play-L...	6,300	98 1/2	95 1/2	95 1/2	- 2 1/2
Do. pfd.....	600	100 1/2	99 1/2	100	- 1 1/2
Goldwyn.....	2,000	21 1/2	21	21 1/2	+ 1/2
Loew, Inc.....	4,000	21 1/2	20 1/2	20 1/2	- 1 1/2
Orpheum.....	3,900	23 1/2	23	23 1/2	- 1 1/2
Boston sold 235 Orpheum at 22 1/2@23 1/2.					
Chicago sold 115 shares at 21 1/2@22 1/2.					
Wednesday—					
Fam. Play-L...	7,300	97	94	95 1/2	- 1 1/2
Do. pfd.....	200	100	100	100	-
Goldwyn.....	1,100	21 1/2	21	21 1/2	+ 1/2
Loew, Inc.....	8,500	20 1/2	19 1/2	20	- 1 1/2
Orpheum.....	200	23 1/2	23 1/2	23 1/2	+ 1/2

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Technicolor, w.l.	400	26 1/2	26 1/2	26 1/2	-
Friday—					
Technicolor, w.l.	1,000	26 1/2	26	26 1/2	- 1/2
Saturday—					
Technicolor, w.l.	2,700	26 1/2	26 1/2	26 1/2	-
Monday—					
Technicolor, w.l.	200	26	26	26	- 1/2
Tuesday—					
Technicolor, w.l.	700	26 1/2	26	26 1/2	+ 1/2
Wednesday—					
Technicolor, w.l.	200	26 1/2	26 1/2	26 1/2	-

DIVORCED AUSTRALIAN WIFE

San Francisco, Oct. 25. Major Sidney S. Pelotto of the Columbia Park Boys' Club, who took the band of that organization on a tour of the world, secured a divorce here last week from his wife, the former Phyllis Frankel of Brisbane, Australia. He charged desertion, alleging that she left him four months after they were married in May, 1921.

ORPHEUM, JR.'S 6-ACT PLAYED BY 11 PEOPLE

"Manicure Shop First Orpheum, Jr., Unit—Mishaps at Big House

Kansas City, Oct. 25. The Mainstreet had another 11-people bill last week and gave a six-act show without a "single turn" and including a nine-people musical: tab.

Barclay and Chain were the only ones not in the "Manicure Shop," the featured tab.

The show was the first of the Orpheum's units to reach here and was hardly up to the standard of the circuit. The bill lacked comedy and variety, being almost all singing, dancing and talking stuff. Those appearing as acts and working in the "tab" are Walzer and Dyer, Frances and Marsell, Brosius and Brown, and the Sherlock Sisters and Clinton.

The Orpheum was sure up against it for its Sunday opening. May Ernie (Edd and May Ernie) developed appendicitis; Fld Johnston (Jack Clifford act) fainted just before the curtain time and could not go on, and Connie O'Donnell (Hurst and O'Donnell) had been left ill in Denver.

Barclay and Del Chain were hurried over from the Mainstreet and, with some arranging, the bill proved satisfactory.

ORDER ENFORCED

"Available" List Ruling Used with Frances Arms

The first instance of an enforcement of the Keith office order that art act refusing to accept a route be removed from the "acts available" list occurred last week when Frances Arms, a "single woman" playing the Keith Circuit, had her name removed from the books for failure to sign contracts for a route offered by the Keith people.

Miss Arms finally signed the contracts and reopened at the Broadway Monday. The order was issued several weeks ago to expedite the signing of acts balking at the terms offered, preferring to book from week to week in preference to signing the long term contracts.

The original order was to the effect that acts receiving routes must return the signed contracts within ten days or be removed from the available list.

CHAPMANS IN WRECK

Mr. and Mrs. Percy Chapman (Chapman and Ring) were slightly injured and their property valued at \$1,100 destroyed in a train wreck on the Wabash, Oct. 19, en route from St. Louis to Canton, O.

The train was one of the fastest leaving St. Louis. Going 58 miles an hour, it jumped the rails. Five cars of the 12-car train were burned when the gas tanks exploded. The act's wardrobe trunk and a crate containing set pieces and properties was burned. A trunk with two drops was saved. They were able to open at Keith's, Canton, Monday.

LOCKHART-LADDIE QUIT

Chicago, Oct. 25. The vaudeville combination of Lockhart and Laddie has dissolved. Eight unplayed weeks on the Pantages circuit may cause some embarrassment to the separated members of the team.



LARRY-AIN'T HE GRAND? TRIXIE FRIGANZA

in MARY ROBERTS RINEHART'S story of TISH in "MIND OVER MOTOR," a WARD LASCELLE Production

MISS BUDD QUILTS UNIT

Leaves "Say It with Laughs"—Charges Contract Breaches

Ruth Budd left the E. Thos. Beatty Shubert unit show "Say It with Laughs" following the engagement at the Palace, St. Paul, last week.

According to Miss Budd, she left through a disagreement with the management over billing matters and its failure to pay baggage hauling charges as per contract. The dispute over billing was cited as the main reason, with the baggage mentioned as trivial, but still a breach of the agreement. The Budd billing called for the second headline, which it is claimed was not forthcoming.

A general cut in salaries, while not so stated by Miss Budd, is also said to have figured in her retirement from "Say It with Laughs."

TOY MAKER IN EARNST, STOLTZ LEAVES THEATRE

Veteran Manager Has Five Patented Devices—Leisure Time to Former Fad

St. Louis, Oct. 25. Melville Stoltz, veteran manager and press agent, has deserted the show business to be a manufacturer of toys. For many years he has spent his leisure hours in the little workshop at his residence inventing mechanical toys. Now he is making a vocation of what was formerly a pastime. He has five already patented, and some take on a theatrical flavor. There is "Poly of the Circus" and the "Build-a-Show," which is a miniature theatre complete.

Stoltz was press agent for Leslie Carter, Anna Held and David Warfield. He is originator of that milk bath story. Stoltz was sent here 12 years ago by the Shuberts to oversee construction of the Shubert-Jefferson and to manage it. Later Shuberts and Klaw-Brieger interests were consolidated, and Stoltz went to the American. Last year he handled David Warfield's publicity.

AGENT FINED \$50 FOR VIOLATING LAW

Wesley Miller Convicted of Acting as Agent Without License

Wesley Miller, an agent active in concert and in the booking of vocal artists in picture theatres, was fined \$50 in the Court of Special Sessions last week for violation of the agency law. The criminal action was brought about through a civil suit which Miller entered against Justin Lawrey, a tenor, who is at present working at the Capitol, New York, in the "Prisoner of Zenda" prolog.

Lawrey, with a baritone partner, was booked in Baltimore for a period of time. His engagement was extended over that period under a salary arrangement. Miller sued for the additional commissions.

Frederick E. Goldsmith, who defended the singer, won a victory, with a result the License Bureau took action and on the investigation of Inspector William Gill an action was brought in a magistrate's court with Miller being held for Special Sessions, where he was convicted.

UNIT SHOW GROSSES HAVE LITTLE CHANGE

Good Stands Hold Up—State, Cleveland, Did \$15,000 Last Week

The State, Cleveland, continues as the star money-getter of the Shubert vaudeville unit stands, with Weber & Friedlander's "Main Street Folies" getting approximately \$15,000 last week. Weber and Fields' "Reunited" at Keeney's, Newark, did a gross of \$13,000.

The Jimmy Hussey "Funmakers" show, playing its final week at the Garrick, Chicago, ran neck and neck with the Newark business, grossing slightly under \$13,000.

The Detroit opera house with "Hollywood Frolics" did about \$12,000. "Town Talk" at the Central, New York, did \$8,900. The Central's previous show, "Gimme a Thrill," did about \$9,300.

"Troubles of 1922," the George Jessel show, did out \$6,000 at Toronto. Louisville, which closed this week, did \$3,800 with "Echoes of Broadway."

"Hello New York" played to about \$6,000 at the Belasco, Washington, and "Spice of Life" got \$5,600 at the Majestic, Boston.

The Park, Indianapolis, which will close Saturday, took an unexpected brace last week and did about \$9,000 with "Success," the Max Spiegel unit. "Success" is holding over this week at the Park, the Park management refusing to accept the Jimmy Hussey "Funmakers" show with Hussey. "Success" is playing its second week at Indianapolis under a guarantee, arrangements having been made at the last minute Saturday night with the management to hold the show over. The Englewood, Chicago, with "Whirl of New York" did around \$7,000.

Business in general on the Shubert circuit held up well in the good stands, with the weak ones about living up to past performances.

"DRY" SONG TAKEN OUT BY MISS BAKER

"Mother of Scotch" Used Until Friday, Last Week, After Slight Lyric Changes

Belle Baker eliminated "I'm the Mother of a Case of Scotch," the prohibition song, from her repertoire last Friday at Keith's Palace, New York. Miss Baker held over this week.

Elmer Rogers, manager of the Palace, gave Miss Baker permission to use the song until Friday with a slight alteration in the lyric. The Keith people originally banned prohibition references on account of the number of repeats of gags and the sameness of the prohibition material.

Dozens of acts that specialize on topical subjects were featuring prohibition material to the exclusion of other subjects, until it became monotonous and elicited a ban from the Keith office.

DECORATIVE HOODOO

Chicago, Oct. 25. Dainty Marie Meeker, who got a bad fall at the Orpheum, Wichita, Kan., Oct. 13, attributes her ill luck to a peacock decoration mounted on the tile roof of a villa overlooking the balcony, rather than to the date of the month. She was at Wesleyan hospital for a period and dates in that section were cancelled. Miss Meeker's home is in Leavenworth.

It was her third fall. The first was from high bannisters when a child, from which she bears scars. The second was three years ago in Chicago.

Meyer Dolinsky, who had concessions for the sale of confectioneries and refreshments in Loew's Delancey street; People's, both in New York city, and the Liberty, Brooklyn, left a net estate of \$10,161.93 when, without leaving a will, he died May 4, 1919. This passes over equally among his nine children.

Announcement was sent out last week by Mr. and Mrs. Gustave P. Sun of the marriage of their daughter, Louise Alfredo, to William Samuel Stackhouse, Nov. 4, at the Sun home in Springfield, O.

GUS SUN RESUMES RELATIONS WITH KEITH'S BOOKING OFFICE

Friendly Understanding Arrived at—Keith Acts Can Play Sun Time—Sun Out of Keith Office for Two Years After Mid-West Booking Clash

An understanding exists between the Keith circuit and the Gus Sun circuit whereby acts playing the Keith circuit and having open time can fill those dates with Sun circuit bookings without endangering their standing with the Keith office.

The Sun circuit operates east of Chicago in Keith territory and has recently been making every exertion to add to its list of houses.

Sun will continue to book the houses on its circuit but will receive the co-operation of the Keith people wherever needed.

The friendly relation between the Keith people and Gus Sun have been resumed following the withdrawal by Sun from the Keith office about two years ago when they clashed over the booking of a house in the Middle West.

CROSS KEYS OFF

Sablosky & McGuirk Couldn't Agree on Unit Sharing Terms

The Cross Keys, Philadelphia, a Sablosky & McGuirk house, at 52d and Market, will not join the Affiliated circuit. Negotiations between the owners and the Affiliated were broken off on account of a disagreement over the sharing terms.

It is understood that I. H. Herk of the Affiliated held out for 60-40 with Sablosky & McGuirk demanding a weekly guarantee against a 50-50 split with the show.

GERARD-HUSSEY NEGOTIATING

Chicago, Oct. 25. Jimmy Hussey, late star of Barney Gerard's "Funmakers," the Shubert vaudeville unit that closed following the engagement at the Garrick, Chicago, last week, is playing a one-week engagement at a fair in Waco, Texas.

E. C. Caruthers booked Hussey, also the Ernie Young Revue (from the Marigold Gardens, Chicago). Hussey left Chicago immediately following the closing of the unit.

Negotiations were started Chicago and due for consummation this week for Jimmy Hussey to return to the management of Barney Gerard within the next week or so. The plan under way calls for Hussey to go into Gerard's other Shubert unit show, "Town Talk." Johnny Dooley is now featured with "Town Talk," and the arrangement calls for both Dooley and Hussey to be featured in a reconstructed "Town Talk" that would contain the best parts of both shows, "Town Talk" and "Funmakers."

DOYLE SELLING MEDICINE

Chicago, Oct. 25. Frank Q. Doyle, at one time king of the suitcase circuit in Chicago and who grew into importance as a booker with the development of the Jones, Linick & Schaefer interests some years ago, is now engaged in the patent medicine business. He was caught making a bally-hoo from an open automobile at the corner of Broadway and Sheridan road recently.

BURLESQUE, UNDER COVER

Utica, N. Y., Oct. 25. The Park, now playing a combination policy, calling for films, vaudeville and "musical comedy," is using the Mutual burlesque shows to supply the latter. The house splits the Mutual show into two parts, and plays the first part of the performance for the first half of the week and the last act for the second half under different titles.

Mention of Mutual burlesque is avoided in the billing and advertising. The house has a 10-20-30 scale, made possible by its enormous seating capacity on the first floor.

VAN HOVEN SAILING

Frank Van Hoven will sail for England the last week in October, concluding his American vaudeville bookings at Proctor's 5th Ave. week of Oct. 23.

4 MANAGERS CHARGED WITH TAX VIOLATIONS

Two in New York, Two in Oregon, Cited for Trial

Oswego, N. Y., Oct. 25. Harry Gilbert and Leo Bladen, of the Strand and Richardson theatres here, will be called to trial at the November term of the U. S. Court in Albany before Judge Frank Cooper, on charges of violating revenue regulations.

Deputy Revenue Collector Clark, of Oswego, charges the managers ignored instructions from the government as to the printing of theatre tickets and failed to keep a record of attendance upon which the admission tax could be based. The offenses are alleged to have been committed some time ago. Government agents have been months investigating.

Portland, Ore., Oct. 25. Harlan J. Boucher, treasurer of the Empire, and Abraham Goodside, president of the Empire Amusement Co., will be tried in the U. S. Court here in November on charges of theatre tax irregularities. They were indicted a few days ago.

Two indictments were returned against Goodside, one for failure to report \$3,000 taxes and the other for alleged appropriating that sum.

TAB BOOKINGS

Unsettled Conditions Make Paying Weeks Scarce

Chicago, Oct. 25. The bookings of tabloids in middle west and southwest territory was never in such an unsettled condition as at present. Many of the theatres which formerly depended upon the so-called Hyatt wheel (the spokes of which reach wherever there is a possibility of placing a show) for attractions are out in the open market, while the leading attractions of this nature are booking direct and scorning the agencies as central booking points.

Tabloid managers say that paying weeks are scarce and that there is a disposition on the part of managers to bury profits when there happens to be one good week.

NEW ONE IN UNION HILL

A new theatre, called the Capitol, in that Jersey hideaway known as Union Hill will open about Nov. 20, playing vaudeville. The house seats 2,400 and will be booked by the Keith office. It is to play nine acts on a split week and splitting with the State, Jersey City.

It is one of twin theatres, the other house opening at the same time, seating 1,900, and to be known as the State, playing pictures.

William McCaffrey of the Keith office, who books the State, Jersey City, will place the bills at Union Hill. The Frank G. Hall interests operate all of the houses.

Jack Horn has retired from the John Robbins agency and has returned to the Keith Exchange, having been assigned to special duties in connection with the booking of the Frank Hall theatres in New Jersey. McCaffrey continues in charge of the books. Horn will aid him as attraction man and will also handle special exploitation for the Hall string.

5-ACT UNIT SHOWS

San Francisco, Oct. 25. Melkeljohn & Dunn are playing five-act bills known as unit shows on ten one-day stands.

The route starts at Paso Robles, then Santa Maria, Oxnard, Tulare, Hanford, Porterville, Coalinga, Merced, Turlock and Modesto.

GOULDING, PROCTOR'S, TROY

Troy, N. Y., Oct. 25. Charles Goulding is managing Proctor's in this city. He was manager of Proctor's, Schenectady, before accepting the post of general manager of the new Eastman theatre, at Rochester, N. Y., which Goulding resigned from shortly after that house lately opened.

"KINDLY ACT WEEK"

Special feature weeks will be held in the Proctor houses as business stimulators during November and December. "Kindly Act Week" will be inaugurated in all of the Proctor houses starting Nov. 2. Patrons will write to the management any kindly act observed.

FINAL WEEK AT HARLEM O. H.; UNIT SHOWS START NOV. 6

Keith's May Move Into Loew's Victoria—Opera House Policy Moves to 125th Street—Unit Terms for Opera House

TABS OUT

Loew's Changes Plan for Southern Split Weeks

The Loew Circuit has abandoned the tabloid shows which were scheduled to replace vaudeville in Loew's Atlanta, Birmingham, Memphis and New Orleans houses.

The houses were to have dropped vaudeville for the new policy of tabloids. They were to have played the four split week houses, changing the book of the show after the second week and repeating.

The decision to switch the policy was caused by the booking necessity of jumping acts direct to Atlanta from New York for the two weeks' engagement.

The tabs were to have been produced by Victor Hyde, but were abandoned when the Loew people figured the production cost, salaries and transportation in excess of what the regular vaudeville would cost.

Keith's, Cleveland, Opening Nov. 6

The new Keith big timer, Palace, Cleveland, will open Nov. 6 with Elsie Janis as the headliner.

The Keith people have been without a big time home in Cleveland with the change of policy installed this season at Keith's 105th Street and pop bills at the Hippodrome there.

Others on the bill will be Ibach's Entertainers, Harris and Dakin, Johnny Burke, and "The Sun Dodgers."

Jack Dempsey, the Keith middle-western booker, will book the house.

NEW ACTS

Brooks and Bellit are producing a new act by Eddie Buzzell featuring Jim Foley (Foley and O'Neil) and the Gossman Twins. "Sally, Irene, Mary and Alice," a miniature musical comedy, is being produced by the same firm, also "The Hunter," a five-people comedy revue.

J. Russell Robinson, songwriter, and Arthur Fields, phonograph singer. The latter was formerly teamed with Archie Gottler, songwriter, now interested in life insurance.

Bob Fisher and Sam Sheppard, comedy, singing, talking.

Ward and Zeller, new act. Jimmie Shea, single.

Marie Cavanagh, singing and dancing production act, staged by Lucille Cavanagh, her sister.

Eva North, formerly of Silber & North, is to appear as a single, and will present Nan Halperin's song cycle routine. Miss Halperin will direct the turn. Arthur Silber is now in the agency field.

Sam Rice (Rice Brothers) and James E. Sullivan (last of the London company of "Belle of New York") in comedy skit.

Dorothy Quinette (Quinette and Hughes) and Anna Wimberly in "The Meal-Hounds."

BIRTHS

A son to Mr. and Mrs. David C. Werner on Friday, Oct. 13. The father is connected with the Lewis & Gordon office.

Mr. and Mrs. Jay Dillon, son. The child lived but an hour. The parents are Dillon and Parker (Betty) in vaudeville.

Dr. and Mrs. L. R. Mabrey, Oct. 10, son. The mother was professionally Louise Astor.

William Chester, who was famous for his canine statue act, which he presented for many years in vaudeville, left an estate not exceeding \$5,000 in realty and not exceeding \$50 in personality when he died at St. John's hospital, Long Island City, July 23, 1921, all of which goes to his widow, Minnie Dodd, of 44 Caldwell avenue, Maspeth, L. I. It is disclosed in the Queens County Surrogate's court through the probating of his will.

Cecil Cunningham is shortly starting a tour of the Pantages vaudeville circuit in the west.

Loew's Victoria on 125th street may take the Keith big time bills from the Alhambra in Harlem. The Keith lease on the Harlem opera house expires Nov. 1, with the house reopening with Shubert vaudeville units Nov. 6 as a week stand on the Affiliated circuit when "Spice of Life" will be the first unit attraction.

This leaves the Alhambra, a small capacity house, as the only Keith stand in West Harlem. The Victoria, with 2,700 seating capacity could take the Keith big time bills at \$1 top and show solid profit.

The Harlem opera house policy will transfer to Proctor's 125th street on the east side for the present. This includes the Monday night professional tryouts and the other special features and business getters of the opera house under the management of Sol Levey, who has been at the house for the past 18 years. Levey started as stage carpenter and illustrated slide singer, doubling in both roles, until given the management of the theatre with George Buck as an assistant in later years. Levey will temporarily join the personal staff of J. J. Murdock, the Keith's general manager.

The Shubert sharing terms for the Harlem opera house are 50-50 with the Shuberts guaranteeing the house \$33,000 for a season of 40 weeks. The units will play the H. O. H. after the Central, New York, and jump from Harlem to the Central, Jersey City.

Th Harlem Opera House is one of the landmarks and oldest houses in the Harlem section of New York. It was built thirty-eight years ago by Oscar Hammerstein and played standard productions of that era, housing all of the stars of the dramatic and musical comedy field. The house came into possession of Keith & Proctor about twelve years ago, at which time it was playing pictures and dramatic stock. Later an act or two was added to the picture program.

When the Keith Circuit bought the houses operated by Percy Williams the Harlem Opera House was prevented from playing vaudeville for one year through an agreement between the Keith people and Williams on account of the proximity of the Alhambra on 126th street and Seventh avenue.

Since then the Harlem has been playing the Keith vaudeville bills except a period of about two years when a stock company headed by William J. Kelly and Beatrice Morgan occupied the house. This was during the lifetime of Phil Nash of the Keith forces, who was interested in the opera house.

DEDUCTS FROM BENEFIT

(Continued from page 1) ranged for a benefit midnight performance, at which \$945 was grossed. This was supposed to go to the members of the company to cover hotel bills and traveling expenses. Willie Collier of the "Music Box" company and Stuart Collins of the Keith office arranged the matter.

The money was paid into the box office, and when the members of the company were ready to get it it was discovered the management had taken a 40 per cent. cut of the total, leaving an insufficient sum for the performers.

Some of them are still in town trying to raise money. It is expected they will get out through private contributions. The Arlington is dark, pending the arrival of another colored show, "Come Seven."

REORGANIZING "ROSE GIRL"

"The Rose Girl" will not be sent to the storehouse, as first reported, but will lay off the week of Oct. 30, during which time the first half of the program (vaudeville) will be reorganized.

Hooc and Pauly, the foreign turn, will be replaced by Harry and Grace Ellsworth. Calahan and Bliss will be replaced by Brendel and Bert.

The Orpheum circuit is holding its third-of-a-century anniversary celebration this week over its chain of cities.

MAJOR WHEEL WON'T TOLERATE DUPLICATE SCENES AND COMEDY

**Sam Scribner and Tom Henry on Inspection Tour—
Action Taken Following Manager's Report of
Four Cabaret Scenes in as Many Shows**

General orders went out from Columbia Amusement Company headquarters this week to the franchise holders that the custom of numerous shows having duplicated business, scenes, comedy bits, numbers, etc., will not be tolerated. The general order is explicit in its message to the producers, stating summary action will be taken against those who fail to correct a duplication when ordered to do so, after four weeks have elapsed.

The Columbia takes the stand duplications cause patrons to lose interest and ultimately result in loss of business. The order says the franchise holder or producer must "take particular pains" to find out just what the shows ahead have in the way of scenes and comedy, and the show must be shaped accordingly.

An instance is cited where four Columbia shows have cabaret scenes, several do the "stage door Johnny" bit, and others contain the Hawaiian grass skirt dance. Many use the same gags and songs, the order continues, and there is a certain similarity of incident in the shows in general.

For the first time in several years, Sam Scribner, general manager of the Columbia, is making an extended trip over the circuit, taking in the far west and mid-western houses, as well as the eastern stands. Tom Henry, one of the Columbia censors, is accompanying Scribner on the trip.

At the Columbia offices it was said they mean business. The fact that Scribner is making a personal inspection of the circuit's attractions was pointed out as an indication of which way the wind is blowing. Scribner and Henry left New York Monday night, with their first stop Cleveland. Scribner will also look over the circuit with a view to strengthening weak stands (theatres) as well as shows.

The general similarity or standardization of burlesque has been mentioned a number of times as detrimental. The Columbia order mentions the similarity complained of was taken up at length at Columbia meetings last summer. It was generally agreed the duplication evil must be done away with.

The Columbia order followed the receipt of a complaint from a house manager citing the duplication of cabaret scenes in four shows.

In closing, the order reads, "We can't permit our properties or the properties of our clients to be rendered useless (as far as burlesque is concerned) simply because the producer hasn't the inclination or ability, if you will, to construct his show along original lines." The order is signed by Sam Scribner.

BURLESQUE CHANGES

Harry Seymour replaced Bobby Vail as the "Dutch" comic with Gerard's "Follies of the Day" at the Gayety, Milwaukee, this week.

Dick Kirschman, formerly connected with the editorial staff of a Newark, N. J., newspaper, has been appointed advance man for Bedini's "Chuckles," Columbia wheel show.

Hurtig & Seamon have assumed full control of the Columbia show, "Temptations of 1922," this week. Irons & Clamage operated it from the beginning of the current season up to last week, holding a 25 per cent. interest, with Hurtig & Seamon as silent partners holding the other 75 per cent.

Laurette Carpenter joined "The Monte Carlo Girls" (Mutual burlesque) at Albany, N. Y., this week. Miss Carpenter is from Oriskany, N. Y., where she has appeared in amateur performances as a ballet dancer and saxophone player.

Dave Marion Returning to Show.

Dave Marion will make a brief return to the stage as a comic with his own Columbia wheel show for two weeks, playing Chicago and Buffalo. He has not played for the last two years.

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

SCENERY AND COSTUMES ONLY ARE NOT ENOUGH

**"Rockets" Example—"Scandals" Production, 2d
Hand, \$5,000**

The closing of "Rockets" after but two weeks of playing, and the show's elimination from the circuit by the Columbia Amusement Co.'s censors, proved one thing as surety to burlesque producers—it takes something more than scenery and costumes to make a burlesque show.

The "Rockets" show was equipped with the last season's George White's "Scandals," and produced by Jean Bedini and Rube Bernstein. "Rockets," with its "Scandals" production background, had been pointed for another "Peekaboo" or "Follies of the Day," but the scenery, although costing originally somewhere around \$40,000 and bought by the Columbia people for about \$5,000, didn't mean a thing.

The purchase of the White stuff had evidently been brought about through Gerard's "Follies" having Ziegfeld's "Follies" stuff of a season back, and Dave Marion's current Columbia show also having Ziegfeld's last season's production. In both instances the experiment was successful, both the Marion and Gerard shows having the material in book, bits, numbers, etc., to carry it over, also in each instance good casts.

The cast of the "Rockets" show was o. k., according to the Columbia's inspection, but the material didn't make a burlesque show, and could not possibly be whipped into the semblance of one, with the show being ordered off as a consequence.

It is likely the White "Scandals" scenery and costumes will be utilized by the Columbia people for another show.

BUSINESS BETTER

Backward Season Has Not Prevented Bettering Grosses

The Columbia, New York, did approximately \$7,500 last week with the Harry M. Strouse show, "Talk of the Town." The previous week the "Big Wonder Show" played to \$9,300, taking the season's record. Columbia Day (Oct. 12) figured.

The falling off of the business last week is attributed to the continued unseasonable weather, the latter affecting the matinees mostly.

Business throughout the Columbia circuit was better on the whole last week, however, than the week before, despite the Columbus Day holiday. "Chuckles" did the top business of the circuit with about \$9,200 at Newark.

Business in the other stands is rated as fair by the Columbia people, considering the backwardness of the weather this season, and generally is better than it was this time last season.

H. & S.'S NEW SHOW

Rehearsals Scheduled to Start Shortly—Columbia Attraction

Hurtig & Seamon are slated to stage a new Columbia wheel show, with rehearsals scheduled to start shortly. The franchise will probably be allotted this week.

Stone and Pillard, scheduled to go into the "Temptations of 1922" within a couple of weeks, will not join that show, but become the featured people with the other Hurtig & Seamon show, "The Social Maids." This is the show Stone and Pillard were identified with for a number of seasons under the same management. The team start with "The Social Maids" Nov. 6, at Providence.

Harry "Dutch" Ward, now featured comic with "The Social Maids," is slated for the new show.

SUICIDE ATTEMPT FAILS; CLARKS ARE REUNITED

Mrs. Don Clark Leaves Montreal Hospital—Sentence Suspended

Montreal, Oct. 25.

A husband's repentance veritably dragged Mrs. Don Clark, chorus girl, from the jaws of death in this city. And the same repentance influenced a Montreal magistrate to waive what might have been a penitentiary sentence and allow Mrs. Clark her freedom.

The eternal case of the triangle caused Mrs. Clark to attempt suicide via the gas route. For days she hovered between life and death in the General Hospital, a constable on guard, awaiting the verdict of the physicians.

During her conscious moments she received messages from her husband begging forgiveness for his neglect. The husband, repentant, spent hours at the bedside of his wife praying for her recovery.

The doctors warned the husband that only his love could accomplish the desired effect of returned health. He did his utmost. Slowly the great desire to live and become a companion once more to her life partner seeped through the racked system of the chorus girl. Finally the crisis was passed and Mrs. Clarke took a turn for the better.

Late last week, in charge of two policemen, she and her husband left the hospital together. The magistrate was human—sentence was suspended.

Together, happy in their newly-born love, the reunited couple left Montreal for Boston. Both were of "Temptations of 1922," on the Columbia burlesque wheel.

DRAMATIC SKETCH

Ten-Minute Playlet in "Step Lively Girls"

Kansas City, Oct. 25.

An intensely dramatic sketch presented by Sadie Banks, assisted by Laura Houston, made the jaded and hard-boiled burlesque fans sit up and take notice at the Gayety last week. The act was part of the "Step Lively Girls" show and came so suddenly that the audience was caught napping. Introduced during the third scene they were not prepared for anything out of the usual.

The scene was a corner of a richly dressed parlor. At the opening Miss Banks is at the telephone and heard ordering flowers sent to her daughter in honor of her 18th birthday. She then instructs the telephone operator she is not to be disturbed for "Half an Hour," the title of the sketch, and falls asleep. The daughter, typical flapper, enters, and the mother awakens. The daughter announces she is tired of school, has failed in her exams, and is going to quit. She demands that her mother give her \$50,000 her father has left to her.

Surprised and stunned at first, the mother recovers and denounces the girl as a selfish and unreasonable child; she tells her that instead of \$50,000 being left, that the father had left that amount of debts and further that the girl was not her real daughter but the child of their janitor, whom she had adopted out of pity.

The stage is darkened for a moment and the girl is gone. The phone rings and the mother rouses to answer it. The message tells her the half hour is up, and the daughter enters again. This time she greets her mother with affection, tells her she has been successful with her studies and is ready to commence work and help repay her mother for the worry, work and kindness she has given her.

The little drama runs about 10 minutes and was rewarded with generous applause.

STOCK OPENS IN BALTIMORE

Baltimore, Oct. 25.

James S. James, formerly of the Gayety, Philadelphia, has leased the Gayety, Baltimore, for a year, with a five-year option on the lease, and has already started in producing stock burlesque, with Mickey Markwood, Ed and Fanny and Margaret Baker as his mainstays. His first production was Saturday, when he reopened the house, which has been dark for six months.

"The High Flyers" opened to a house that packed the theatre. The Folj (Mutual burlesque) is also on East Baltimore street, but the Gayety is nearer the downtown section.

BURLESQUE REVIEWS

TEMPTATIONS OF 1923

Fifi..... Helen La Barbo
Corabella..... Mabel Clark
Con Kidder..... Don M. Clark
Madame Celeste..... Inez Smith
Mrs. DuFoyester..... Exie Butler
Flossie..... Ruth Joyce
Phillip Souze..... Johnny Crosby
Tony DeMarcello..... Joe Yule
Stuttering Sam..... Helen La Barbo
Mrs. Stuttering Sam..... Helen La Barbo

Hurtig & Seamon took this show over from Irons & Clamage, the western producers, after the Columbia censors had ordered the show off for repairs. Hurtig & Seamon have revised it into one of the best shows on the circuit.

It has an exceptional cast of principals. The two comedians, Danny Murphy and Joe Yule, could hold up any Columbia show. Yule, who does a "Stuttering Sam" in the first act, will head his own show next season, according to reports around the Columbia. He is a whale of a comic, with an eccentric delivery that puts fresh life into the hackneyed "stuttering" character. Yule also takes falls and tumbles and does a funny Scotch stunt that lands.

Danny Murphy, working opposite to Don Clark, one of the best straight men in burlesque, is an unctuous nance Dutchman, second to none. He has a natural dialect that is a pip and is a "mugger" of parts. Without infringing, Murphy reminds of Bert Lehr. He is just as smooth.

A coking chorus of 18 girls worked with zip and pep, showing happy choices in costumes running to bare legs. This bunch have an assortment of limbs that are symmetrical and shapely. The bare-legged idea hit them right where they live at the Columbia Tuesday night.

The woman principals are Mabel Clark, a shapely clever prima donna with a raft of wardrobe running to form-fitting effects; Inez Smith, who also classes as a prima donna, having the voice of the female contingent and the appearance of a leading woman; Helen La Barbo, half of the La Barbies, a coking dancing duo; Ruth Joyce, the soubrette, a cute-looking, bobbed-haired brunet who can dance. Her rolling splits and dancing topped off several numbers. Johnny Crosby, with a sweet tenor, had the heavy singing spots, also contributing a very likable "wop" characterization, rounding out the comedy trio.

The book is in two acts and 10 scenes, five of which are full-stage affairs, all good-looking cycloramas and sets. Of the latter the palm goes to the "Deck of the Good Ship Sweet Stuff," a big leaguer and realistic reproduction of a ship's deck, with real brass companionway railings and special lighting effects. A flock of specialties are introduced here, including Miss Clark in an imitation of Fannie Brice singing "Second-Hand Rose"; a ballad by Johnny Crosby, likewise Inez Smith; Clark and Murphy in a funny Gallagher and Shean parody; a pantomime comedy by Murphy, Crosby and Yule as a "dame." In "one"

LAY-OFF AVOIDED

Columbia Circuit Moves Up Route, Evading Empty Week

The gap that would ordinarily occur in the Columbia wheel through the defection of Scranton, Pa., has been avoided by the Columbia routing department moving all of the shows up a week in advance of their scheduled bookings. The moving up process starts with "Bubbie Budle."

Through advancing the shows the expected lay-off is eliminated.

HASTINGS SELLS HOWARD

Tom Howard's services in the cast of the Park Music Hall burlesque company will continue despite the injunctive order, sustained by the Appellate Division. It was made possible through an arrangement between the Minsky brothers, operators of the Park, and Harry Hastings, who was upheld in his claim on the prior right to the comedian's services.

The Minskys purchased the right for Howard's services from Hastings for the balance of the season. Consideration not disclosed.

The Minskys are reported paying Hastings \$75 weekly for the comedian's services for the rest of the season. Howard is getting \$200 a week from the Park amusement.

Howard last week was also made defendant in another suit by Paul E. Tutthill, attorney and property owner. The comedian's name in private life is disclosed as Thomas Blavik. Tutthill wants to hold Howard to an alleged agreement to purchase a house in Brooklyn, N. Y., for \$2,500, \$1,000 being the first payment sued for. Howard is represented by Kendler & Goldstein, who deny the contract.

following, Murphy in a baby carriage does a kid bit that is a classic. The La Barbies have an "adagio" duet of dances that lands heavily, the spins and handling of the girl by the man comparing favorably with any of the dancing acts seen in burlesque.

The comedy "wows" in act one were the "stuttering" bit of Murphy, Clark and Crosby; the "rubber mine," with one comic holding the rubber band in his teeth and nearly getting his head torn off, etc.

A song idea that stopped the show was the noise for applause, with the house divided for applause. Half of the chorus in colonial attire and half in bare-legged modern jazz suits vied for favor. Crosby as a G. A. R. veteran won, eased up with "Silver Threads Among the Gold." The "contest" pulled big returns, the house entering into the spirit of the thing, with the comics working it up well. The bare-legged dumsies shimmied desperately to offset the noise for the sedate proper evolutions of the bygone days.

Other specialties that capped were a talking act in "one" by Murphy and Don Clark that contained many laughs.

A Scotch number, "Wee Doch and Doris," with Murphy, Yule and Crosby in funny Scotch getups, was handled by Clark as a straight Scotch character, and made a bang-up finish to an evening of real burlesque.

"Temptations of 1923" is a fast, smooth, peppy show, chock full of comedy, girls, hokum and the other ingredients that go to make burlesque a distinctive type of entertainment. Con.

GEORGIA PEACHES

(MUTUAL BURLESQUE)

Izzy Pickle..... Low Rose
Bone Dry..... Johnny Hughes
Dr. Graham..... William Mack
Jimmie Wild..... Bernice Clark
Miss Butterfly..... Jean Pettier
Miss Moran..... Marguerite Hastings
Miss Wilshire..... May Santly

"I can tell any one what they're thinking of—I can read your mind," remarked the soubrette casually to the comic somewhere along in the second part of the "Georgia Peaches" Tuesday night at the Olympic. Whereupon the soubrette immediately walked over to the comic, who hadn't said a word, and, pulling a haymaker from the floor, rapped said comic flush on the button.

"You're right, that's what I was thinking," murmured the comic reflectively, rubbing the slapped portion. And so it goes with the show, plenty of double entendre of that sort and likewise a generous sprinkling of much stronger stuff.

But you can't make it too strong for 14th street—and as far as that audience is concerned it all comes under the head of amusements. The "Georgia Peaches" is Ed Rush's contribution to the Mutual wheel, marking a return for Rush to the managerial fold after three years' absence.

The "Peaches" started several weeks after the rest of the shows, and for that reason had to take what was left in the way of talent. That also goes for the chorus.

Low Rose does "Dutch" minus make-up and Johnny Hughes is an eccentric comic. William Mack is a character man and a good one. In fact Mack is a sort of burlesque stock company in himself—doing a cop, straight, a doctor, a tough guy and several other types—all good. Bernice Clark, the juvenile, is a smart dancer and sings pleasantly. Jean Pettier is the ingenue-prima and Marguerite Hastings the prima. May Santly, soubrette and a pip, who dances gracefully and sings well enough. Her looks are an asset.

Some of the bits are very funny—such as the cop and two loafers who argue when told to move on. Then there are others not so funny, such as the one which supposedly treats of a woman giving birth to a child out stage, and the comic's ranting on it. Unfunny and hardly a subject for comedy even on 14th street.

Low Rose mentions garbage once and sewer another time. That isn't so funny either. The bits are all the usual veterans and they're done competently. The chorus aim their way through the show and a couple of girls stood out in numbers through some comedy business. One, an end girl, is rather stockily built and the girl next to her is slender. The stocky girl travesties the caelesthenics of the slender one, and does it intelligently, getting real laughs.

The show is pretty near devoid of real talent—but what passes for that downtown will get it by on the Mutual wheel. The laughs average up satisfactorily in the comedy end. A coking dancer, "Mile. Fifi," on just before the finish, whooped things up with a wiggle that made the boys sit up. Of course it's apple sauce, but Fifi is graceful and has a great figure and the boys like it. Production and costumes—two sets both full stage. Costumes—oh, well, what's the difference—the gals were barelegged. The changes were sufficient.

Business good Tuesday night, the amateurs helping. Bell.

HOW CROOKED CARNIVALS DUPE COUNTRY FAIRS

Fair Secretaries Deceived—Other Fair Secretaries Wrong—Carnival Men and Civic Officials Trying to Clean Up Outdoor Amusement Field—Carnival Showmen for First Time Taking Outspoken Attitude Toward Grafting

That the carnival manager is awakening to his rights is amply evidenced by the news from Southern fairs which tells of wars and rumors of wars, with the carnival manager, for the first time in history, tearing off his coat and rolling up his sleeves to fight the graft.

Stories of filthy shows and out-and-out thieving concessions come from every section. Raids by local, county and State police have closed up crooked concessions by the wholesale. Fights, several resulting in murders, and friction of all kinds are still being caused by the filthy shows and crooked concessions. Both carnival managers and fair secretaries have found themselves compelled to unite to fight a menace which faces both.

At the smaller fairs the local secretary is not always to blame. His is invariably a political position, and he is usually some local business man with no knowledge of the amusement business, totally unable to discriminate between good and bad. He is anxious to make the fair a success. He is busy with agricultural and stock exhibits. He has his grand stand program to arrange, as well as his free attractions, music, advertising and a thousand other details. He wants a midway and is anxious to secure a good one, but he doesn't know the ropes. He has had no time to study the matter and time grows short. A smartly-dressed carnival agent comes to town. He is a glib talker and carries with him a portfolio full of testimonials and references. These come from mayors of cities of fair secretaries, and from executives of permanent social orders. The photographs he carries show his organization in full operation and, on paper, everything looks great.

Fair Secretaries Buncoed

The contract is signed. In due course the printing shows up and a representative from the show appears on the ground. His main duties appear to be confined to hanging around the fair offices smoking cigarettes. He has no press matters and is unable to furnish any, although there are typewriters and paper galore. He prefers to talk of his wonderful show and of the phenomenal business they did at the exposition, when he was there. He borrows several small items from the fair secretary, for which he gives his I. O. U. on the show.

On Saturday comes a telegram. "Show unable to fill contract. Circumstances unavoidable." The fair management is in a bad fix. Big midway widely advertised. Electric light poles already set up with transformer installed and the heavy cables to carry the juice load already in the air.

"What is the trouble?" is the wire sent to the show, which is in some small town about 300 miles away. It is now Sunday morning, with time flying. The answer comes: "Show attached. Railroad refuses to move train without cash. Wire \$400 immediately. Show can arrive there in good time to open Monday night."

Without alternative the fair officials make immediate arrangements with the railroad and the first problem of many is solved.

Explaining the Gyp

The show comes to town. Instead of 10 side shows there are four. In place of five riding devices there are none. Concessions appear to be plentiful and as the contract gives the fair a share of all concession rentals, the local secretary regains hope. The carnival manager is profuse in his apologies for the shortage of shows, but explains how he had had trouble with the manager of some of the shows and was obliged to let him go. He assures the fair management arrangements have been made with other shows and riding devices and even shows telegrams explaining delay in transit. (All fake messages. Most tricky carnival managers secure blank forms in every town for such purposes.

These are obtained from messenger boys and sometimes from local managers, either with tickets or money inducements.)

The carnival manager now admits that out of the four shows, only two are as promised. Sickness, drunkenness or other causes have made it necessary to close the show, and rather than have them empty they have put on a musical comedy show in one and a posing show in the other. Of course, it is explained, these are girl shows but both are strict moral. The other two shows are of the every day type—without drawing power and all hopes of any financial results with the midway appear to be slim. The people don't patronize the shows and it transpires that all of the concessions are crooked. Set spin-dies, chuck-luck, jingle boards, hand strikers, 3-card monte, swinging ball, gaffed bucket games of every kind and every sort of a creeper known to Graftdom. Sticks, shillabars and boosters are strongly in evidence and those joints that are flashed show rusty watches, revolvers, or chipped and broken Kewpie dolls that have been doing duty all the season.

Start Slow But Fast Finish

The boys start in easy on the opening day, but grow gradually bolder until they are ripping and tearing and taking the money from anyone who is sucker enough to play. They make no favorites and will take the last dime from a schoolboy with the same callous impudence they take some poor farmer for whole year's savings. So bold do they become, their greediness, as always, brings the inevitable squawk. Some poor farmer, cleaned for all he had, and urged on by those standing by, has gone to the sheriff.

The sheriff closes the joint. Immediately the carnival manager with his staff of aides is at the secretary's office. He points out that all of the concessions will be closed if they close this one and explains that if the concessioners cannot work, they won't be able to pay their privilege money. He further says that the game is an innocent one and strictly on the level, and he proves it by operating without the gaff. He even takes the wheel or device apart to show that there is no mechanism controlling the apparatus. This can easily be done by an experienced "racket" man and only the strictly experienced could tell the difference.

The fair secretary, who has seen long since that the midway is not going to bring any financial returns to the fair, begins to figure. The carnival already owes the fair association something over \$500, for railroad movement, for lithographs and other printing shipped C. O. D. ahead of the show, as well as several smaller items advanced to the advance agent. He also remembers he is getting but 20 per cent. of the receipts, which, so far, have not brought in enough money to pay the salaries of the men the fair engaged to take tickets, which is also a contract stipulation. As far as the midway is concerned his only chance with the carnival is with the concessions. His agreement here was for \$1,000 for 25 or more concessions, all to be under the direct management of the party of the second part—the manager of the carnival. This money was to have been paid in installments; one-third three weeks before the opening of the fair, a third on the opening day, and the balance on the day before the fair closes. Up to date not one cent of this money had been paid.

Secretary in Dilemma

Not enthused by the outlook and disgusted with the whole thing, the secretary would have closed the whole carnival, but he realized the loss this meant to the fair, and he further sensed he alone would get the blame. Possessed of unusual local popularity and a strong political pull, the secretary gets on the wire and soon enlists the support and sympathy of several influential men. He talks to the sheriff and explains the situation, by which

time the officers have arrived. There's a conference, and the answer is, "concessions found strictly O. K."

It's the same old story. A crooked showman and an inexperienced and guileless executive who, in his efforts to make his fair a success and to be a good fellow at the same time, gets the worst of it. There will, more likely than not, be a new secretary at this fair next season.

Secretaries Partners With Thieves

And now, to the other class of fair, usually among the medium sized fairs, but too often found among the big fairs of the division, district and tri-county type. Here the secretary handles all the concessions, fixes the prices, takes the money and goes about his business. He is usually an unassuming and pleasant gentleman, good natured and seemingly quite inexperienced as to the inner technicalities of the show business. He frankly admits he knows more about pigs and other live stock than concessions, although he knows enough to charge unheard of rates for those of the carnival concessions he does allow.

These are always strictly legitimate concessions only and, up to now, it would appear that the fair was a real Sunday school affair.

The man who knows the game is soon disillusioned, and as he watched the "home guards" and local "stay-at-homes" framing up their juice, grab and grease joints his dream is soon ended.

Ferret-faced men, wearing good clothes and diamonds, are seen gingerly throwing together light frames, for which they are using all new lumber. To the experienced, these men are obviously grifters, and so it is, for when the fair opens the p. m. (percentage stores) wheels are soon spinning merrily, although, in many cases, the store is flashed with some sort of merchandise, as likely as not a big display of cigar boxes, a few of which may be full and at the disposal of the winning customers.

"The Lucky Boys"

At a well-fixed fair the "lucky boys" don't wait for the big day. They start in as soon as there are fifty people on the grounds, and they stick at it until the last sucker has started with his family in "fliver" or buggy for the old homestead.

As a matter of fact, the show ground thief or grafter works harder and at higher pressure than any other class of men in any other class of life. They are up before sunrise many a time and they lose many a good night's rest making railroad connections, so as to be at a certain point on time to get in on the doings. They are always hustlers, and are ever willing to throw off their coat and settle down to a man's job, hauling and carrying lumber, building their joints and getting ready to go to work. They are under heavy expense and being, proverbially generous of heart, they tip liberally wherever they go. They are compelled to give up large sums to square things and they carry a small army of shillabars, boosters, or cappers, who also demand big pay.

If the average crook were to devote as much thought, time, energy and activity to some selected walk of life as he does to the business of trying to make a dishonest living he would have a fortune in a few years. He prefers the excitement, sensation and worry of a crooked life, with the eye of the detective ever on him and with the jail door always wide open. And as Barnum said, "There's One Born Every Minute," but who is the real sucker?

And now back to the fair ground! Strong joints, protected or not protected, are always taking drones. State and county officials or even private citizens often force the issue and insist on the interference of the law. This season, and with the past few weeks, identical cases as here reported, have taken place, but the grafter usually gets

away clean, while the merchandise wheelman with the show has had his wheels and equipment confiscated, has been forced to pay a money fine and in several cases has been sent to jail.

Crooked Officials

The crooked officials have a system. When a real bad squawk comes all concessions are closed for investigation? If any straightening is possible, and it usually is, everything opens up again and all is well. In cases where previous agitation has worked up feeling against gambling at the fair grounds the case is altered and, in extreme cases some one has to be sacrificed. The strongest concessions with the carnival company are the merchandise wheels—permitted generally, all over the country as a fair and permissible game. The strong stores are inspected and the police decision is that they are O. K. This includes the swinging balls, spot-the-spot bucket game and other criminal "gaff" joints.

All of these are permitted to run. All of the merchandise wheels, with blankets, dolls, aluminum ware and other worthwhile projects are closed on the spot and all efforts to get them reopened is of no avail.

The carnival manager is the loser in every way. He had to let his concessions go in order to play the fair. He has several open or still dates ahead and he is wondering how he is going to move his show around the country without the extra revenue which the concessions bring in.

The real showman has always respected an unwritten law which exists with regards to crooks and criminals.

It has never been the showman's habit of tipping them off or of acting as "copper" where thieving was on the bill. This year there has been a change and in several cases the carnival men have shown their displeasure in a material way. At a fair in Illinois, where legitimate concessions were closed and strong joints allowed to operate, they made an attack on the grifters, demolishing their stands and chasing the crooks off the fair grounds. A number of other fights brought about by the unfair actions of local fair authorities are on record and from all over the country comes strong evidence of the carnival showman's desire to be good.

Some Can't Be Good

Unfortunately this does not apply to all, for there are still plenty of dyed-in-the-wool crooks in the carnival business and lots who openly admit that they would rather have a dirty dime than a clean dollar. In other words, they enjoy the life and like crooked money rather than that which is honestly and legitimately acquired. Down in Tennessee last week a woman was murdered in the 49 Camp of some small show. (The 49 Camp was called "Death Valley.") Knives, bottles, hammers and tent stakes were among the weapons used and, in the push a woman broke a bottle over a man's head.

The show was outside of the corporate limits of the city and without the jurisdiction of the city police. In Texas there is a flock of small shows that are a disgrace to the business. Most of these have one or two sides, a couple of filthy girl shows and a lot full of thieving stores. Oklahoma is almost as bad. These outfits hit the small towns where they can fix and they are burning up the country, so that soon no carnival will dare stick its nose into the territory.

One show played a fair in Virginia and came into town with two sides and four shows. Among the shows was a "49 Camp" and a "Cooch show." Neither was allowed to open. There were plenty of concessions, but about 75 per cent. were flat joints. The contract with the fair called for clean shows and legitimate concessions. All of the concessions that did open were closed the third day. How did they last that long?

Chicago Lots Closed

The Chicago lots, which have been quite a gold mine for small shows and independent showmen, are closed to all carnivals, according to the statement of a carnival manager, while Buffalo, N. Y., always a profitable stand, under good auspices, has been closed indefinitely by the city authorities. California, according to reports, is being killed for all time by small fly-by-night outfits with dirty girl shows, thieving concessions, money games and undesirable attractions all over the lot.

Civic officials everywhere are taking a hand and it seems as though the work of cleaning up is going on in real earnest.

BROWN AND DYER SHOW SUED BY FELIX BLEI

**Salary and Expenses Claimed
Due—General Agent for
Carnival**

Felix Blei, carnival agent, is suing the Brown & Dyer shows for salary and expenses which, he alleges, are due him for work performed this season while he was acting as general agent for the show.

Unable to secure a settlement, Blei refused to continue ahead of the show and closed during the fair, at York, Pa., Oct. 6.

The show will contest the action, the case coming up in the courts at York during November.

Blei is secretary of the General Agents' Association. He entered the carnival field in 1916, and has been with only three different attractions in the six years, five of which were spent as general agent with the J. F. Murphy shows. Last season he was ahead of Friedmann & Polle, and the past few weeks he has been doing the booking for the Polach Bros. 20 Big Shows, now in winter quarters at the fair grounds, Milton, Pa.

FIGHT ON CODY NAME

**Johnny Baker Sues to Prevent
"Buffalo Bill" Film**

Denver, Oct. 25.

The W. F. Cody Historical Picture Co., of Denver, in which Johnny Baker, foster-son of "Buffalo Bill," is interested, late last week brought suit in Colorado seeking to restrain the Colonial Amusement Co. of Denver and Universal Film Exchange, Inc., from using the term "Buffalo Bill" or the likeness of the late W. F. Cody in advertising a motion picture which, it is alleged, the defendants are planning to exhibit at the Colonial theatre, in Denver.

The plaintiff claims all rights to the use of the Cody name. It was organized in 1913 and made an historical film of "Buffalo Bill's" career. This was exhibited throughout the country and Johnny Baker, who for years was a feature of the "Buffalo Bill Wild West," traveled and appeared in connection with the screening.

The Cody company asks for an injunction and demands an accounting of profits, from the Universal from any picture using the name "Buffalo Bill." For the last three years, almost since Colonel Cody's death, Baker has lived in Denver, running a curio shop.

RECEIVER ASKED FOR PARK

Cumberland, Md., Oct. 25.

Application has been made here for a receivership for the People's Park Amusement Co., Millard H. Riley, president, which constructed in 1920 a park on a 117-acre tract along the National Pike, above La Vale. The plaintiffs in the action are Fred Rephan and Jos. E. Rephan, also stockholders in the corporation, holding \$1,000 each.

It is alleged the company sold \$97,000 worth of stock in this vicinity and has never issued a financial statement.

HORSE SHOW NOV. 13-18

The National Horse Show, the annual event in New York which brings nearly all the fair men of the country east, will occupy Madison Square Garden Nov. 13-18.

Last year the show was held away from the Garden.

As usual the administrative headquarters will be at the Hotel Plaza.

CIRCUS ROUTES

Ringling Bros.-B. B.

Oct. 28, Spartanburg, S. C.; 30, Greenville; 31, Charlotte, N. C.; Nov. 1, Greensboro (end of season).

Sells-Floto

Oct. 28-29, New Orleans; 30, Houma, La. (night); 31, New Iberia; Nov. 1, Orange, Tex.; 2, Fort Arthur; 3, Galveston; 4, Brenham; 6, Temple; 7, Fort Worth; 8, Ardmore (end of season). Tour covered 17,946 miles.

Hagenbeck-Wallace

Nov. 2, Trenton, Tenn. (closing of season).

Johnny J. Jones

Oct. 23-28, Columbia, S. C.; Oct. 30-Nov. 5, Greenville, S. C.; 14-19, Orangeburg, S. C.

SHRINERS' INDOOR CIRCUS PLAYS TO DECIDED SUCCESS

Oct. 12-25 in Convention Hall at Kansas City—Thousands of Season Tickets at 50c Sold—30 Concessions Operating

Kansas City, Oct. 25.

The most pretentious amusement affair ever pulled off under the auspices of a local organization is the Shrine Indoor Circus, running at Convention Hall, under the direction and for the benefit of the local Shrine Temple. The show started Oct. 12 and closed today. Season tickets were sold for 50 cents. Thousands were put out. As an extra inducement for their sale, they were numbered and good for a chance in the distribution of five automobiles on the closing night. The government started an investigation of the affair and the committee changed the method of the distribution to an essay contest, advertising the cars would be awarded the ones sending in the best slogan as to why the Imperial council should be held in Kansas City in 1924.

With the immense number of season tickets sold, making the admission less than a nickel a day, the hall was jammed nightly, and the opposition of the circus was extremely hard on the down-town show houses.

In addition to the gate admission, all seats were reserved and sold at 25 cents, and the huge hall turned into a regulation carnival. Some 30 concessions were in full blast, dart games, rings, rolling balls, etc., but no wheel or spindles. The goods in the "stores" ranged from dolls and candy to bacon, clocks, blankets and jewelry. All the games had a red-tipped Shiner in charge and all received an extremely heavy play, the majority of the dart games getting a quarter for three darts and every star a winner, but they were sure hard to hit. A number of aerial and platform acts were given during the evening.

The local Shrine announced the purpose of the affair was to secure funds for the purpose of securing the Imperial conclave here in 1924. No Sunday performances were given.

M-B-B. SEASON CLOSING

Made Money on Three Out of Four Shows

Chicago, Oct. 25.

The Muggivan, Bowers & Ballard circus season is fast coming to a close. The Hagenbeck-Wallace outfit, which will easily prove the biggest money maker for the trio firm, closes November 2 at Trenton, Tenn. The Sells-Floto show, which plays Ardmore, Okla., Nov. 8 under the auspices of the Commercial Club, was the second money maker and closes at the above date. The John Robinson circus closed in Centralia, Ill., last week and also showed a profit, while the Gollmar Brothers, which closes in Starkville, Miss., is said to have dropped some money this year, closing Nov. 4.

BILLING FIGHT IN DIXIE

New Orleans, Oct. 25.

Sells-Floto has been trailing the Al G. Barnes shows and Ringling Bros. and Barnum-Bailey circus through the South. Advertisements in the local papers for the forthcoming engagement of the Sells-Floto outfit read:

"Wait for the first real circus that will visit New Orleans this year. It is not an imitation of the animal circus (Barnes) that played here about a month ago."

The Sells-Floto and Ringling-Barnum and Bailey shows have been indulging in the hottest billing war ever staged in Dixie.

DAVIS CIRCUS TO RE-OPEN

Chicago, Oct. 25.

The Arthur Davis Winter Circus, which played Fairmont, Va., last week under Elks' auspices, closed temporarily at that point and will reopen the last of November at Harrisburg, Pa.

The business at Fairmont was not up to Parkersburg and Clarksburg. At Fairmont one night show was sufficient, while at other points in that State two performances were given each night.

TRYING CANAL ZONE

One Carnival Wants to Go Far South

Boston, Oct. 25.

The World's Standard Shows, which has been playing through New England and the Canadian provinces, is to take a flyer to Panama and the Canal Zone, with the intention, if business warrants, of essaying a few towns a Porto Rico, Nicaragua, Honduras and Guatemala.

The show, which is under the management of Sam Kity, William H. Hamilton and James H. Hughes, will sail some time in November.

OUTDOOR ITEMS

Carleton Collins, past season press agent for the World at Home Shows, closed last week and has gone to Atlanta, where he will join the editorial staff of the Atlanta "Georgian."

With all the effort to clean up the carnivals, reports from all over tell of grift a. immoral shows, and excepting for the bigger shows and those of reputation there seems to be little change. At Phoebus, Va., two police officers were indicted for accepting bribes to permit gambling, while at York, Pa., the police closed several joints. One carnival in Tennessee recently was operating drop cases, chuck-a-luck wheels, set spindles and several percentage wheels. Among the shows were a 49 Camp, "The U. S. A. Girls" (hoochie-cochie show), with two other shows and two riding devices.

The World Standard Shows are in winter quarters at Chelsea, Mass.

Owen Brady is at Auburn, N. Y., where he is producing an indoor frolic for the local Eagles. The date is set for Nov. 6 and week.

George M. Bistany and Frank A. Cook are figuring on a trip to Europe, where they will scout for rare freaks and other oddities suitable for carnivals and circuses. Bistany, since selling his show some three seasons ago, has been quite successful in the impresario business, for which he is well suited, speaking several European and Oriental languages.

Johnny J. Jones, of the Johnny J. Jones Exposition Shows, will book several rides and shows for Habana Park, Havana, Cuba. These attractions will probably run all of the winter.

Pink's Exposition Show closed the season Oct. 14 and is now in winter quarters at Plainfield, N. J.

The World at Home Shows will return to the Polack fold and will go out next season under the personal management of Irving J. Polack, who states that the show will return to the 35-car calibre.

R. L. Lohmar, general agent for the Wortham's World's Greatest Shows, has completed the booking of the show until Christmas. He will remain back with the show.

Andrew Downey of the Walter L. Main circus has left winter quarters in Havre de Grace, Md., for his annual vacation following the close of the tour. He is in Hot Springs, Ark., this year instead of Mount Clemens. He will be gone three weeks. The Main opening for next year has been announced for April 14 in Maryland. The show has been back in winter quarters scarcely a week, but the work of refurbishing is well under way. Four wagons and the calliope have been finished.

Hugh F. Diamond, known in the carnival field, is now a prohibition agent.

Edward Kelly, formerly with Famous Players, has succeeded Richard Bosch as assistant manager of Loew's State, Newark, N. J. Mr. Bosch has become manager of the Warwick, Brooklyn.

CHI'S INDOOR SHOW

First Venture Leaves \$5,000 Deficit—No Wheels Allowed

Chicago, Oct. 25.

The International Fraternal Amusement Association, an enterprise recently organized to provide winter circus entertainment for fraternal organizations, which includes J. C. Matthews as its active head, had its Chicago event, though the Memorial Temple Amusement Association, representing eight Masonic lodges, was unable to operate wheels in the big tent corresponding to the menagerie of a regular circus. It resulted in the two weeks' exhibition showing a loss of \$5,000, understood to fall on the International Fraternal Amusement Association.

The plan is to offer a big circus entertainment at an admission of 33 cents, under an arrangement by which members of fraternal organizations dispose of admissions to the first tent. There are tickets which admit seven people. These tickets sell for 55 cents, making the average less than 8 cents per person. Entrance to the first tent, in which there are merchandise wheels, is the main point with the promoters, but there is circus entertainment in the second tent at 33 cents, either in combination admission or in straight entrance fee. Gifts are used to increase attendance. A phonograph, bedroom suite, grand piano, automobile, were prizes and stunts.

The lodges attribute the financial failure of the local event to politics. It is alleged Mayor William H. Thompson assured those promoting the circus that merchandise wheels could be operated. Somehow there were constant clashes which made this impossible. The police stopped the wheels the first night. For 11 days the circus continued with the assurance every night that things would be permitted as planned the "next day." The circus entertainment was cut down the second week, but the expenses were not reduced otherwise.

The circus consisted of 14 acts the first week. It is reported the gross takings were \$18,000 and that there was a deficit of \$5,000.

FAIR AGENTS' SIDE

Don't Interfere in Midway, but Kick on Carnival Acts

The fair booking agents have a new angle to the controversy started recently by the carnival men's complaint that the bookers were infringing on the midway. The agents deny that they seek to encroach on the carnival feature by booking in novelties that compete at the fairs.

The fault is the carnival men's side, they retort. Every carnival that bids for fair showings has an outdoor act usually employed for ballyhoo purposes. As a rule it is a mediocre wire act or a diving number without special merit. Not infrequently the performer is engaged in the carnival troupe and doubles for the act.

Nevertheless, the agents declare, the carnival man tries in most instances to sell the act to the fair management as a feature for the show in front of the grand stand at a price vastly beyond its merits, sometimes as high as \$400 or \$500, and the agent is cut out of that much of the appropriation for his show, besides the commission that would go with it.

ANIMAL HOUSE BURNS

Kansas City, Oct. 25.

Some 60 wild animals, valued at \$40,000, were destroyed by fire when the Horne Zoological Arena Company's animal house, near this city, burned this morning.

In addition to the animals, the building contained a large quantity of carnival equipment, all of which was lost. The Horne company conducts a business of leasing animals and equipment to circuses and carnival companies and at times has had as high as 2,200 wild animals at its quarters. No insurance was carried on the beasts, as it is claimed that Lloyds, of London, was the only company carrying this kind of risks.

WHEAT SHOW, \$10,000 BEHIND

Chicago, Oct. 25.

The International Wheat Show, a big event annually at Wichita, Kan., shows a deficit this year of \$10,000. There is a possibility of its discontinuance, although E. A. Watkins, president of the board of commerce, is quoted as saying that a recommendation will be made to the board to continue.

OBITUARY

MRS. JOHN T. FORD

Memories of the shock that paralyzed the nation when Lincoln was shot in his box at Ford's opera house in Washington, D. C., were revived by news of the death last Sunday of Mrs. John T. Ford, widow of the founder of Ford's opera house, Baltimore, and owner of the Washington theatre at the time the President was assassinated. Mr. Ford died in 1894.

Mrs. Ford was 92 years old, and had lived for 64 years in a large mansion house at 1536 North Gilmor street, Baltimore, set in the midst of a city block, but itself an old place with trees and gardens around it. In the old house was one of her most precious possessions, a portrait of George Washington that hung from the box in which Lincoln was sitting and which still bears the rent torn by the spur of John Wilkes Booth, as he leaped to the

IN MEMORIAM OF

LEE HARRISON

Who Passed Away Oct. 29th, 1916

Unforgotten by his life-long pal and friend.

WILLIE COHAN

John Corrigan, head of the mechanical department at the Music Box, was badly hurt at dress rehearsal of the new "Music Box Revue" last Friday evening when a batten struck him in the head. He was removed to the French hospital, the wound requiring a number of stitches. Corrigan had sufficiently recovered to work the show at the premiere Monday.

ILL AND INJURED

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Willis Maxel is in the Central Islip (L. I.) sanitarium suffering with a nervous breakdown.

Florence Janis (Janis Sisters) is recuperating from rheumatism.

Phil Taylor has returned to his agency after four weeks' idleness.

E. Chomely Jones, general press representative for the Nixon-Nirdlinger legitimate houses in Philadelphia, is seriously ill with pneumonia. He is at the Bryn Mawr hospital at Bryn Mawr, Pa.

Burus (Burus and Stanly) is in the Kings Park Hospital in a critical condition suffering from a mental breakdown. Nora Noreen is recuperating at her home in Chicago from an operation for appendicitis.

Menlo Moore, who was operated on for stomach trouble at the Lennox Hill Hospital, was reported on the way to recovery Wednesday. Dr. Stetson was the surgeon.

MALE ELEPHANT BORN

Cape Town, S. A., Sept. 27.

An elephant with the Page's circus at Waukie, Rhodesia, has given birth to a male.

This is said to be most unusual for a male elephant to be born in captivity, although the scientific reason for the belief has not been expressed.

Lyceum Did \$800 Opening Day

The Lyceum, Scranton, Pa., started with the Mutual shows Monday, with "Pell Mell," the opening show, doing \$800 Monday.

The opening day was considerably better than any Monday the Columbia shows did at the Scranton house this season.

Mutual Without Rochester

The Family, Rochester, N. Y., playing the Mutual wheel shows for the last three weeks, drops out of the route next week. Rochester was between Utica and Buffalo.

The placing of Louisville in the Mutual wheel with a tightening up of the route, fills in for the defection of Rochester.

Charles C. Miles, of Chicago, is the author and publisher of a thorough little treatise on "Basic Elements of Speech, Song and Melody." It covers each phase of melodic rhythm extensively, including song lyric construction. It is an intelligent brochure and practical for all its academic discourse.

George Hamilton and Joseph Green, the Green Brothers of phonograph record fame, have written an interesting book, "The Art of Playing the Xylophone Musical Instrument," which they are themselves publishing.

stage with his cry, "Sic Semper Tyrannis!"

Funeral services for her were held Tuesday and she was buried in Loudon Park cemetery. Mrs. Ford was survived by eight children. Two, Charles E. and John T. Ford, are joint managers of the historic old theatre in Baltimore which bears the family name, and which ranks among the historic and traditional playhouses of the country.

JOSEPH HORWITZ

Joseph Horwitz died of uremic poisoning at Mt. Clemens, Mich., October 25 after being ill about a month. He was living in Detroit, having returned there recently to re-enter the moving picture field. Physicians ordered him to the resort a week ago when complications affecting the liver made his case precarious. Mr. Horwitz was a brother of Charles Horwitz, known as a vaudeville author. He is survived by a widow, who is a sister of Charles K. Harris, and an only son, Arthur Horwitz, the vaudeville agent who was at his bedside. The deceased was removed to Detroit for cremation Friday. He was 64 years of age.

JACK DUNHAM

Jack Dunham (Dunham and Williams) died at East Liberty, Pa., Oct. 23, following an operation for appendicitis. The deceased has been a vaudeville actor for the past 18 years, appearing originally as a member of the vaudeville act "The Three Musketeers," later being with Dunham and Edwards, until joining Williams. Dunham and Edwards had just finished an engagement at Pittsburgh and Johnstown for the Keith Circuit. Mr. Dunham was stricken the following day and operated upon immediately. A wife survives.

FRANK FRABRITO

Frank Frabrito, Italian dialect comedian, died Oct. 24 at the King's Park State Hospital after a year's illness. Mr. Frabrito was a vaudeville actor for 10 years until stricken with a mental illness about one year ago, when he was removed to the hospital. He is a former member of the Parnillo and Frabrito, and Burns and Frabrito vaudeville

IN MEMORIAM

FRANK FRABITO

My partner and pal who will be remembered always.

Died October 24th, 1922

May His Soul Rest in Peace

HARRY BURNS

teams. He was 37 years of age, born in Italy, coming to this country at an early age. A wife survives. Funeral Friday (Oct. 27) at 2 p. m. from St. Malachi's Church, New York.

MAUD MULLER

Maud Muller Stanley, professionally known as Maud Muller, who has been appearing in vaudeville with her husband, Edwin Stanley, in his sketch, "Rice Pudding," died October 24 at her home, 729 Lexington avenue, New York City, of acute indigestion.

The mother of Florence Belmont (Mrs. Sam Lewis) died Oct. 21, the second death in the family within a week. Oct. 15 Murray Belmont, Florence's brother and aged 33, suddenly died following an operation.

IN LOVING MEMORY

OF A DEAR FRIEND

GEORGE DELBERT SLADE

We Have Just Learned That Poor Del Passed on October 15th, 1922.

DOUGLAS LEAVITT and

RUTH LOCKWOOD

tion. The mother held up a few days and then passed away, with death resulting from a broken heart over her son, physicians pronounced. Lewis and Dody will resume their vaudeville tour in Chicago next week.

The father of C. Carroll Clucas died at Durango, Col., Oct. 23. C. Carroll Clucas is with the Marion Murray vaudeville act.

The mother of Mario Merritt (Bryson and Merritt) died October 17 in Los Angeles at the age of 43, following an operation.

The wife of Leonard B. Cool died October 16 at her home in Cleveland, aged 51.

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REFORMERS AGAINST AL SMITH

That the New York State Civic League is strongly endorsing Governor Miller for re-election is about the best line the show people could have they should work and vote for Al Smith. The Civic League publishes a "Reform Bulletin." It has much influence up-State and is widely circulated. In fact, the New York Civic League is about the leader of the civic organizations of the reform caliber all over the country. Its lead in New York State is usually followed by other similar bodies.

The "Reform Bulletin," edited by the Rev. Dr. O. R. Miller, says Al Smith is too "liberal"; they don't want him; they want Governor Miller. That tells everything. With the "Bulletin," edited by a clergyman, it tells even more, about censoring, restrictions, "Sundays" and everything that goes with the reformers. It binds Governor Miller to the reformers; the show business is sick and tired of all reformers.

About the only thing the "Reform Bulletin" and Variety ever agreed upon has been the Civic League's vice crusade, whether with outdoor amusements or dance halls. The league has done good work in that direction. It has been vigilant and active. There is no crooked show outfit that camps in New York State without its fear of the league's investigators. The "Bulletin" frequently has quoted from Variety's stories in connection with Variety's clean-up campaign for outdoor amusements. The "Bulletin" has been quite nice in comment on Variety in conjunction, but now it has quoted from Variety's editorials on Al Smith and Liberalism, and that's not so nice. When a political article for rural consumption must use for argument a theatrical weekly's reasons why Smith should be voted and worked for by the theatre people, the Governor Miller cause must be mighty weak.

In its last issue (Oct. 20) the "Reform Bulletin" repeated Variety's reasons why Smith should be New York's next governor; because he is liberal and he is on a wet platform. The "Bulletin" had much to say on its own account, for Miller and against Smith. Every sentence read like a nail in the theatrical coffin if Miller is re-elected, or as many nails as Miller will find means to drive into the show business. The silk stockings want of silk stockings; they want to run the State, curb the theatre, make Sunday baseball-less, theatreless and dry. The reformers are apt to do it if Mr. Miller continues in office.

The Millers of the Civic League and Capitol are not relatives, but both apparently entertain similar ideas about government and no doubt a lot else. That one stands for the other is why no one in the show business should stand for either.

The Miller crowd is worried. It doesn't look so rosy for Judge Miller's re-election. He's not the riot up-State the Republicans thought he was, while Al Smith has shown astonishing popularity in the very Republican counties he has been speaking to that were thought solidly against the Democratic nominee. But it's going to be a very close election, very close; perhaps closer than Variety's Albany prediction of last week that Smith will win by from 40,000 to 50,000. If the Hearst papers weren't quite so lukewarm in their support of the Democratic ticket, it might not be so close.

A close election means everyone should get but and hustle, and all of the show business should now be hustling for Al Smith. The picture business particularly might bear this in mind, for if there is a wallop after election with Miller again in office, it's going to be the picture theatres of New York State which will feel it the most.

INSIDE STUFF

ON VAUDEVILLE

Marie Lloyd died in London practically in harness, Oct. 7. She was booked at the Empire, Edmonton, and appeared on the Monday and Tuesday first house. After her first appearance on Tuesday she was in such a state of collapse that a doctor was sent for. He strongly advised her not to go on again, but she refused to disappoint her audience and appeared. The last number she sang was "I'm One of the Ruins That Cromwell Knocked About." At the end she collapsed, the audience yelling appreciation of what they thought consummate acting. She was taken home immediately and sent a message Wednesday, saying that she hoped to appear on Thursday. She gradually became worse, however, lapsed into unconsciousness and died, surrounded by members of her family. Her age is officially given as 52, the date of her birth being Feb. 12, 1870. She made her first appearance at the Sebright when a girl, her salary being 10 shillings a night, but her success was rapid and she was soon one of the band of "stars" without whom none of the big music hall programs was complete—Dan Leno, Harry Randall, Herbert Campbell, John Lawson with "Humanity" Brown, Newland, and le Clerc, Vesta Victoria, Lottie Collins, Albert Chevalier, Cinqvealli, Eugene Stratton, and R. C. Knowles. Of these, only one is left working today—Albert Chevalier—most of the others having passed away. She was married first of all to Percy Courtney, a marriage which ended in divorce; then to Alec Hurley, and lastly to the jockey, Bernard Dillon, who survives her. For three years she was the principal girl in Drury Lane pantomime, and had toured America, the Colonies, and duplicated her London successes in Paris and Berlin.

A New York music publisher was talking: "They tell me there's still money in the music business. I don't know, but here's Nat Goldstein, the 'Frisco music publisher, who lost \$92,000 in angeling 'Angel Face' and is gonna take another dose backing Harry Fox in 'Oh, Look.' Besides that, I hear he has just paid \$15,000 to Equity on notes for cast salary arrears in the first flop. To tell you the truth, I wouldn't mind having Mr. Goldstein associated with me, if he can make that much money for our firm."

"The Song Builders" is an article about "tin pan alley," published in the "Saturday Evening Post" two weeks ago. It is reported authored by Theodore Morse, script editor of the Feist Co., although anonymously credited to "one of them." It eschews any attempt at "plugging" any Feist or other publications, probably by direction, although its general presentation could have been handled better. From a sophisticated point of view, it's so much apple sauce, although for the layman it sounds all right. The article deals extensively with the amateur songwriter and the pitfalls awaiting those who fall for the song sharks' advertisements, but a number of important phases were muffed completely.

Divorce proceedings will probably follow a recent trick perpetrated upon a male star of a Shubert vaudeville unit by his wife, also a pro-

manager of the Crescent Arcade, Little Ferry, N. J. It plays vaudeville.

The Supreme, Brooklyn, opens with a Sunday concert No. 5 and will play vaudeville and tabloid during the week.

The Grand, Auburn, N. Y., playing everything, has been taken over by Dick Staley.

Ben Boland, formerly manager of

Keeney's Bay Ridge, L. I., is now in charge at the Whitney, Brooklyn, N. Y.

Will Rogers will contribute a weekly column to "Life," under his signature.

Adelaide and Hughes intend opening a dancing and dramatic school in New York.

Josie Heather will start a tour of the Pantages circuit Nov. 13.

fessional. Gaining access to the star's room at a hotel in New York through a subterfuge, the wife hid in a closet. The star, accompanied by his "sweetie," arrived slightly inebriated. Later the wife stepped from the closet and began a denunciation, after admitting two private detectives who had accompanied her. The man in the case did a comedy fall out of bed and, rolling underneath, posed in a comedy fashion and remarked: "This makes a corkin' finish."

Statistical vaudevillians were tracing out the other day the number of separations of married couples that seemed to be "jinxed" by a certain vaudeville couple, also married, but who, and each of them, were perfectly innocent parties to all of the dissolutions. The number reached nine separated pairs. The "jinx," if it is that, seemed to have been a coincident of merely friendly association, but it has followed the friendly couple (who still remain together) up to the present time, although the statisticians neglected to dope out how many other wedded couples the "jinxed" married pair have known who did not separate. Among the separated couples is one who lately divided up their household furniture, apparently anticipatory of an immediate divorce proceeding, with the husband having already selected his next mate, who is in musical comedy.

The Shubert vaudeville unit producers are still grumbling. They grumble over the sharing terms. They say that 60/40 are not the proper terms. They say that they must have musical comedy terms in order to live on the Shubert vaudeville time, not dramatic terms. Musical comedy terms are either 65/35 or 70/30. They also say there is no argument against them on the score of weekly operating expense, since they are operating at from \$5,000 to \$5,500 a week at a box office scale of \$7, whereas the more expensive musical comedies charge \$2.50 or \$3. The Shubert unit producers say a lot of things, but somehow they don't seem able to say them to the proper people. Just why is their own secret. They say if they got the terms they would not have to cut actors' salaries through notices to quit, and if they don't have to cut salaries, they won't have to weaken their performances. They also say that everybody else seems to be figuring for everybody else but the Shubert unit producers, but they won't say that to people they should say it to. A \$6,500 gross at 60/40, they say, never yet could pay a show's salary list of \$5,500; nor \$7,000 gross, nor \$8,000, nor \$9,000.

Just how much should a vaudeville producer net as weekly profit on a production act? It never has been decided. Most believe as much as he can get. Which may be the scope for one producer now making from \$450 to \$500 a week out of a small time tab. Then again there are those wicked enough to believe that when a small time producer makes from \$450 to \$500 a week out of one act, somebody is standing in. Mebbe so. And still again, the producers who want to see vaudeville expand, uphold opposition and "have it good for everyone," and then take from \$450 to \$500 a week profit on one act! Mebbe they do.

Jim Harkins, who gave up the stage to study chiropractic, that he might settle down with his wife and two children, has become one of the most popular students at the Palmer Institute in Davenport, Iowa. Jim is the presiding officer of his class. He won a host of friends through his ability to entertain, but is now hard at work, goes about without a hat and sports a brush on his upper lip. Harkins is taking the Palmer course via intensive methods, and will receive his diploma at the same time as his wife, Marian Harkins, who entered the Palmer school a year ahead of Jim.

The service of subpoenas in behalf of Max Hart in his action against the big time vaudeville interests, starting this week in the federal court in New York, didn't exactly please many of those served. Any number of persons were served without previously having been asked whether they possessed knowledge of the matter to be proposed to them via questions, and many seemed to have been selected at random. One Keith agent was served in his club house, with a member of the club pointing out the agent to a process server who somehow had secured admittance into the club's rooms. The big time interests, as far as could be learned prior to the trial, had used very few subpoenas.

Two vaudeville acts have been quarreling of late over an imitation done by both of a third act. Each act claimed its imitation was exclusive and objected to the other turn "infringing" on the imitation.

TOMMY'S TATTLES

By THOMAS J. GRAY

The mystery play craze has now brought on the "mystery" movie. However, neither one has hurt the "mystery" ticket speculators.

Training school for baseball players has been started in California. It is not known whether the course will include singing and dancing for vaudeville tours.

Now that the government has decided that no ship on the ocean can carry the "old stuff," it's going to be harder than ever to sit through a ship's concert.

The success of mixing up three hit titles like "Sally," "Trene" and "Mary" may bring on other mixed-up reading like this:
"Music Box Scandals of the Follies of 1923."
"So This Is London, Banco, with Your Six Cylinder Love."
"The First Year Lightnin'."
"The Passing Show of Greenwich Village."
"Good Morning, Dearie; It's a Boy."
"The Bat, the Cat and Canary Monster."
"Kempy Kiki, the Gingham Girl."

What becomes of the winners of those "prettiest girl" contests? They seem to get as far as the photo section of some Sunday newspaper and then fade out forever.

Why not have "handsome man" contests also? The Sunday papers might be good to us and leave their pictures out.

Lloyd George cancelled himself without waiting to hear from his stage manager. Perhaps he decided to quit because they started to use time table billing on him.

One actor used the time table billing idea in writing to his agent:

Dear Abe
I write to tell you
That I cannot
Send you my

COMMISSION THIS WEEK

But
If you will get me
NEXT WEEK
I will send

LAST WEEK'S COMMISSION

Week After Next.
Yours, Jack.

Guess those Turks called off that war because they did not get any good offers for the pictures.

Kaiser's wedding picture should be the leading comedy of the year.

Do your election shopping early and vote for Al Smith.

By direction of Surrogate Wingate, in Brooklyn, N. Y., Warren G. Price, attached to the office there of the State Tax Commission, was last week appointed appraiser of the estate left by Bena Hoffman, a former actress, for the purpose of assessing whatever taxes may be due to the State under the inheritance tax laws. Miss Hoffman, who was 38 years old, died as the result of an automobile accident at Great Barrington, Mass., July 28, 1921, while touring with her mother and sister. Retiring from the stage, she opened a dancing studio on West 42d street, New York, which business she was in at the time of her death. The estate left by Miss Hoffman, who died intestate, is roughly estimated at about \$10,800 in personality and about \$11,500 in realty. In addition to her mother, Philippina J. Hoffman, and her sister, Mary A. Hoffman, the deceased was survived also by a brother, Alfred T. Hoffman, as well as a nephew, Arthur A. Dugman, the latter the son of Louisa M. Dugman, a predeceased sister, all of 7910 Fifth avenue, Brooklyn, who are entitled to share in the property, the nephew taking his mother's share. Mary A. Hoffman is the administratrix of the property.

A \$1,000 attachment was filed in the New York Supreme Court this week by Hans Bartsch, the foreign play agent, against Franz and Moritz Bard, play brokers, of Vienna and Budapest, doing business as Bard & Bruder. The suit is based on the rights to a Franz Molnar play under a contract of Aug. 5, 1911. It was agreed Bartsch would have the option to the American rights of the playwright's next work after he had just completed "Lilium"; \$1,000 was paid for the option, it being provided that if the author's next play was a tragedy it should be passed up for the next comedy after that. "Fasching" is the play in question, produced in Vienna March 15, 1917. Bartsch's grievance is that he was not notified of the production and wants his \$1,000 back, plus interest from 1911. Bartsch's option was to be exercised within 21 days from the foreign production of the Molnar opus.

Before City Court Judge Peter Schmuck, the Dillingham Theatre Co. was awarded a directed verdict of \$803 against Marco Wolff and Fanchon Wolff (Fanchon and Marco). The decision dates from the Fanchon and Marco "Sunkist" revue, which was housed at the Globe, New York, last spring. The Dillingham company, managers of the theatre, sued for \$624.48 due for orchestra, advertising and other incidentals. It asked for an additional \$119 on a guarantee agreement with the show whereby the house was assured \$5,200 weekly. One week's receipts totalled \$119 shy of that, and Dillingham sued for the difference.

Sam Rice (vaudeville), who looks enough like his brother, Andy Rice, the stage author, to be his twin, has just returned from an extended western tour. He was walking down Broadway when a process server rushed up to him and handed him a subpoena and \$2 in the Max Hart suit against Keith's, et al., mistaking him for Andy. Sam told his brother it was the easiest money he ever made. Later, Andy Rice was properly served and also got a "deuce" to make it binding.

Arthur Behm, professional manager for Harms, Inc., will be located in Chicago for the next four weeks. In addition to generally exploiting the Harms catalog, Behm will establish permanent professional headquarters for Harms in Chicago.

The Bulletin Machine Co., Inc., has brought suit for \$5,415 against Shubert Advanced Vaudeville, Inc., as a balance due on a \$9,000 contract for 30 annunciators to be used in the Shubert vaudeville stands.

NORTHWEST, THEATRICALY, IN VERY POOR SHAPE JUST NOW

Larger Cities Doing Little Business—Condition Unexplainable — Seattle's Metropolitan Cancels Road Show Bookings

Seattle, Oct. 25.

With the season under way in the northwest is seen the poorest representation in its history.

Small road shows and vaudeville were common occurrences in towns under 50,000 population heretofore, but they are evidently of the past. There is only one dramatic stock in the northwest.

Bank clearings are as big as they have ever been. Industries are going at a good pace. Wages are not bad and unemployment is a scarcity.

At Seattle perhaps the hardest hit are the picture houses. The Winter Garden and Colonial have slashed their admission to a 10-cent price, and the Colonial in addition to a cut is running amateur nights two nights a week, country store one night and special stunts other nights. The Coliseum, Blue Mouse, Strand, Liberty and Columbia with orchestras, special features and big productions continue at a 35-50 admission scale to fair results. All other picture shows are operating on an all-night or five-cent admission plan and in most cases at a loss.

The Metropolitan, Seattle's finest theatre, started with road shows and after a brief spell cancelled all future bookings. "Take It From (Continued on page 36)"

MOSCOW ART TROUPE

Chinostock & Gest Will Open Company Jan. 8 in New York.

The Moscow Art Theatre organization, now touring Continental Europe, will open its American season at the 44th Street, New York, Jan. 8. F. R. Fay Chinostock and Morris Gest will manage the imported attraction, which is directed by Constantin Stanislavsky and Vladimir Nemirovitch-Danchenko.

Gest has announced the New York engagement will be limited to eight weeks. The company will sail from Cherbourg Dec. 13, bringing a complete scenic, costume and mechanical equipment. The organization has a total of 45 persons. There are 32 players, a council of seven, six persons in the artistic corps and eight in the administration staff. Some of the latter are also players.

The first play to be offered here is "Tear Fyodor Ivanovitch," which was the initial production of the Moscow Art Theatre when it started in 1898. There will be a weekly change of bill, presenting other plays, which will include "The Lower Depths," ("Night Lodging"), "The Cherry Orchard," "The Three Sisters" and "Uncle Vanya."

A long list of patrons has been invited to serve for the debut of the Russian players, the names including many socially prominent New Yorkers.

NORA'S FOURTH

Passes Out of the Bayes' Picture Like the Others Before Him

Nora Bayes' fourth marital venture reached the same conclusion as the first three when New York Supreme Court Justice Lehman last week confirmed the report of Referee John Godfrey Saxe recommending a divorce decree in favor of Paul (Gordon) (Gordon) from Leonora Goldberg Gordon (Miss Bayes).

Spencer Welton, a Baltimore banker, was named, with Jan. 30 last and Miss Bayes' apartment, 624 West End avenue, New York, as the date and place.

C. A. Greshing, Jack Norworth and Harry Clarke were Miss Bayes' first three husbands in the order named.

This present suit was not defended.

"SPICE'S" "HOODOO" PART

Lora Hoffman left for Boston to replace Marie Nordstrom with "Spice of 1922" in the "hoodoo part," which since Labor Day has been played by Adele Towland, Nan Halperin, Florence Browne and Miss Nordstrom. Miss Hoffman opens next Monday.

CHICAGO'S LEGIT POOL NOT YET COMPLETED

Despite Reports, Some Houses Not In—Division of Profits Holding Up Deal

Though it was stated recently the legitimate theatre pool embracing the Loop houses in Chicago had been consummated, several complications arose and the pool is not completed.

When it will be agreed on finally or whether the pool will become an actuality is not certain, since some Broadway managers owning Chicago theatres have raised points not settled by the Erlanger-Shuberts' booking combination, of which the pools projected for the various major stand cities are arms.

A. H. Woods, controlling two important theatres in the Loop, and Sam H. Harris and the Selwyns, also possessing new houses there, were reported having entered the pool. It develops those managers have not signed. They are known to have agreed to subscribe to the Chicago pool, but at least one known instance, the arrangement settled in conference, was not the same presented for signature, and the matter was held in abeyance. The plans call for the pool to extend for ten years.

The principal point of difference between the three managers and (Continued on page 20)

WHITE PLAINS THEATRE IS OBLIGED TO REFUND

Palace Audience Breaks Up Poor Performance of "Her Temporary Husband"

White Plains, N. Y., Oct. 25.

The performance of "Her Temporary Husband" was forced to suspend here last night at the Palace when the audience demanded its money back and the management complied to avoid a threatened riot.

Patrons bitterly complained the show was not in shape to be presented. It is claimed few in the cast knew the dialog and that several read their parts from the script. The house management was particularly aroused over the affair and counts a heavy loss in future business.

The company of "Her Temporary Husband" shown at White Plains was under the direction of George F. Driscoll and Gariand Gaden, Canadian managers, and was designed for Canadian bookings only. They leased the rights from H. H. Frazee, who produced the farce (now running at the Frazee, New York), and Edward Pawlton, the author. The agreement was that the company was not to play this side of the Canadian line, but Frazee consented to the booking of two dates on the way. Frazee is, in a way, concerned with the show which fizzled in White Plains.

CHANGING NAMES

Nora Dropped from Bayes' Addition to Jolson's

The roof theatre atop the Forty-fourth Street is now called the Bayes, orders being given this week to remove the prefixed Nora from the signs and billing. It followed a protest from Max Spiegel, who is presenting Miss Bayes at the Cohan in "Queen of Hearts." Both the manager and star believed the name of the theatre might be confused with her appearance. The Bayes Theatre is holding "East Side, West Side," which ends Saturday.

Another theatre name change has been applied to Jolson's, now called Jolson's Fifty-ninth Street. That house, which opened last season, is somewhat off the Broadway trail and its exact location unknown to visitors, and some New Yorkers, for that matter. "The Insect Comedy," W. A. Brady's new production, was listed for debut Wednesday, but will open there Saturday. The change of the Sixty-third Street to the Augustin Daly is also carrying the identifying street tag and is known now as Daly's Sixty-third Street.

Charlton Andrews in P. M. A.

Charlton Andrews has been elected to membership in the Producing Managers' Association.

"MUSIC BOX REVUE" ADVANCE BUY OVER QUARTER MILLION

Agencies Take 576 Tickets Nightly for 16 Weeks—Usual Buy for Eight Weeks—No One Agency Allotted Over 60 Tickets a Night

ROAD IN GOOD SHAPE, CLAIMS OTIS SKINNER

Slipshod Musical Productions Hurt Business Out There—Actors Prosperous

Baltimore, Oct. 25.

Otis Skinner, talking to a Variety representative, said the road isn't in such bad shape as some have intimated.

Mr. Skinner hinted that slipshod productions in the musical comedy line have done much to kill what was once good road business. He said his business this year, though only out with the new version of "Mister Antonio" a month, has been tremendous, especially in the one-nighters, of which he has played a few.

Mr. Skinner said that though last season was one of the biggest he has ever had, he found that in tallying up at the end of the season, there was less profit than heretofore, due to the high cost of travel.

Mr. Skinner opines the actors of today were "confoundingly prosperous," and together with all the other expenses of a manager, made a real production mount into money quickly.

WILL ROGERS GOING TO COAST

Will Rogers will leave the Ziegfeld "Follies" at the end of the New York engagement and go to Los Angeles to make short comedies of his own authorship for Hal Roach.

Rogers is also closing a deal for syndication of his lifts. His ultimate plans contemplate starring in a non-musical comedy-drama in which he can do pathos as well as his better known specialties.

Rex Beach's "Recoil" Play

Rex Beach is to do a play of his story, "The Recoil." George Tyler, it is said, has induced the author to start work on the play.

THEATRE'S RETURN TO LEGIT DOES NOT HELP BUSINESS

Despite Boosting by Local Papers, Margaret Anglin Fails to Receive Support at Shubert, Kansas City—Legit Succeeded Unit Shows

Kansas City, Oct. 12.

Despite columns of space devoted by local papers to decrying the absence of legitimate attractions in this city, and with the dailies fairly outdoing themselves over the reopening of the Shubert as a combination stand, Margaret Anglin in "The Woman of Bronze," when starting an engagement for the last half, Oct. 19, secured her only regular audience at the first performance. For the remaining four performances (two matinees), Miss Anglin attracted far from capacity.

The return of the Shubert to the legit after four weeks of the Shubert unit shows became an event here, but no reasonable explanation has been offered for the terribly poor business at the outset.

SCHOLL'S MUSICAL "ELSIE"

John J. Scholl will place in rehearsal early in November a new musical show, "Elsie," book by Charles W. Bell (author of "Parlor, Bedroom and Bath") and score by Monte Carlo and Alma S. Sanders (who, as Carlo Sanders, composed the "Tangerine" score). Elsie and Blake, composer of "Shuffle Along," will collaborate on the score. Scholl was co-producer of "Shuffle Along."

The biggest ticket agency "buy" known to Broadway is for the new "Music Box Revue," arranged before the show opened at the Music Box Monday. The brokers have contracted to handle 576 seats nightly for 16 weeks, the total involved being in excess of a quarter of a million dollars.

For an attraction topped at \$5.50 the agency deal for such a period is without precedent. It has been customary for big demand shows to secure an eight-week buy with succeeding buy-outs in periods of eight weeks, true last season of the "Music Box Revue."

The arrangement calls for the brokers to get 464 tickets for the lower floor and 112 tickets in the balcony (two front rows). The balcony scale top is \$4.40. The nightly brokerage allotment amounts to \$2,768, or a total of \$16,608 on the week, without matinees, in the agency field.

The agency buy is in excess of half the weekly capacity, which approximates \$29,000. The last two rows on the lower floor are sold through the box office direct (at \$5.50), as is the box office, with the mail order system prevailing. The opening night at \$11 top will give the first week a gross of \$33,000 or over, the takings Monday being \$7,020, slightly more than the first night figures of the first revue.

The agency deal extends to Feb. 16, and, although the brokers are given tickets two weeks in advance only, sales at the box office extend to that date.

Settlement from the agencies is made two weeks in advance. The tickets are divided between a dozen agencies. Some allotments have been cut down over last year and no agency has been given over 60 seats a performance.

Front locations for the Music Box Tuesday were quoted as high as \$15 each. A speculator who had secured some balcony seats in some manner had no trouble in selling a party of five, charging \$6 each. Opening night \$11 tickets were bid for as high as \$50.

'TANGERINE' ADVANCE IN NEWARK \$12,000

Positive Statement Made, but Newark Unreliable in Reporting Gross

Newark, N. J., Oct. 25.

Newark theatre managers believe the old style way of padding receipts is still in fashion. In witness whereof and for several weeks inflated grosses have been mentioned by local managers over here, to be correctly published in Variety.

The same thing stands for last week when the Broad Street claimed Fred Stone in "Tip Top" at \$3 top did \$19,500. The Stone show did \$17,600 gross at that top.

The Broad Street is said to have claimed Monday morning there was an advance already in for "Tangerine" this week of \$12,000, with "Tangerine" scaled at \$2.50, and with the probability that show will do \$18,000 on the week, taking this season's record at the Broad if the amount is reached. There is no reason how to doubt the statement of the advance or the probable gross.

INSIDE STUFF

ON LEGIT

The hearing at Ellis Island last week concerning Pat Somerset, the English actor, on a warrant of deportation issued from the office of the secretary of labor, is viewed by counsel for the co-star of "Orange Blossoms" as a means Carl Carlton is utilizing to "vent his spleen" against the actor. Somerset is co-star with Edith Day in the musical show at the Fulton, New York. Miss Day is being sued for divorce by Carlton. The action was filed last January. Their marriage occurred in Staten Island, N. Y., Dec. 20, 1919, while Miss Day was starring in "Irene," which Carlton produced. Laurence L. Cassidy (O'Brien, Malevinsky & Driscoll), personal counsel for the English player, says that Carlton, although he filed suit for divorce, never brought it to trial, and allowed it to become neglected. Carlton also knew Somerset was coming over, but did nothing to prevent it, instead waiting to institute deportation proceedings, he having furnished the information involving the alleged "moral turpitude" charge against Somerset.

Edith Day was named in the divorce proceedings brought against Somerset by his wife in London in 1920. She is known professionally as Margaret Bannerman. An absolute divorce was granted Miss Bannerman after testimony that Somerset and Miss Day had been living as man and wife at Torquay, where a baby was alleged born to the third angle in the triangle a week before the English case was tried. Carlton's divorce suit was based on the London divorce testimony.

According to the story in the dailies, when Miss Day returned to New York in July four pairs of trousers belonging to Somerset were found in her trunks, although he came to New York by way of Canada.

A New York banker casually inquired the other evening concerning a Broadway producing manager. The banker said he was "such an odd fellow"; that when he had a note falling due he paid no attention to it until a day or so afterward. The banker seemed to place the producer in the "genius" class and through that the Times square manager was "getting away with murder." It's a smart pose by the producer. For all around business he commences where the banker leaves off. Years ago this same producing manager who is now "odd" and can't keep track of the maturity of discounted notes, was a promoter, promoting anything that looked likely, and thereby gaining a business knowledge he could not have forgotten had he wanted to.

The story of a rather sad case is being told along Broadway of a chorus girl thrown out of an engagement through having a voice the prima donna was envious of. It happened during rehearsals. It is said the chorister had been placed under a year's contract by a member of the management, who believed he had a find in the girl, but wanted her to secure experience, placing her in the chorus for that purpose. During a chorus rehearsal the prima donna listened. She heard a voice in it that during the public performances of the piece easily might have dimmed the prima donna's vocal effort, which is somewhat labored now. The prima donna lost no time in putting an ultimatum before the management. Either the girl with the voice would leave the show or she would. And so the management threw out the unfortunate young woman. With no one else in New York knowing her or of her, the girl is said to have had a very hard lot since.

Another chorus girl story of the past week has a happier side. It is of Marion George, known as one of the best workers in the choruses of Broadway shows. Miss George was always working and usually landed herself on the end of the front line. But she remained a chorister. Marion's last engagement was with "Spice of 1922," having remained with the production from its opening until it played Brooklyn, a couple of weeks ago. When Nan Halperin joined "Spice," Miss Halperin was attracted by the bright-looking, hard-working chorister. They grew friendly and when the Sheila Sherry vaudeville act, called "Three Is a Crowd," in which Miss Halperin is interested, needed a new principal, Miss Halperin gave Miss George the berth. The act with Marion George broke in this week around New York and will probably take a western trip.

Miss Halperin left "Spice" also in Brooklyn, and a salary of \$800 a week she received with that show, a large production wage, single, for this season. It is said Miss Halperin became aggrieved over what she thought was the dilatory manner in which the Shuberts had kept to their promise that she would be at the head of her own show. Miss Halperin is under a Shubert contract, shortly expiring. After leaving "Spice," the Shuberts asked Miss Halperin to join a unit vaudeville show, but she refused. Last week when Eva Tanguay's engagement at the Miles House in Scranton, Pa., was called off, the theatre offered Miss Halperin \$2,500 to appear there this week. Miss Halperin agreed, with the proviso the Shuberts consent, her contract with them requiring their permission. Lee Shubert would not agree to the Halperin-Scranton engagement.

A story last week said that one of the shows in town, by new producers to New York, had received the suggestion to remove its tickets from the cut rate agencies. The show's management followed the suggestion, according to the account, under the belief that last week's business was indicative of a sudden return to prosperity, owing to the gross having jumped about \$2,500 during the bankers' convention and world series in New York. It is expected the show will drop to below \$10,000 this week, having opened to \$1,000 Monday with the cut rates out. The stop is \$12,000 for two weeks. The show barely made it by \$700 last week.

The suggestion to leave the cut rates carried with it an intimation that vanity should prevent young producers from seeing their plays in the cut rate lists. Probably the "stop" was overlooked. In this particular house, however, its owner figured on another attraction within four weeks after the current show opened. But cut rates sent up the gross and kept it, leaving the weekly total too near the stop although a little above it, with other shows more likely through the larger amounts they could take in, especially for the first weeks, if anything like a hit.

Through being mutually interested in a foreign play, Gilbert Miller and John Emerson are reported on quite a friendly basis, although they may have been always as friendly. It came out, however, through the Atlantic City episode when Henry Miller (Gilbert's father), exasperated beyond bearing during a performance of "La Tendresse" in that city by the violent explosions of a souse in the audience, answered the auditor to effect and voiced his opinion of the occurrence from the stage. One or two papers published a rabid version of the Atlantic City affair, mentioning Mr. Miller and his son in it. Equity also sent out a report about the matter making comment not quite in the professional spirit. Gilbert Miller is said to have been consulted by Augustus Thomas, with Mr. Thomas speaking to Mr. Emerson. The latter is president of Equity. He is reported to have replied the Equity report did not read to him with any dignity of expression or respect for a man high in the theatrical profession. Mr. Emerson is said to have stated the report would be contradicted in the next Equity bulletin. Gilbert Miller will produce the play, purchased in Hungary, and in which Mr. Emerson holds an interest.

Al Lee, formerly in vaudeville, and who has been manager of George White's "Scandals" for several seasons, walked on in the traffic scene at the Globe Monday evening. His office was on the other side of the stage, and he joined the pedestrians hurrying across the "street." Franklyn Ardell started giggling, as did W. C. Fields. Back stage it was said one of the comedians gave Lee the "bird."

When Frank Tinney entered the Apollo, New York, for the final performance last Saturday of "Daffy Dill" before the show left for the road, he found a wreath on the door of his dressing room. On a ribbon was inscribed "Died Oct. 21, 1922. Gone but Not Forgotten." The comedian

never figured the flowers were a reminder of the show's short stay on Broadway, and took the matter as a good joke. He even insisted the wreath be passed over the footlights, and Arthur Hammerstein consented; in fact, the manager handed over the flowers himself. The show was in cut rates for several weeks before it left town, and though Tinney is working on a percentage and guarantee, he purchased several tickets for friends in the bargain agencies.

Richard Bennett was to have played the lead in "The Fool," which the Selwyns opened at the Times Square Monday. His contract with Sam H. Harris to continue in "He Who Gets Slapped" made for a change which brought James Kirkwood into the role. Bennett appeared in the play when it was tried on the coast during the summer, Channing Pollock directing the trial and the Wilkes stock players supplying the support. At the time Bennett sought a 10 per cent. interest, which was agreed on. When requested to remit the sum necessary, however, Bennett allowed the agreement to go by default. Last Sunday Bennett attended a dress rehearsal of "The Fool," and at the end of the third act arose and gave vent to much praise for the players. He grew emotional, told several in the cast they had done marvelous work, and declared he had been deprived of his interest in the play by the Selwyns because of a paltry few dollars.

Partly to offset any impression aroused by a statement made by Equity that "tax" on passes to the legitimate theatres was to be used to pay the salary of Augustus Thomas, executive head of the Producing Managers' Association, and to acquaint others besides professionals accorded courtesies, small neatly printed signs have been placed over the box offices in many Broadway theatres. The notice reads: "As a member of the International Theatrical Association, this theatre has agreed to collect for that organization, on free admissions, a sum equal to the tax on passes formerly collected for the government. This fund so collected is for the betterment of amusement conditions and the theatre in general. The amount you pay is indicated by a stamp affixed to the pass."

Broadway has been guessing about a line inserted recently in the daily advertising of "A Fantastic Fricassee," a Village revue offered at the Greenwich Village theatre. The line reads "George Jean Nathan Financed It." Showman believed it meant "fancied it," and only those connected with the show and the critic himself knew there was a catch in it. The billing is a caustic comeback at Nathan's review of the show in "The Smart Set," for which he is critic. Nathan in his comment stated he had dined at the Brevoort one evening and lost 50 cents. He never did know what became of the four bits, he wrote, until he "caught" the "Fricassee" show, and then he knew someone had found the coin and paid for the production. Mrs. Marguerite Abbott Barker owns the Village theatre and put on the revue. She considered Nathan's comment "very rude," and decided to take the critic at his word and not his humor, with the financed line the result. James Watts was recently added to the cast. He is featured, along with Mabel Rowland, who returned to the stage after a number of years, and Bobby Edwards. The latter is known as the "Village Bard."

"Loyalties," the English drama brought over by Charles Dillingham and running to capacity at the Gaiety, New York, has drawn the attention of the Jewish clergy. No less than three rabbis have taken the play as a topic in their Sabbath discourses and advised their congregations to attend the Gaietyworth piece. That has been something of a surprise to showmen, who were dubious as to how New York would accept the racial angle in "Loyalties." Pro and con discussion resulted in one bet of \$2,000 the show would not be a success here, but a manager who accepted the wager, and believed it would click, saw the piece in London, where it is still running. At Carnegie Hall last Sunday Dr. Krass used "Loyalties" for his address, and Dr. Wise selected it also for his lecture in the afternoon. Dr. Levy, at the Brooklyn Academy of Music, also discoursed favorably on "Loyalties." Other rabbis have expressed a desire to witness the performance, and the management has complied with courtesies.

Pre-showings will be given for a couple of premieres. "The Seventh Heaven" (John Golden) is giving a press or dress rehearsal Sunday night, with the regular opening Monday, and "The 49ers," announced to open Nov. 7, will give a press performance Monday evening, Nov. 6. Both are in houses of small capacity, and the pre-showing permits taking up the press seats without their becoming an expense to the theatre. The Golden announcement, however, stated the reviewers were privileged to have seats for either or both nights.

"The Faithful Heart," which moved to the Maxine Elliott Monday from the Broadhurst, was first planned for the Klaw, but that booking was withheld, the Shuberts claiming the sole right to provide the house under an agreement entered into before the show opened for trial. The matter was a subject of comment in light of the Klaw getting "The Last Warning," a new mystery drama hailed as a hit after its premiere Tuesday. The agency call substantiated the general reports on the prospects of "The Last Warning." "The Faithful Heart" won fine notices, but very little business. "The Last Warning" was in the managerial offices for two years, finally to be selected by Mike Goldreyer and Michael Mindlin, two kid producers. It is their first chance on Broadway. The show was tried out late in the summer with special claims made for it. Like "The Cat and the Canary," there is a flock of stockholders interested in "The Last Warning," which raised its curtain with a "nut" of \$19,000, including all try-out and production expenses.

"The Faithful Heart" was produced by Max Marcin and Frederick Stanhope, who have the backing of Jules Hurtig and R. D. Hynicka.

STOCKS

The American Light Opera company starts a return season at the Metropolitan, Seattle, October 29. The company has been at Vancouver. The Seattle engagement opens with "Martha." Theodore Pennington, Harry Pfeil, Paula Ayres and Carl Bundschu will sing the principal roles.

"Gertie's Garter," in its fourth week in stock in Baltimore, is a record for that city. The George Marshall stock is playing the piece. Harry Minturn has been re-engaged for the company.

The Dunbar Opera Company is in its fourth week at the Liberty, Oklahoma City. The company includes Lorna Doone Jackson, Joe Cleta Howe, Billy Moore, Hamilton Coleman, George Shields, Louis Templeton, Esther Montgomery.

The Saenger Players, opening at the St. Charles, New Orleans, Nov. 6, will have Walter S. Baldwin directing. The company will include Leona Powers, Foster Williams, Alice Buchanan, Ruth Harding, Antoinette Rochte, Shirley Gray, William Melville, James Donlin, Guy Hittner. Lee Sterret has been engaged as stage manager and O. W.

Wegner as scenic artist. For the Saengers the theatre will be under the personal supervision of Will Gueringer, with Clarence Greenblatt the house manager.

Maude Fealy is announcing her final week in stock at Newark, N. J., but there is a possibility Miss Fealy will transfer and continue at the Strand in that city. Last week "The Ghost Between" showed a profit for the Fealy stock, and this week, in "Welcome Stranger," the company has a sell-out for two benefit performances.

Edy Debray, one of the best-known comedians on the French stage, has joined M. Bourdon's company of French artists at the Theatre Nouveaux, Montreal, and will make his debut next week in "Papa," a comic masterpiece by de Fiers and de Caillavet.

The Henry Duffy-Arthur Leslie Smith stock company at the President, Washington, has apparently landed solidly and stands an excellent chance of duplicating the lengthy runs of the Columbia and Polk stock of some few years ago. The theatre is poorly located besides. "East Is West" seemed to hit a popular chord and is being held over for a second week by the stock. "Turn to the Right" next.

LITTLE THEATRES

Rochester's (N. Y.) first community theatre was opened Oct. 12 when a brilliant audience almost filled the Corinthian to capacity. Probably never before had so many of the social elite attended a performance in that house, which has been dark since Columbia burlesque was transferred to the Gayety. The players under direction of Knowles Entriokin made a creditable showing in "Enter Madame," in which Gilda Varese starred in New York.

"Miss Lulu Bett" is to be the second production, beginning on Thursday evening, Nov. 2. Beginning on Saturday morning of this week a series of plays for children will be presented, with "Jack and the Beanstalk" as the initial offering. The first special production, "Sculptors," will be presented on Tuesday evening, Oct. 24. This is announced as a new play by a new American author. "Jack and the Beanstalk" will have an indefinite run on Saturday mornings and "Sculptors" on Tuesday evenings.

Japanese Christian Layman's Union will give a drama in the Town Hall, New York, Oct. 24-25, with a Japanese cast.

The Players, a new organization, has taken over the Provincetown Players theatre in Macdougall street for this season. They will start Nov. 6 with "Crowns," by John Luther Long. Tickets will be obtainable by subscription only, as with the Provincetown Players.

"Cinderella" has been selected to open the Children's theatre at 571 Lexington avenue, New York, Oct. 21. The following members of the Threshold Playhouse will be in the cast: Frances Cottle, Florence Lee, Pauline Burston, Irene Harrow, Lila Macklowe and Edward Cassidy.

The Little theatre, Indianapolis, opened its season Tuesday night at the Masonic Temple with three playlets, "The Price of Coal," "The Trysting Place" and "The Turtle Dove." The society is featuring work of Indiana authors' t's season, with the idea of fostering a native Hoosier dramatic school and to emphasize a policy of non-interference with the commercial theatre is admitting members and invited guests only.

Any presumption that the Little Theatre is in competition with the commercial stage is regarded as absurd by those most familiar with the movement and interested in its progress. That a few plays have been produced in houses of the Little theatre class and then reached Broadway appears to have created something of a wrong impression. One of the earliest products of the movement was the Little theatre of Indiana which still flourishes. At the time it started Lady Gregory, and Hector Fuller pointed out to its sponsors that the only legitimate function of the Indiana Little theatre was the production of original Indiana plays by Indiana players. While that theory does not stand literally, it is stated by a close student of the movement that the most successful of the Little theatres are those which have produced original plays of their own selection.

The Playwrights' Club of New York is out after new members. Its secretary is Leo Seidman of 3100 Broadway, New York.

The Provincetown Players, with their theatre, at 133 Macdougall street, New York, have announced the sub-leasing of it to the Players' Company, Inc., to be managed by Benjamin Kausser and Cleon Throckmorton. Six plays are listed for the season with subscribers' tickets in the associate membership class placed at \$11 for the series. A guest ticket for a single performance and purchasable only by a subscriber is \$2.20. The first play, "Crowns," by John Luther Long, will be given the week of November 6. Other contemplated plays are "The God of Vengeance," by Sholom Ash, and "The Lonely Way," by Arthur Schnitzler (translated by Edwin Bjorkman).

Louisville's Little theatre season for 1922-23 got away auspiciously when the University of Louisville Players embarked upon their ninth consecutive season of play producing by playing "Mamma's Affairs." It was to two capacity audiences. It was the most symmetrical and polished cast Director Boyd Martin has ever chosen. The Players will next present "She Stoops to Conquer."

TOO MANY NON-SPENDERS KEEPING GROSSES DOWN

Ticket Agencies Report Business 40 to 50 Per Cent. Less Than This Time Last Season—About Dozen Big Money Shows Current on B'way—Subway Circuit Doing Better

Broadway has about a dozen big money current attractions, or about six less than at this time last season. Whether it is the shows themselves or business in general which is to blame is a matter of opinion. The probabilities are that both factors figure equally. Yet several ticket agencies declare their volume of sales is running from 40 to 45 per cent. under that of last fall.

From that direction the claim is made that theatregoers have not the spending ability of other seasons, and though it is possible a trend toward buying at the box offices direct may explain the decreased business in the agencies, grosses show the majority of attractions on the list to be in a mediocre groove.

There is no doubt about the tendency of producers to take off attractions which are or have been doing fair business—a pace that provides a little profit on Broadway. They prefer to gamble with fresher productions which have promise of drawing more money. Several of the middle track attractions are being "sloughed" for no other reason, with the growing conviction that a Broadway reputation will not insure profit on the road.

The number of shows which made

runs and real money in New York, but which have been knocked off in important stands away from Broadway jolted the judgment in major managerial offices. Business being off on the road and Broadway is taken to be a reflex of general conditions. The reason why some of the mediocre shows continue here is the failure to secure likely successors, but where one does line up the decision to switch out the weak draw is quick.

Regarding out-of-town stands, it is claimed the "subway circuit," which is really counted as a New York neighborhood, has been drawing better business than in the other week stands. That Broadway reputations do count more in such houses where the admissions are generally under the Broadway sales is conceded. A gross of \$16,000 for dramas in subway houses is considered big, and most of the houses were able to secure that approximate gross in the last four weeks. "The Bat" exceeded it, drawing \$27,000 in two weeks at the Riviera, the first week over \$15,000 and \$12,000 for the second. "Tip-Top," with Fred Stone, got \$17,700 at the Broad Street, Newark, last week at \$3 top. The advance sale there for "Tangerine," current

this week, at \$2.50, indicated as good if not better figures. The Majestic, Brooklyn, got nearly \$10,000 with "Marjolaine," an attraction that has not been drawing big business. It doing about the same in Philadelphia. At the Montauk last week "The Endless Chain" got be-

(Continued on page 20)

"K. K. K." LETTERS

Young Theatre Manager Indicted for Having Written Them

San Francisco, Oct. 25.

Sidney Leggett, a young theatre manager of Red Bluff, was arrested last week as the author of black-mail letters (signed "K. K. K."). These letters were received by wealthy men of Tehama county.

The letters demanded that \$20,000 be left at a certain spot shown in the map. Similar letters for lesser amounts were also received.

An indictment accusing Leggett of having used the mails in an attempt to extort money was returned. Leggett said he was innocent, and referred to the matter as a terrible blunder.

TWO BALTIMORE CRITICS DWELL ON ROAD SHOWS

Poor Presentations Away from B'way—Eventually "Guest Star" Method for Road

Baltimore, Oct. 25.

Indirectly blaming the falling off in road patronage to the fact that top prices are charged for presentations in which the stars of the shows are withheld or that the presentations themselves are inferior, two Baltimore critics, Robert Garland of the "American" and John Oldmixon Lambdin, of "The Evening Sun," sounded notes of warning Sunday.

Mr. Garland cited "Dulcy" as an example of a good play rather badly presented. For several weeks previous to its presentation at Ford's Mr. Garland had praised it at great length in his columns. On the night of its presentation here, he wrote a commendatory review, but was forced to admit in its conclusion that several of the minor characters simply "weren't." During its week here "Dulcy" played to very poor houses, considering the publicity which the show received and the capacity of the house in which it played.

Messrs. Garland and Lambdin are Baltimore's sole daily commentators on the drama. Mr. Lambdin, the leading critic of Baltimore and one whose word carries much weight among serious theatregoers, drops a gentle hint that the time is not far distant, not this year, nor the next, nor perhaps not even the next, when there will be no traveling companies at all, and that each of the provincial cities, even the larger ones, will have to depend for their theatrical fare upon groups of players such as those formerly appearing at the Boston Museum. To quote him: "The day seems to be dawning when no one but a star will visit the 'hinterland' to play as a guest of the local group. The idea of this is to produce immediately in the 'home theatre' plays successful on Broadway, but with some especially engaged favorites in the leading roles."

WOULDN'T TALK

Mme. Matzenauer Repulses Attempts of Interviewers

San Francisco, Oct. 25.

Mme. Marguerite Matzenauer, Metropolitan Opera star, upon her arrival here last week to fill a concert engagement, was met with a summons to appear and give a deposition in the suit for divorce filed by her chauffeur husband, Floyd Glotzbach of Monterey.

The marital difficulties of the pair again were aired in the public press and the diva came in for publicity of a more or less questionable value. She maintained a discreet silence as to all details of her troubles with Glotzbach and in all the interviews insisted upon talking about art, the weather and similar safe topics.

The dignified stand taken by the Metropolitan star took the sting out of what might have been undesirable publicity.

POLLOCK BUYS PLAY

Returning "Bill of Divorcement" to Chicago.

Chicago, Oct. 25.

Allan Pollock, in "A Bill of Divorcement," returns to Chicago next week for an engagement at the Central, after having failed to make sufficient impression at Powers' at the first three performances for the engagement there to be set for long duration.

When this was announced Pollock bought the play of its owner, and is bringing it back on his own hook.

Pollock not only hopes to make "A Bill of Divorcement" go at the Central, but he has two other plays he wants to put on.

WILKES' B'WAY PRODUCTION

Los Angeles, Oct. 25.

Thomas Wilkes, owner of the Majestic and of a string of theatres on the Coast, is about to make his bow as a New York producer. In preparation for a busy season both here and New York, he announced the signing of Frank Keenan at the Majestic to appear in a new drama. He is now en route to New York.

WAR PRINTED PLAY IS PUBLIC PROPERTY

U. S. Court Rules on "Jacques Duval"—No Exclusive Rights

Judge Mack in the U. S. District Court Friday ruled that a play or book printed abroad during the war, before the armistice, was common property at the time, and no exclusive rights could be claimed because of the international state of warfare. This point came out in the Federal court proceedings Leo Ditrichstein brought against George C. Tyier, producer of, and George Arliss, star of, "Jacques Duval," adapted from "Der Schoepfer." Ditrichstein's contention that he purchased the American rights from the German authors in 1919 was not considered by Judge Mack, who dismissed the case.

Irving M. Dittenhoefer (Dittenhoefer & Fisher) and F. W. Pinner, counsel for the defense, were sustained in their argument that the play, having been printed and published abroad during the war, automatically became public property.

ISADORA SHOWED TOO MUCH; MAYOR CENSORS

Miss Duncan's Costume Mishap—Said Women Should Start Revolution

Boston, Oct. 25.

Isadora Duncan is all through in this city, according to Mayor Curley, as a result of her two performances of last week.

The trouble started when Isadora, in one of her dances had an accident to her flimsy garb which allowed more to show than even the most liberal person believes permissible on the stage. Isadora, in commenting on the accident, later chided Bostonians for their narrow views on such a matter, especially roasting those who had left the hall when it occurred.

Not content with this, Isadora, at the Saturday afternoon performance, made a speech in which she said that America needed a revolution, and that it was up to the women to start it. She avowed herself a "red" and made it clear that she gloried in the distinction.

The conservative papers spread with the story as Isadora's "red" comments were quite foreign to the interests of the big business elements back of these sheets, and Mayor Curley has adopted the role of perpetual censor for Isadora in these parts.

Her dancing was also criticized severely in the straight reviews and it was freely said she had passed the dancing period and now entertained (?) by posing.

"SPICE" DID IT

Almost \$16,000 Last Week at Boston Opera House

Boston, Oct. 25.

The Jack Lait "Spice" show surprised the town last week with a gross of nearly \$16,000 at the big out-of-the-way opera house. Not over \$10,000 had been mentioned as the first week's taking, prior to the show coming in. It is holding over this week and may equal last week. Next week it is due at the Teck, Buffalo.

"Spice" opened with a rush at the opera house with the two-for-one, and did quite well, ending the week Saturday with another rush at both performances.

The terms at the opera house are 65-35. In Buffalo they will be 75-25.

"INVISIBLE EMPIRE"

Chicago, Oct. 25.

Referring to a story in Variety of last week regarding the stranding of "The Invisible Empire," called a "K. K. K. show," Lee Morrison, mentioned as having produced the play, says he did put it on, had a small interest in it, but the company was entirely Equity.

Miller & Domeschke signed all contracts, Mr. Morrison states. They placed a surety company's bond with Equity, guaranteeing two weeks' salaries and return fares. The bond was accepted by Equity, according to Morrison, and the amount of it more than guarantees the sum due Equity members.



DUNCAN SISTERS "BACK AGAIN"

Sailing for home October 25 on the Olympic, after prolonging their London engagements until time to begin rehearsals of "THE HEAVENLY TWINS," under the management of SAM H. HARRIS. The piece was written by GUY BOLTON, IRVING BERLIN and the DUNCAN SISTERS, and will be staged by HASSARD SHORT, opening around Christmas.

The girls have been offered indefinite time at the Coliseum by Sir Oswald Stoll and have an open contract to return at any time. It is likely, however, that when they do return to England it will be with their own show.

To wind up their stay in London they are playing simultaneously at the Coliseum and Alhambra—the first time any artist was accorded such an honor.

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 cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (23d week). Would not exceed expectations if "Abie" remained through winter. Never has had losing week and one of least expensive companies in town. Last week takings about \$3,500.

"Banco," Ritz (6th week). Business fair, gross between \$6,100 and \$6,500 weekly, with draw mostly down stairs. Should stay until new Fay Bainter show is ready.

"Better Times," Hippodrome (8th week). Hip's biggest show in years, getting good play. Will run through season with little or no changes.

"Blossom Time," Century (52d week). Third house for operetta hit that completes year of playing this week. Will be cut rated here and ought to draw real business, with very good chance of it remaining through fall. Got \$12,500 last week at Jolson's. Opened big at Century, \$2,500 top.

"Captain Applejack," Cort (44th week). No doubt this holdover could play out fall, but bigger money for it on tour, due in Boston after two weeks more. "Merton of the Movies," which succeeds, reported sure fire.

"Cat and Canary," National (38th week). Mystery play holdover has made good promise of continuation and will likely stick until holidays. Satisfactory takings last week, nearly \$8,500.

"Chauve-Souris," Century Roof (39th week). No stopping Russian attraction. Third program is finest and attracting smart audiences as did first two. Indications are Comstock & Gest will run novelty through this season. Still \$5 top.

"East of Suez," Eltinge (6th week). Woods' drama of English authorship counts with dramatic successes. \$14,500 last week, equaling gross of Galsworthy's "Loyalties," though not in same demand.

"East Side, West Side," Nora Bayes (11th week). Business never over mediocre, takings mostly attained through cut rating. Final week, with succeeding attraction not nominated. Last week around \$3,000.

"Evergreen Lady," Punch and Judy. Stopped Saturday after having remained week and half. House now offers "Persons Unknown."

"Follies," New Amsterdam (21st week). Sale for Ziegfeld show extends into middle of January. Getting biggest gross on Broadway, and last week again went over \$37,000. Record business and run for "Follies" in New York.

"Greenwich Village Follies," Shubert (7th week). Expectation for run to extend through winter instead of first of year, as last season. Strength of show calls for long run and gross ahead of previous revues of series. Last week \$26,500.

"Her Temporary Husband," Frazee (9th week). Going along at \$5,000 and under, with house seeking a other attraction. "R. U. R." succeeds Nov. 20.

"It's a Boy," Sam Harris (6th week). Clever comedy, but has not attained volume expected. Listed for Boston after two weeks more. "Hamlet" with John Barrymore, to succeed Nov. 13.

"Kempy," Belmont (24th week). Another two weeks for this excellent small-town comedy. Business around \$6,500 and little more affords small profit, but on road attraction looks sure for real grosses. Goes to Selwyn, Chicago, with "A Clean Town" probable successor.

"Kiki," Delasco (48th week). Longest run to credit of any show on Broadway list except "Blossom Time," which discontinued for five weeks during summer. "Kiki" holds to remarkable business and is close to leaders in weekly takings. Around \$15,000.

"L'Indesence," Empire (5th week). Doing better than first indications and will likely remain through fall. Last week's business close to \$11,000.

"Lady in Ermine," Ambassador (4th week). No reason why operetta should not have season's stay. Business strong, with lower floor big. Improvement can come in balcony. Last week \$15,500.

"Last Warning," Klaw (1st week). New mystery play, maiden Broadway effort of Mindlin & Goldreyer. Opened Tuesday night, coming in from tryout, with favorable reports.

"Loyalties," Gaiety (5th week). English drama leads field in agency demand and assured of running through season. Business capacity all performances, with weekly draw around \$14,500.

"Molly Darling," Liberty (9th week). Business around \$14,000 last week,

fair pace for this musical. May get another house after two weeks, "Little Nellie Kelly," at \$3 top, succeeding Nov. 13.

"Music Box Revue," Music Box (1st week). Opened Monday, original premiere date of Thursday last week being set back. First-night scale \$11 and regular night top \$5.50. Enormous call prior and following opening. Capacity at \$29,000 indicated steadily.

"On the Stairs," Daly's 63d St. (5th week). Drama moved from Playhouse on two weeks' arrangement, which concludes this Saturday. Got \$4,700 for first week and management hoping for run here. Colored show was reported being booked.

"Orange Blossoms," Fulton (6th week). Royce's musical comedy drew unexpected attention in dailies last week, when Pat Somerset was summoned to Ellis Island on charges. Will hardly affect pace. Around \$18,000 weekly, figured excellent.

"Partners Again," Selwyn (25th week). Laugh show. Business climbed during month and attraction is remaining until holidays. Making good profit; gross around \$12,500 last week.

"Passing Show of 1922," Winter Garden (6th week). Management may strengthen Garden revue. Scale is now \$3.30 top, having been revised downward twice; started at \$4.40.

"Persons Unknown," Punch and Judy (1st week). Brought in suddenly and opened Wednesday, with idea of getting another house in lands. First called "The Star Sapphire." Produced by E. Ray Goetz.

"Queen of Hearts," Cohan (3d week). Scale reduction may aid here also. Business last week around \$11,000, considerably under normal in this house for musical show; Nora Bayes starred.

"Revue Russe," Booth. Taken off after two weeks and half. Reopens in Chicago next week. House gets "Seventh Heaven" next Monday.

"Rose Bernd," Longacre (5th week). Hauptmann tragedy counted on for good business during limited run, working out as expected: \$3 top and netting good profits. Last week little over \$13,000. Matinees big.

"R. U. R.," Garrick (3d week). Imported novelty will do good business for eight weeks here. House can do \$8,000 at capacity, subscriptions lopping off \$1,000 weekly from actual capacity. Will move to Frazee in three weeks.

"Sally, Irene and Mary," Casino (8th week). Popular priced musical comedy perfectly spotted in house. Title worth lot of money on Broadway, also on road. Last week gross about \$17,000.

"Scandals," Globe (9th week). Two weeks more for White show. Balcony and upper floor seats in cut rates to get advantage during end of stay. Big attendance early this week. Gross over \$20,000.

"Shore Leave," Lyceum (12th week). Delasco show making money from opening and continues to good business for attraction of kind. Around \$11,000 weekly.

"So This Is London," Hudson (9th week). Biggest money draw on Broadway among non-musicals. Set for the season. Nothing at Hudson so good since "Clarence." First George M. Cohan show this season. \$16,000 last week.

"Spite Corner," Little (5th week). Showed life last week, each performance running ahead of previous week and about \$1,000 better on total, around \$8,000. House can only do \$9,500 at \$2.50 scale.

"Springtime of Youth," Broadhurst (1st week). Newest operetta to arrive; Shubert production; opened Thursday night with excellent out-of-town reports.

"Swiftly," Playhouse (2d week). New comedy drew mixed comment, with critics not backward in paning. Short run indicated, with cut rates helping. A little under \$4,000 last week.

"The Awful Truth," Henry Miller (6th week). One of smartest draws on list and one of brightest plays. Looks best house has had since "Famous Mrs. Fair." Close to capacity at nearly \$14,000.

"The Gingham Girl," Earl Carroll (9th week). Settled down at profitable pace, rated one of list's successes. Weekly business now around \$16,000, virtual capacity at \$2.50.

"The Faithful Heart," Maxine Elliott (3d week). Moved over from Broadhurst Monday, guaranteeing Elliott to continue. On form this English drama ought to build. Low takings of first week and half dis-

tinct d'appointment. Around \$4,000.

"The Fool," Times Square (1st week). Channing Pollock's drama, tried out on coast during summer. Produced here by Selwyns. Opened Monday. "The Exciters" withdrew, though business had climbed.

"The Insect Comedy," 59th Street (1st week). Most ambitious production by W. A. Brady in years. Is of Czech-Slovakian authorship. Opening Saturday, premiere set back from Tuesday.

"The Monster," 39th Street (12th week). This early arrival making money, though not reaching big grosses. Last week about \$5,500 and better. Expected to pick up again.

"The Old Socks," Plymouth (10th week). Looks like cinch for season and classes with leading money getters on Broadway. If matinees held up as well as evening performances would top list. Little under \$14,000 last week.

"The Torch Bearer," Vanderbilt (9th week). Amusing satire doing fair business. Will likely get strong support on road, but expected to remain until holidays. Around \$7,500 weekly.

"Thin Ice," Comedy (4th week). Well spoken of, though takings have not attained class as yet. Weekly gross around \$5,000. Will be thoroughly tried and may land.

"To Love," Bijou (2d week). Three-person play, with Grace George starred. First week encouraging, takings for five days being little under \$8,000. Indicating weekly pace of \$9,000. Strong business in this house.

"Whispering Wires," 49th Street (12th week). Interesting mystery play with clever title, settled for a run. Big business not looked for in house of this size, but box office holding up nicely; \$8,000 last week.

"Why Men Leave Home," Morosco (7th week). One of most amusing of new season's productions. A wonder it has not pulled bigger grosses and title (suggests a picture) may be why. Last week around \$8,000, which affords profit.

"Yankee Princess," Knickerbocker (4th week). Getting between \$13,000 and \$14,000, considerably under expectations for operetta which was accorded excellent reception by reviewers.

SUICIDE LEFT \$600

Vera d'Artelle's Death Was Followed by Another

Vera L. H. Lehmann, the young dancer of "Aphrodite" whose death Aug. 14 from an overdose of veronal caused Louis Koemmenich, musical composer and orchestra leader to commit suicide by gas 12 hours later, left an estate not exceeding \$600 in personality and no will, according to her mother, Marietta Lehmann of 249 West 42d street, New York, in her application for letters of administration upon the property, which was granted to her by the Surrogate's Court this week.

In addition to her mother, Miss Lehmann is survived by a brother, Walter Lehmann of 302 West 103d street.

Mr. Koemmenich, who lived at 257 West 91st street, had been director of the "Aphrodite" production for two years. His reason for ending his life he made bare in a note which read:

"Just received word that Vera committed suicide. This being a great loss to me, there is nothing else for me to do."

Mr. Koemmenich was 55 years old. He had been married 36 years and he had a son and two daughters, one of whom is married. The dancer (Vera Lehmann), whose name of the stage was Vera d'Artelle, was 22.

Miss Lehmann was talented, spoke several languages and showed much local promise. She took the fatal draught of veronal in her mother's costume shop about a week before and was taken to Flower Hospital. Efforts of physicians to save her life proved futile because she did not have the will to live.

When the war came Mr. Koemmenich lived up to his sincere convictions and did not conceal the fact that his sympathies were with the Fatherland. The result was that he soon found himself without funds or work.

Going out on the road with an "Aphrodite" company as director did not serve to arouse the old musician from his dejection, but one day Mrs. Koemmenich received a letter from him telling of a beautiful dancing girl in the company who showed much promise and in whom he was much interested.

Last March Mr. Koemmenich attempted suicide by swallowing veronal, his wife said. She added:

"They saw much of each other after that. I saw that it was useless to try to end the affair. My husband and I had been married 36 years and I hoped his reason would return to him."

HIT SHOWS' SELLING OUT BENEFITS SECOND STRING PLAYS

"Overflow" Patronage Tilts Mediocre Attractions' Gate—Chi Neglecting Literary Plays for Mellers —Allan Pollock's Second Try

Chicago, Oct. 25. Searching into the depths of the loop situation the past week, and using a fair-minded vision of what was transpiring, nothing could be found that would rightly say the magnates had a kick coming.

Sell-outs were chalked up at all the hit shows Saturday and Sunday. So eager were the merriment seekers to go somewhere after they found out their choice shows were sold out that plays not in the channels of the week-end enthusiasm drew big "overflow" patronage. Traffic on the loop streets Saturday and Sunday night was the biggest of the season.

Jolson at the Apollo was the mecca for theatregoers. This comedian is making new Chicago history, surpassing hitherto known records for consecutive capacity audiences. It is now hard to predict just how the booking office will handle the approaching "Sally" date if Jolson is to be deprived of many weeks of more capacity business. Jolson's engagement is the outstanding feature of the season thus far.

Allan Pollock is not satisfied with what happened with "A Bill of Divorcement" at the Powers. His complaint was quoted by critics, featuring his disagreement with the magnates that the play isn't wanted in Chicago, after the scarce business of two weeks at the Powers. The star took the English play to Detroit this week, leaving behind scare-head advertisements that he will return Sunday at the Central for an engagement that will prove Chicago does want the piece if given time to realize its value. The Pollock move will add interest to the solving of many perplexing managerial problems that have arisen of late.

"Six Cylinder Love" and "The Green Goddess" are the two plays which made the best gains during the week, each giving signs they will climb higher this week. The Harris show sold out the week-end, and were it not for the week-end business at the matinees would have gained the comedy record for the town. There is every reason to believe the Harris matinees will better themselves. The \$2,900 house Saturday night at \$3.35 was the best advertisement the show has received since arriving.

"The Green Goddess" is quietly ascending into an important position down at the Great Northern. Placed along Randolph street the Arliss show would easily draw a terrific trade, for it now holds the atmosphere that convinces those who know. Chicago senses that the play has "caught on" strongly. Some of the drawbacks of being booked at the Great Northern are being rapidly overcome, adding to the drawing strength of the piece.

"The Circle" has exhausted its clientele, and it will be a hard fight to hold the big profit the play has made in the remaining three weeks, when "Kempy" comes with Grant Mitchell and the Nugents. The Selwyn has got away to a winning start, and if the limited business here for a play of "The Circle's" type can be overcome until Nov. 11 the new theatre is heavily entrenched with bright prospects with "Kempy" and "Partners Again."

"Anna Christie" did as well as was expected on its return, but "The Charlatan" fell faster than even the most enthusiastic ones imagined at the Playhouse. "Cat and Canary" will sidetrack all opposition mystery plays for Chicago for weeks to come. The Cort is strongly fortified with mid-year profits, for "Thank-U" is now assured of a long run.

The independent public continues to ignore the "pushing" of certain shows at the ticket broker stands. The business around town proves these facts stronger than ever.

Next week's estimates:

"The Charlatan" (Playhouse, first week). Attempted to grab the mystery play popularity by fast booking, but missed. Opened Sunday night to \$1,050, averaging \$500 thereafter for eight performances. Gross of \$5,500 brought exit order for Saturday, with Mme. Maria Kousnezoff's "Revue Russe" to follow.

"Anna Christie" (Studebaker, first week). Opened Sunday night between \$975 and \$1,000 on a two-weeks' return engagement, holding house for Hopkins offices pending arrival of "Hairy Ape" the coming Sunday night. More splendid notices for Pauline Lord. Grossed \$9,500.

"Six-Cylinder Love" (Harris, third week). Sell-outs Sunday night at \$3 and Saturday night at \$3.35 raised the business on week to \$15,600. Better matinee business will

swing this comedy into regular hit class. Good until Christmas.

"Thank U" (Cort, seventh week). At Saturday night prices can get \$2,000 on sell-out, which happened, and with balance of week drawing healthy trade the gross jumped to \$12,800. Satisfactory outlook to hold show well into the winter.

"The Guilty One" (Woods, ninth week). Positively nil at the brokers' stands, but fulfillment of ticket contract holds gross around \$11,500. "The First Year" already underlined for Nov. 5 premiere.

"Under False Pretenses" (La Salle, third week). Will stick until Nov. 11, moving then to Maxine Elliott theatre, New York. Picked up a little, with final gross estimated at \$10,300. William Hodge being juggled to follow.

"Bombo" (Apollo, fifth week). Setting a pace that neither "The Music Box" nor "Sally" will touch unless all known records for consecutive capacity business in Chicago are to be smashed to smithereens. Clipped off \$37,400—phenomenal to say the least.

"The Circle" (Selwyn, 5th week). Started off week at an unlooked-for pace, but slipped Wednesday night, and with the \$3 price for Saturday matinee again hurting, the week's gross netted \$13,500. Has drawn its full share of the local public demanding plays of this kind, going out Nov. 11, with "Kempy" to follow.

"The Green Goddess" (Great Northern, 3d week). Everything points to the Arliss play continuing its climb. Attracting a clientele never before patronizing this theatre, with advance sale predicting better than the estimated gross of \$14,000.

"Cat and Canary" (Princess, 7th week). No signs of abatement in interest for the mystery play. Has got the critics in town amazed over manner in which offering is outdoing the valued literary plays running in competition. Packed away another gross of \$16,000.

"The Perfect Fool" (Illinois, 8th week). No Ed Wynne demand continues and but for the Jolson enthusiasm would have easily slipped away with the fall record. The \$2 matinees are a big hit. Punched the record board for \$21,200.

"Good morning, Dearie," (Colonial, 8th week). Gained on the previous Sunday night and with a good Saturday night increased over previous week, registering \$18,600. "The Music Box" is underlined for Tuesday night, Nov. 14.

"A Bill of Divorcement" (Powers, 2d and last week). Never ascended from the throes of wretched business, but cheered on by what the critics wrote in second thought articles, Allan Pollock returns next Sunday night after one week at Detroit, reopening at the Central with all apparent intention of fighting Chicago conditions right now in matter of high literary plays not drawing. Drew \$7,500. Irene Bordoni opened Sunday night.

"The Ghettin'" (Blackstone, 59th week). No Sunday night performance holds gross to \$15,000, with last seven weeks now announced. Opens in Boston Xmas.

Fritz Lieber (Olympic, 4th and final week). With the Shakespearean students having their fill with a full repertoire the demand disappeared. Departed Saturday with gross of \$8,000. "Greatness," with Jobyna Howland, opened Monday night.

TRANSFERS TO HEARST SHEETS

Syracuse, N. Y., Oct. 25. Chester B. Bahn, for several years with "The Journal" here as dramatic and screen editor, resigned late last week to assume charge of the dramatic department of "The Telegram" and the "Syracuse American," the new Hearst papers. Mr. Bahn, who began his new duties Monday, succeeds Irene Murray.

Franklin H. Chase, associate editor of "The Journal," who has been abroad for more than a year, will add the dramatic work to his labors when he returns late in November.

"MERRY WIDOW" \$15,000

New Orleans, Oct. 25. Savage's "Merry Widow" opened to the largest audience of the season Sunday at the Tulane. The advance by then had reached a sale for this week that should gross \$15,000 for the show. It will be the season's record thus far for the house.

At the St. Charles and in its second week the Metro film, "Prisoner of Zenda," will do around \$7,000.

BOSTON'S BIG SHOW WEEK; SEVEN OPENINGS ON NOV. 13

Town Looking Forward to Sweeping Changes in Theatre—"Little Nellie Kelly" Leaving \$100,000 Behind Her—"Rose of Stamboul" Opens Badly

Boston, Oct. 25.

The flood of business that has marked this city since the latter part of the summer and resulted in most of the attractions doing business that would have more than satisfied, even in the height of the season, has evidently reached its end, and as a result a general revamping of show conditions is under way.

"Shuffle Along," now in its 13th week, and which has done capacity business, was one of the first to feel the effects. The colored show was depended upon to maintain its pace until Thanksgiving, anyway, but it will leave two weeks from next Saturday and the Selwyn will have "It's a Boy" for an attraction.

"Little Nellie Kelly" will leave at the same time, but in the case of this particular show it is not due to a falling off in business. Rather the shift of this show to the Liberty in New York is said to be due to a dearth of hits in that city. While it would be very daring to say that George M. Cohan a master showman, is not aware of what he is doing in pulling this show out of here at this time, there are some conditions which are hard to reconcile. As a show "Little Nellie Kelly" is nothing wonderful. It is good entertainment, but in no other city in the country, perhaps, will it get the following that it has here, due to the fact that this town is inherently an Irish-American one and that the show would therefore hit a popular note. The show is running at top speed, playing capacity at every performance, with plenty of standees, and, with "The Bat," has been able to weather without difficulty all the weather breaks that came along. It was good for at least six weeks more of big business, and wise show people estimate that Cohan is leaving behind about \$100,000 worth of business that he can't ever pick up again. The story with this attraction is the same as that of "Mary" and "The O'Brien Girl," although with those Cohan shows other attractions coming into the Tremont forced them out. The announcement that the show was on the last three weeks caused a record-breaking line to establish itself outside the box office Monday, and the house is practically sold out for the balance of the run, with the "specs" taking whatever seats they can get.

The Plymouth is dark again with the sudden closing of "Lawful Larceny." This show was supposed to be good for at least three weeks, with a possibility of a month, but it was not given a fighting chance to do the fair business it might have done. It is reported that a row involving Woods and Shipman over the picture rights had something to do with the sudden termination of the run of the play here, and after the performance Saturday it went to the storehouse. It was not a crash hit, but could have done enough business to get by if properly handled.

"Spice of 1922" is on the last week at the Boston opera house. This will result in the house being dark for a week, but that doesn't interest the "Spice" people. They feel that the going is a bit too dangerous to try and keep this attraction, which has to do a big gross to clear expenses, here any longer than this week. The show has been handled in expert fashion as far as the advertising and the publicity end are concerned and got all the breaks that were coming, but if business is going to drop sharply, as present signs indicate, there is no particular reason why it should stay and take it on the lug. It will play week stands in Buffalo, Pittsburgh, Detroit and Cleveland, and possibly Toronto, on the way to Chicago. This is a great show for the theatre and the railroad.

The opening of "The Rose of Stamboul," which had the town alone for a first night in the legitimate houses, was somewhat of a flivver, not from a box-office standpoint, however. Influenced considerably by what occurred at the opera house the previous week when the "Spice" show turned thousands away at the door, the agencies took a flock of tickets for the opening night. As a girlie show it was doing this attraction would have a crashing opening. As a result, the orchestra and balconies were about half-full. It doesn't have been better. If the show had been handled on a two-for-one basis and the house respectably populated rather than have the money in the box office and create the impression among those in the audience that they had been let in for a flop and stung.

With the exception of "The Bat," and the "Kelly" show, business all over town was away off Monday night, due to a weather break.

The downpour of rain last long ene-

before curtain time to hit the box-office business had the effect of keeping business away down. Last night business picked up some, but still showed signs of weakness, with the end of the week depended upon to square the account somewhat.

This is the final week of Francine Larrimore in "Nice People" at the Hollis, the show having used up the time allotted to it and not doing any business to speak of at any time. It did not have the appeal and element the start business has been declining with a not too high figure to start the slide from. Doris Keane in "The Czarina" is booked into the house for two weeks.

Two weeks from next Monday one of the biggest opening nights that Boston has ever seen is scheduled, when at least seven new attractions are booked to come in. Eddie Cantor is coming into the Shubert, George White's "Scandals" into the Colonial, "It's a Boy" into the Tremont, a new attraction into the Plymouth, where Nance O'Neill in "Field of Erin" will have finished, and the San Carlo Opera Company at the Opera house. This arrangement leaves "The Bat" holding the field alone of the shows now playing here.

Estimates for last week:

"Music Box Revue" (Colonial, 4th week). Still fails to hit capacity due to scale on balcony seats. Downstairs can be depended upon to fill up almost every performance. Did \$29,000 last week and is figured will probably run along at this figure until end of engagement. Three more weeks.

"Shuffle Along" (Selwyn, 13th week). Developed considerable weakness last week and gross for period about \$11,000. Getting pretty close to the \$10,000 stop figure and will pull out Nov. 11. Scheduled for Chicago and may then take up the London time, although latter not positive. The falling off is not due to any particular reason, just that attraction has worn out its limited fan clientele in town of this size.

"Little Nellie Kelly" (Tremont, 13th week). About \$22,000 last week and announcement show would pull out in three weeks carried in "ads" Sunday resulted in run on box office that was matter of comment all over town. The figure is capacity with standees. No extra performance is scheduled, although it could very well pull them to big business, because the company is to be given as much chance as possible to be in shape for a slashing Broadway opening. Leaving plenty of money behind when it pulls out.

"The Bat" (Wilbur, 8th week). Running just as strong now as when it first came here, with capacity of theatre only limitation to business. Grossed \$16,500 last week and that all that could possibly be done. The show is doing well and is good for at least eight weeks more.

"Rose of Stamboul" (Shubert, 1st week). Would have had good opening if wires hadn't become crossed between the theatre people and those with the agencies. As a result, skimpy house. Reconciled to not extravagant grosses during two weeks and is depending considerably on football crowd at end of week for replenishment. "Tangerine" final week, seventh, did about \$12,000, off about \$3,000 from business of preceding week. Stayed here too long, but couldn't avoid it.

"Nice People" (Hollis, 5th week). End of run of this show, which has not grossed anything worth while since it arrived. About \$7,800 for last week and not expected to pick up much for finish.

"Spice of 1922" (Boston Opera House, 2d week). Due to leave at end of this week. Did over \$15,000 last week.

The Plymouth and Arlington dark.

"HAIRY APE" CENSORED

Detroit, Oct. 25.

By orders from the police, changes were made in the dialog of "The Hairy Ape" when the O'Neill play was presented here last week.

Complaints were filed by a church alliance, following the opening performance. With certain words deleted, the "Ape" played out the week. Business fair.

"Hitchy Koo" Without Hitchy

While "Hitchy Koo of 1922" may be sent out again by the Shuberts, if it goes Raymond Hitchcock will not be with it. Mr. Hitchcock is going into vaudeville.

The show closed last Saturday in Philadelphia.

LEGIT ITEMS

"Robin Hood" is being played through the middle West by the May Valentine Company. The company includes Glenn Law, Bertram Goltra, Fred Zint, E. P. Richardson, William Degen, Herbert MacCieland, Emma Jean Arnt, Bess Curry, Vivian Forrest, Charlotte Ingham, Pearl Olson. General manager is E. W. Van Bergrun; business manager, Thomas Hanks; stage manager, V. C. Bryan, with Theo. H. Slatore in advance.

The Grand, Fort Madison, Iowa, is being rebuilt, following a fire last June. A combination policy including road shows will be employed when reopening Nov. 4. Sullivan & Helling will manage.

An accounting of the estate left by Edgar Saltus, author and publicist, who died July 31, 1921, made by the Farmers' Loan & Trust Co. as executors and filed last week in the Surrogates' Court, New York, shows the decedent, who was 63 years old, by his will of June 19, 1919, left his residuary estate to his widow, Marie Saltus, of Hotel Netherland, 59th street and Fifth avenue, New York, and an old portrait of his grandfather, Edgar Everston, to his daughter, Elsie Munds, of 121 East 64th street, and nothing else to the latter, "because I know that she is adequately provided for." The gross estate was \$48,690.43.

Walter Batchelor, formerly assistant treasurer of the Central, New York, started as manager of the Lyric Monday of this week. Milton Harris, who Batchelor replaces, is now at the Jolson as treasurer.

Max Bendix, one time conductor at the Metropolitan, has been engaged to lead the thirty-piece orchestra which the Selwyns will have to play the score for "Johannes Kreisler," the imported novelty drama due at the Selwyn at Christmas. Scene changes for "Kreisler" will be accomplished entirely by secret lighting devices.

W. A. Brady is active with five productions. Two opened this week, "To Love" debuting at the Bijou, and "Swiftly" at the Playhouse, New York. Next week he will offer the foreign novelty, "The Insect Drama," at Jolson's. He is also readying the musical version of "Too Many Cooks" and also directed "The Skin Game" for the road.

Reata Kathman has replaced Ruth Berse in the press department of the A. H. Woods' office.

Sydney Blow, the English playwright, who wrote "Lord Richard in the Pantry," arrived in New York last week. The play may be produced here this winter. His "Dippers," with Cyril Maude, is current in London.

A new company of the "Gingham Girl," now running at the Earl Carroll, New York, is being prepared to open in Chicago in April.

Mal Morgan will return to the Belasco forces. He has been selected as company manager for "The Merchant of Venice," in which Warfield will star. The show will be on tour a month before reaching Broadway at Christmas time.

Irene Castle has commenced her road lyceum tour, carrying thirty-five people and billing "The Moscow Artists' Ensemble." The program consists of dances and modern fashions.

Julia Sullivan is in charge of the telephone switchboard at the offices of George M. Cohan. With her sister she was employed at the Friars Club in a similar capacity for several years.

"Genevieve" is a new musical comedy of the smaller type that will be written by Jack Lalt, with Lewis and Young furnishing the score.

Carle Carlton's production plans do not call for "Paradise Alley" to reach the boards again until after the holidays, at which time it may be revised. The show was called back after trying Boston and Philadelphia. Plans for a No. 2 "Tangerine" have been called off.

"Somebody's Luggage," the new Oliver Morosco musical show, is in rehearsal under Ned Wayburn's direction. James T. Powers is principal comedian.

Frank Matthews has returned to the office of A. H. Woods and is in charge of the bookings. Last season he was in advance of "The Circle" on the trip to the coast.

THIS SEASON FOR PHILLY SUCCESSION OF SHOW FLOPS

Low Mark, \$5,000 Last Week for "Hitchy Koo"—"Merton of Movies" Got Splendid Start This Week—Lauder Did \$24,000 at Walnut

Philadelphia, Oct. 25.

Business here remains depressing, despite one or two individual hits. Most grosses are way below those of this time last year. Some outstanding successes are falling by the wayside, but the frost is generally hitting the tryout.

The Shubert last week saw its third failure, when "Hitchy Koo" passed away, with few mourners. The gross, less than \$5,000 for the week, was almost the low-water mark of the house. The flops of "The Blue Kitten," "Paradise Alley" and "Hitchy" have put an awful dent in the theatre's reputation here, and the Shubert offices here are counting on "Daffy Dill," with Frank Tinney, which comes in Nov. 6, to turn the tide. "The Hotel Mouse" opened this week to a rather discouraging house, but won nice notices and may improve. "Tangerine" is another underfire for the house.

The redeeming feature from the Shubert standpoint has been the success of "The Demi-Virgin," which opened the Adelphi theatre Oct. 9. This farce has done consistently satisfactory business to date, and while it is not expected to have an extended stay should round out at least a month to some real money. "Lawful Larceny," the underfire, is now announced as closed, and no

other show has so far been mentioned.

A real improvement is anticipated this week for the Lyric, which did virtually nothing with "The Hairy Ape," fair business only with "Marjolaine" and again disappointed greatly with "The Rose of Stamboul." "Blossom Time" opened this week to a good and very enthusiastic house (one of the most demonstrative of the year), and the notices were glowing. "Blossom Time" will try for an extended run; that is, something more than the two and three-week engagements which have ruled here this year. Nothing is underlined.

The Walnut did splendid business with Harry Lauder last week, though it was about \$500 under last year's gross. However, with other houses setting new records for dismally low grosses, this theatre, which had its troubles last year, seems to have caught on. A fine advance sale for Walter Hampden, who opened a two weeks' run Monday, has resulted in rosy optimism here as contrasted to gloom elsewhere.

The Syndicate houses are, on the whole, better satisfied with results so far, although their "tryout" house, Garrick, has been having its (Continued on page 36)

TWO BALTO. PAPERS

"Post" and "Times" to Start as Afternoon Dailies

Baltimore, Oct. 25.

Two new papers are scheduled to soon start in Baltimore, both to be afternoon editions, and of the tabloid species. One will be the Baltimore "Post," to be run by the Scripps-McRae syndicate, and the other will be the Baltimore "Times," which is to be used at the first as a campaign paper for Senator Joseph I. France, who is making a desperate fight for re-election with the entire press of the city denouncing him as a radical in no uncertain terms. But for all that, he stands ace high among most of the voters.

The staffs for both of the papers are being gathered with quite a little secrecy, as the "Times" is making its draw from men of other papers in Baltimore, while the "Post" will import many men, including its own dramatic editor.

Both will be penny papers, according to reports. Their advent will make the afternoon field rather crowded, with the "Evening Sun" and the "Baltimore News" far away in the lead.

"R. U. R." COMING UPTOWN

"R. U. R.," the Theatre Guild's first production this season, will move to the Frazee from the Garrick, Nov. 26. The imported play has been pulling strongly.

Oliver Bailey, formerly lessee of the Fulton and now controlling the Republic, has an agreement with the Guild for first choice of their productions on Broadway, following the Garrick presentations. Bailey will continue the run of "Able's Irish Rose" at the Republic, relinquishing his rights on "R. U. R."

"GENTLEMAN'S MOTHER"

Louis O. Macloon, general press representative for Oliver Morosco, has bought from Sam H. Harris the rights to "A Gentleman's Mother," by Martin Brown. This drama was tried out at Atlantic City early in the fall, with Jeanne Eagels starred, but taken off because the unhappy ending seemed unsuited to her personality.

Macloon will produce it with a view to Broadway, and is angling for a woman star of slightly heavier style. His purchase includes film rights.

"KNIGHTHOOD" IN FRISCO

San Francisco, Oct. 25.

"When Knighthood Was in Flower," the big Marion Davies film feature, is booked into the new Shubert-Curran (legit) for a run.

MACKELLAR FOR STOCK

Helen MacKellar has been loaned by the Woods office for two weeks' stock in Toledo, opening next Monday, during which she will produce two new plays on which Woods has an option.

"HAMLET'S" CAST

Hopkins' Production, with Barrymore, at Harris Nov. 13.

Arthur Hopkins' production of "Hamlet," starring John Barrymore, has definitely been set for the Sam H. Harris, and is due there during the week of Nov. 13. There will be about 60 persons in the presentation, with a dozen speaking parts. Little change, if any, is to be made in the original.

The supporting cast for Barrymore has been more or less under cover. Rosalind Fuller will do Ophelia, Tyrone Power will play the King, Blanche Yurka has been selected as the Queen, Frederick Lewis will appear as Horatio, John S. O'Brien as Polonius, and Whitford Kane will be the First Grave-digger.

Hopkins was offered the Century for "Hamlet," a long lease being tendered, but the manager declined.

LAMBERT ATTACKED

"Bat's" Advance Agent in Row Over Cancellation

Harry Lambert, advance agent of the southern "Bat" company, was attacked with a knife by the manager of the theatre at Bristol, Tenn., last week, but was not injured. The altercation followed the manager's advice to Lambert that the show had been cancelled. In court the agent was exonerated of any blame in the matter and the manager was fined. It is alleged the latter suffered a brain-storm. Testimony of P. M. Cook, a local newspaper man, was in favor of Lambert.

The attraction was booked in for Oct. 28. When the agent arrived he was surprised to learn of the supposed cancellation. He communicated with the Wagenhals & Kemper office, which verified from the Erlanger office no cancellation had been asked or ordered.

"The Bat" will play the stand on the date booked, but not at the theatre. The Sullins college requested the attraction, which will be given in the college auditorium under the auspices of the institution.

1ST MUSICAL AT PLAY HOUSE

W. A. Brady will open "Up She Goes," the musical version of "Too Many Cooks," at New Haven next Monday. It is due into the Playhouse Nov. 6, and will be the first musical show presented in that theatre. "Swiftly," the current attraction, may be taken off Saturday, the house going dark for a week.

In the cast of the new Brady show are Donald Brian, Helen Dolton, Gloria Foy, Skeets Gallagher, Fred Graham, Lew Ripley, Jennie Weatherly, Martin Mann, Conway Dillon, Ted McNamara, Richard Sullivan, Lucretia Craig.

MUSIC BOX REVUE

SCENE 1 (Prologue)—Margaret Irving, William Gaston.
 SCENE 2 (The Stage)—Olivette, John Walsh, Mrs. Einar Banks, Chorus.
 SCENE 3 (Curtains)—Margaret and Dorothy McCarthy.
 SCENE 4 ("Up in the Air")—William Gaston, Charlotte Greenwood, Robinson Newbold.
 SCENE 5 ("Dance Your Troubles Away")—Fairbanks Twins, William Seabury, Eight Dancers.
 SCENE 6 (Auction)—Gaston, T. Perry Higgins, Helen Lyons, Evelyn Oliphant, Hilda Ferguson, Amelia Allen, Joseph Marquis, Herbert Goff, Mrs. Banks, Mary O'Brien, Trude Marr, Fairbanks Twins, Rath Brothers, Helen Rich, Eva Sobie, Stowits, Ruth Page, Chorus.
 SCENE 7 (Clark and McCullough, Margaret Irving.
 SCENE 8 ("Lady of the Evening")—John Steel, Chorus.
 SCENE 9 (Specialty)—Charlotte Greenwood.
 SCENE 10 ("Crimoinal Days")—Grace La Rue, Fairbanks Twins, Chorus.
 SCENE 11 (Dancing Honeycomb)—Seabury, Olivette, Nellie Roberts, Olga Borowski, Gladys Reith, Florence Harry, Gloria Gale, Louise Dale, Violet Frae, Miriam Millen.
 SCENE 12 ("Lady in Red")—Gaston, Clark, McCullough, Miss La Rue, Robinson Newbold.
 SCENE 13 ("Satan's Palace")—Miss Greenwood, Newbold, Stowits, Lella Ricard, Trude Marr, Helen Lyons, Fran Koski, Gaston, Dorothy Brown, John Walsh, Miss Ferguson, Seabury, Chorus.
 INTERMISSION
 SCENE 14 (Red Lacquer Cage)—Mrs. Banks, Helen Rich, Margaret McKee, Olivette, Fairbanks Twins, Margaret Stanley, Rosemary, Misses Fraas, Hooper, Durland, Koski, Mar Richard.
 SCENE 15 ("This Suspense Is Terrible")—by Paul Gerard Smith)—Clark, Gaston, McCullough, Newbold, Boys.
 SCENE 16 (North, South, East, West)—Steel, Girls.
 SCENE 17 (Specialty)—Rath Brothers.
 SCENE 18 ("The Diamond Horseshoe")—Steel and Misses La Rue, Koski, Rich, Marr, Sabie, Richard, Rosemary, Marshall, Oliphant, Ferguson, Brown, Hooper, Gardner, Clausen, O'Brien, Lynn, Durland, Thoreau, Lyons.
 SCENE 19 ("Too Many Boys")—Miss Greenwood and Boys.
 SCENE 20 ("Bring on the Pepper")—Miss Greenwood and Boys.
 SCENE 21 (Congo Girl)—Gladys Reith and Jazz Band.
 SCENE 22 (Ballad)—Olivette, Fairbanks Twins, Miss Allen, Seabury, Eight Dancers.
 SCENE 23 (Specialty)—Grace La Rue.
 SCENE 24 (Specialty)—Robinson Newbold.
 SCENE 25 (Finale)—Misses Greenwood and La Rue and entire company.

Broadway was a-buzz Monday night. The event of the year was about to be sprung. The second "Music Box Revue" was opening. It opened. It opened at 8:15 and it closed at midnight. And the suspense was over!

A year ago the Music Box and its first revue had opened and a new champion had been crowned. This was the first time out since then for the theatrical hero, the young Apollo who had downed all the old and entrenched, as well as the young and ambitious. Could he repeat? He had to, but could he?

Like every champion, he was cautious. He fought the fight that his canny managers, who had watched him and trained him and coached him for a solid year, had instructed him to follow. The big punch of the Music Box had been class—and class, as spelled by diamonds this year, was again the notable pearls of 1921, was the slogan for 1922.

This reviewer, after a year, is still out of breath from the adjectives he spouted over the first of the Music Box shows. He can only add this season that all he said goes double, and triple, and quadruple.

From a standpoint of glittering gorgeousness, dizzy display, prodigious producing, unrestrained and indiscreet pagentry, regal riot, incoherent intoxication and hectic hysteria of skinning the seven seas of all their spectacular sensations, the "Music Box Revue" as shown this time has again made history. They say it cost Sam H. Harris and Irving Berlin something approximating \$225,000 to ring up the curtain. The curtain looked as though it might have cost that. The only marvel is how they bought so much for so little.

Last season, between the gasps and the raves, the insiders were asking "How can they pay out?" They hadn't seen anything. They should take a slant at this overhead, this "nut" and this weekly pay-off, and ask some more sensible questions. The money, like the lights, at the Music Box, come from somewhere—nobody knows where—but they come.

The wise Johns will tell you, with all the grave and oracular dictum of their breed, that the show "lacks comedy." Yes—it does. That is the same croak that has been raised about every Ziegfeld "Follies" for some 17 years, and, somehow, Flo has managed to get by, and the same ravens are the best to make the sharks on Forty-second street rich lighting off seats to Ziggy's annual openings.

The Music Box is shy of laughs. No one will proclaim that more frankly than the owners of it. A searching scenario of just why and where could be spread over columns. But—what of it? This show will play to \$5.50 top for a solid year. That's all the laugh anybody wants.

This show HAS to play to \$5.50 for a solid year. The show is limited. The show is the most costly of all the chronicles of the industry. The 1921 company is touring. Surely, the management cannot have two road revues out in the few cities where entertainment of such magnitude can live at once, and surely it cannot produce two such superlatives in one season here. Therefore this one must live the year out where it was born. Miracles are all very fine after they happen, and last year's was one. But what humans are up against the sheer necessity of creating a miracle, that is another thing. And any show that can live a year at \$5.50 within an apple's throw of the "Follies" at \$4.40, must be a miracle.

It seems that lightning struck twice in the same spot, with all the odds against recurring miracles! The show not only lacks comedy, it lacks humor. Last year it had Willie Collier, one of the geniuses of American satire and wit; it had Sam Bernard, probably the greatest spontaneous comedian this nation of

unhappily immigrated ever produced; it had Tommy Gray, the foremost creator of homely native fun we own; it had Florence Moore, an inventive artist, who plays on every chord of human risibilities; it had the enthusiasm of a new theatre that was still in "the balance," with everybody in the business pulling for Sam and Issy, two of the three square guys that this game brags about.

This time the show didn't have only to get over. It had to celebrate an anniversary. And any father will tell you, after he has borne a child in suffering and travail, that the first year is the easiest and a birth is a cinch as against a first birthday, when the neighbors begin to pull cracks about whom the brat looks like and how bright he is. Take that from a happy father of three kids and a dozen shows.

Let the sharpshooters tell you that Clark and McCullough, who came out of burlesque and knocked London kicking, would have "gone" bigger in their tramp makeup. The would-be they did for years, and nobody gave 'em a tumble. It costs \$5.50 for a ring-side at the Music Box, and that's a different racket.

Let the hard-boiled ones say Charlotte Greenwood was smothered and never had a chance. Right, but when she was dripping with gravy and soppy with hokum yells at \$2, New York wouldn't have her—never would have her.

Let them deplore the fact that Grace La Rue didn't stop the show. She stopped it at the Palace, always. But the Palace couldn't hold her. People who pay \$11 to see an opening keep their hands on their lavallieres—or somewhere—and if one goes on eleven as well as one went at \$1.10, one is still winner on the night.

Sam Forrest stage the "book." Sam is a wizard for dramatic shows, but as far as anyone knows this is his first time out at revue directing. He isn't his best work. George V. Hobart and Walter Catlett wrote the nearest to an outstanding comedy sketch, but it was an old idea, burlesquing a stock melodrama, and it didn't raise a cheer, though it developed the one memorable line in the entertainment, "Clever people, these Chinese." Paul Gerard Smith's Mex skit was inherently funny, and had a mere plus to it, but it needed a dozen like it to compete as a laughing bill.

However, the punch came in the display. Before it all hung a beaded drop, runner, wings and borders, black and silver, the most marvelous thing of its sort ever seen anywhere. It killed everything that worked against it, but it was a bit in itself. The show came the changes in bewildering profusion. It all had the Hassard Short touch—traps for elevators and for lights, scenes going down into and coming out of the mysterious regions below, and the diamond scene, which rose and piled and grew until its ensemble was a hypnotizing shimmer of diamonds that blinded.

In Miss La Rue's crinoline song to the great ground she came up with her and she was twenty feet in air and the huge thing made a skirt. There were variants of the transformations, the trick break-aways, mirror effects, a scene on the houseposts that was practical, etc., ad infinitum.

Clark and McCullough made good, though they missed their recent London triumphs by some distance. Steel had two great songs and went away with her name over in his career. The little Fairbanks Twins and the McCarthy Sisters easily scored. Miss La Rue was frigid and artistic. Miss Greenwood ticked material. Lily Gaston ran away with everything he touched. Robinson Newbold, out of place and miscast, was a total loss. Amelia Allen, contortionist dancer, was a riot. A dozen young girls with lovely voices took individual honors.

But the outstanding star this season is Irving Berlin. His lyrics and his tunes, typical of him and yet

beyond his whole past of glories, brought it back to greatness whenever any of the less inspired elements dejected it. Irving is a lowly. He is still the single-handed master of syncope and jazz and plain jingles to extraordinary rhymes and tunes, but he is developing as a sentimentalist, as a poet, a composer rather than a song writer.

The well wishers spend no sleepless nights over the future of the new "Music Box Revue." It has again done the impossible.

Lat.

THE LAST WARNING

Josia Bunce.....W. L. Romaine
 Gene.....Irene Homer
 Robert Bunce.....Clarence Derwent
 George F. Good.....Henry Stephenson
 Richard Quail.....Charles Trowbridge
 Tommy Vail.....Victor Bercroft
 Miss Hardy.....Bert E. Chapman
 Evelyn Henderson.....Morton Loyd
 Dolly Lyman.....Ann Mason
 Harvey Carleton.....Albert Barrett
 George F. Good.....Henry Stephenson
 Barbara Morgan.....Ann Winslow
 Jeffreys.....John W. Moore
 Mac.....John Hall
 Joseph Tyrne.....Dewey Robinson

Another one of those mystery outbursts, as spooky as "The Bat"—only badder. And, despite common sense, the three known dimensions, every axiom of sanity and every maxim of reason, looks like a contender for the money at the Klaw.

The venture has an inside history worth the telling. It is presented by "Mindlin and Goldreyer" and the world will tell you those names mean nothing to anyone. Mindlin is one of the men who was interested in the "Medical Review of Reviews" at the time it espoused "Damaged Goods," and thus got the virus of show business into his blood, where it burst forth in the secondary stage here in association with Mike Goldreyer.

Though it may be repeated in this paragraph, as it was stated in the preceding one, that the name means nothing, the man—or rather the boy—does. Thousands in the profession know him, though maybe not a dozen know his name. He was, until quite recently, A. H. Woods' factotum, a sort of inspired office boy who ran Al and Martin Herman and confidently tipped Sammy Shipman on how to rewrite his plays, and spoke familiarly of Lee and Jake—at home.

The way he got the idea, the start and the final consummation of his ambition to blossom as a producer on his own, would make George Jessell's "Troubles" seem the smooth tale of a peaceful existence. But he did it. He saw his name over "a show on Broadway," in a first class house, and he has a chance to own a piece of a hit, moreover. A piece is right. They say a hundred people are in the "Last Warning" on the Klaw, and in by Mike Goldreyer and Mr. Michael Goldreyer is very likely to write his check for the next one, and may yet live to threaten Klaw with Erlanger or manage a Barrymore.

He may never again have the courage to plant an unknown and unheard-of leading woman on the big alley—and put her over; to do a play by an author like Thomas L. Falson, based on a story by W. W. Worth Camp, staged by Clifford Brooke, and have everybody ask in turn about each of them, "Who is he?"; to grandiloquently call himself "Mingold Productions, Inc." (get the "productionS"). Only a youth, with the dreams and the enthusiasm of inexperience and the savor of the game sniffed through the crack of a real manager's door could naively do such things.

Mike Mason was the discovery. Mike Mason was unknown to Broadway, but this reviewer knows the backwoods, and identified her—she played last season in the road company of "The Acquittal," and before that shone in stock. She has a voice reminiscent of Marjorie Rambeau's, dramatic power that is a gift and technique that only the hard years and the thousand parts of a career in rep can endow. She goes her chance, and the many who have looked into her book it wouldn't have been like a 1 in 100 possibility—and her future is settled. Whether the piece is here by Christmas or not; she will be.

And so will the piece, most likely. It is a screaming horror of murder, poisoned perfume, ghosts, high voltage plots, diabolical intricacies—and a lot of entertainment, nevertheless.

It deals with a haunted theatre instead of the conventional haunted home.

The story cannot be coherently related, because it isn't that kind of a story. But, as nearly as a normal mind may grasp it, it develops that an actor-manager five years ago was taken sick and disappeared at the climax of his greatest hit, "The Snare." Before a physician can be called he is gone—and his body never turns up.

Then the play opens, a former detective, who has conveniently turned manager, has leased the old house, which has been vacant all the five years, and has the scheme of reviving the old hit in the old theatre. Then things begin happening and never stop. He hires the director and surviving members of the original cast. The leading man is murdered and his understudy drugged. The leading lady is hounded and terrorized. Everyone is mysteriously attacked. Sandbags crash down on rehearsals, lights go out at uncanny moments—oh, it's all creepy

and woozy and lovely.

The last act is the first act of the revival, and the action halted to drag out the fiends (this play has two, it being a first-class thriller) and the exposure and the happy ending.

The illusion is carried to the extent of distributing programs of the play within the play between scenes, having prop police in all the aisles and actors in the audience.

There is no little ingenuity, and let it not be understood from the railway in this report that it is an absurd presentation. It is absurd from any standpoint of serious analysis, but as a box office offering it is rather likely to go along, and has as good a chance as did "The Cat and the Canary" and "Whispering Wires" and other perversions of "The Bat." It's only chance of missing attention is that the market is growing a trifle glutted with these banal fairy yarns. But if "On the Stairs" can still sneak along on 63d street, "The Last Warning" should step high on 45th.

Lat.

THE FOOL

Mrs. Henry Gilliam.....Mauds Trux
 "Dilly" Gilliam.....R. Martin
 Mrs. Thornbury.....Edith Shayne
 Mr. Barnaby.....George Wright
 Mrs. Barnaby.....Lillian Kemble
 "Jerry" Good.....Lewell Sherman
 Rev. Everett Wadham.....Arthur Elliott
 Clara Jewett.....Pamela Gaytherne
 George F. Good.....Henry Stephenson
 "Charlie" Penfield.....Robert Cummings
 Daniel Gilchrist.....James Kirkwood
 Peter Man.....Frank Sylvester
 A. S. Benson.....George Thorpe
 Max Stedman.....Geoffrey Stein
 Joe Hennig.....Rollo Lloyd
 George F. Good.....Henry Stephenson
 "Grubby".....Arthur Elliott
 Mack.....Frank Sylvester
 Mary Margaret.....Sara Sothorn
 Henry Hennig.....Adrienne Morrison
 Miss Levinson.....Wanda Laurence

"Channing Pollock has written and the Selwyns produced the most serious play of the season, in fact of a number of seasons at the Times Square Monday, Oct. 23. "The Fool" created a deep impression. The Selwyns removed from the same boards "The Exciters" something of a comedy novelty carrying on to fair business in order to present what they consider Pollock's biggest effort. To quite a portion of the first nighters (and they were not the usual butterfly bunch that dates on premieres). "The Fool" afforded some very stirring moments. Whether play-goers will adopt the new drama in the fine spirit of its author would be a difficult prediction.

A violent difference of managerial opinion caused "The Fool" in script form to change sponsors. A. H. Wood had the play in the first call to produce it, as has been so of a number of Pollock's dramas in the past but advised the playwright to take it elsewhere shortly after it was given a try-out at the coast this summer. The western performances no doubt led James Kirkwood to step out of the picture field to again appear before the footlights. His selection for the central character in "The Fool" is admirable.

The play treats of the vital factors in the drama of every day news—capital and labor in the background of the church. There is a mine strike, with the owners attempting to grind down the workers but with the men winning in the end because of being right. There is a demonstration of healing by faith of a little cripple girl, quite effectively brought out through her prayer.

The main points are however subjective to the theme of the play, an idea not so plainly dealt with by an American playwright. Daniel Gilchrist is willing and does give up the material things to try to live like Christ. The disclosure of his purpose comes in a church scene that is the first act and is to be described as one of the finest bits of writing in a generation. Gilchrist as the assisting rector has aroused the enmity of the powers in the congregation through his sermons championing the side of the downtrodden and particularly the miners who walked out. He has broken with his fiancée who refused to consider his gospel of living simply and doing the work of helping the poverty stricken. In the face of knowing he is to be invited to leave the church, he is inspired with the thought of turning his life to the purpose of living like Christ. A figure, mystical, allegorical perhaps, appears at the door. It is a poor man to whom Gilchrist has given his overcoat. The force of the shadowy visitor's direction to follow the inspiration and its effect upon the young churchman wrings out the query: "In God's name who are you?" The answer: "I am a Jew" sent down the curtain. The effectiveness and logic of the scene was electric.

In the other three acts Mr. Pollock did not achieve equal effectiveness, nor is that to be expected from the treatment of the worthy topics. Yet in all scenes there was interest, at times gripping, and there was opportunity for excellent characterizations. In a drawing room scene into which were projected for a few moments a committee from the miners, the bits stood out strongly. An East Side scene was the home of Gilchrist known to the down and outers as "overcoat hall" because they could always get a coat from him. It was there that a scene was staged, Gilchrist being at-

tacked on the claim he was not what he pretended to be and that he harbored women of the streets and it was there the healing of the crippled girl was visualized.

And in the end the capitalist who was trustee for the inheritance of Gilchrist and who argued against the young man's course and called him a fool, wondered who was the failure, Gilchrist or his son who had become wrecked in health. In that scene Gilchrist again states his creed, that a man's job is doing his bit as he sees it. In answer to the capitalist's comment there would be very little progress in the world if all men thought as did the Christ-like man, the latter declared that sacrifice is the great thing, that it is world-aged, that saints and scientists throughout history have been called fools and made to suffer by those who did not understand.

Kirkwood is the gentle yet strong Gilchrist. The role counts as the most important ever intrusted him. His voice is splendidly pitched for it and his playing is to be considered extraordinary in light of his long absence from the speaking stage.

The surprising characterization, however, was that of Lowell Sherman who stepped immediately into the part of the banker's son from "Lawful Larceny" which closed in Boston last Saturday. Sherman studied the role about four days and had but one day's actual rehearsal. Naturally a suave stage personality as "Jerry" in "The Fool" is splendid. It is the kind of character to which he has become identified almost altogether.

Henry Stephenson as the banker did convincing work, standing out as one of the four leaders in a long cast. Both Frank Sylvester and Arthur Elliott were assigned two roles each and played their bits with the excellence which always attends to their playing. Sylvester was first the poor man with the message to the young rector and later a down and out. Elliott made a corking minister and a cack old cabby set behind by the vogue of taxis. Fredrik Vogeding, a new name on Broadway, commanded attention as a foreigner, who started as a miner and taught himself better things. His fiery denunciation of capitalism featured the drawing room scene. Geoffrey Stein handled a tough bit well and Rollo Lloyd did very well as a wretched miner. Pamela Gaytherne was the feminine lead, not an easy role. Sara Sothorn won sympathy as the crippled girl and Adrienne Morrison attracted in the part of a woman of the streets. Frank Reicher directed the drama, it being his first assignment under the Selwyns. To him is due real credit.

"The Fool" will likely start discussion and coming from a playwright who has always displayed a serious turn of mind, Pollock's respect. If plays with such a theme have found a place in the drama in the past "The Fool" deserves equal attention. "The Servant in the House" is of that class of writing.

Ibec.

THE FAITHFUL HEART

George.....Herbert Belmore
 Mrs. Gator.....Daisy Belmore
 Major Lemrade.....Lionel Page
 Blakely.....Flora Sheffield
 Waverly.....Thomas Seaton
 Ginger.....Geraldine O'Brien
 Sergeant Major Brabazon.....Edward Poland
 Private Mitcham.....Peter Carpenter
 Captain Isaac Gorman.....George Thorpe
 Oughterson.....Charles Romano
 Diana.....Daisy Markham
 Pritchard.....Leonard
 Maid.....Jean Hawthorne

This is an extraordinary example of transplanting English atmosphere to the American stage, and if it proves nothing more it will show again that there are producers in America who are willing to give a foreign author a fair chance here without manhandling his script and riddling it with "nifties" and "locals."

Monckton Hoffe, who is as British as the Nelson monument, could not be adapted. But he has been given a faithful presentation of his worthy work in "The Faithful Heart," and it is as if he could have asked it at His Majesty's. The producers are Max Marcin and Frederick Stanhope, and it appears that they are in association with Jules Hurlig. All of these are practical Broadway-bred showmen. Yet they have "done right by" Mr. Hoffe, and it is up to him and not to them now to do right by them.

Tom Nesbitt, alone, was imported for the title, obviously demanding an all-English interpretation; it has one, though the players are not all English. The leading woman, Flora Sheffield, is a typical young American actress, but she gave a superb performance through making herself as plausibly British as were the rest of the company, most of whom were London actors engaged on this side.

In the physical presentation the producers were even more punctiliously bonafide. It was England in every detail and in every breath. And so the story was honestly told in the same honest vein in which it was written and in the honest surroundings in which it was conceived.

As a story it isn't a masterpiece. It has been told a million times. "Shore Leave" resembles it; so does "The Girl I Left Behind Me," and many another tale of a lass who loved a sailor or a soldier—or even a traveling man. But it is told with a

Some of my gloom chasers last month were: Mrs. Dan Sherman and Dan Sherman, Jr.; Ann Sutherland, Fred Jackson, Doris Levey, Isabella Lucas, Thomas Jackson, George M. Cohan, Steve Reardon, Walter Naylor, Ed Hughes and mother, Mr. and Mrs. William Grossman, Matthew White, Jr.; Winifred Van Dusen, Eugene J. Hazard, of the "Chronicle News," Allentown, Pa.; Helen Barker, Mr. and Mrs. James Cullen, Hamilton, Revelle, Mr. Al Jones and daughter, Emily Louise; Jenie Jacobs, Paula Shay, Blanche Ring, Frances Ring, Mlle. Dazie, Eugene Kelcy Allen, Mrs. J. J. Murdock, Nellie Sterling, Mrs. Nahlo, Mr. and Mrs. Barney Davies, Zoe Beckley, David Belasco, Mrs. Farber and daughters, Mr. and Mrs. Phil Benedict, Mr. and Mrs. William Sleeper and daughter, Martha; Mr. and Mrs. Carl Bernstein and parents, Norman Bernstein, Max Plohn, Martin Sampter, Mrs. Thos. Niles and Thos. Niles, Jr.; Harry Weber, Bonnie Gaylord, Father Leonard, Dorothy Hirsch, Mrs. Verdi, Mrs. Al Von Tilzer, Rube Goldberg, Cornelius Fellowes, Sadie Kusel, Esther Linder, Dorothy Phillips, Mrs. Edwin Cohn, Alan Dale, Peggy O'Neill, Father Fahy, of the Catholic Actors' Guild; Dr. Sam Gilmore, Mabel Rowland, Tom Nawn and daughter, Mrs. W. H. Donaldson, C. P. Niles, Janette Niles, Harry Hirschfeld, Frank Hughes, Edna Morn, Mrs. Frank E. Campbell, Molly Fuller, Nina Harrington Lawrence, Mr. and Mrs. Glen Condon and niece, Thomas Moriarity, Thomas Bevan, "Branner," Harold De Beer, Herbert de Bower and Laura Bennett.

JULIUS LENZBERG and Riverside Orchestra 15 Mins.; Two (Blue Drapes) Riverside

Julius Lenzberg, who has always made an act of himself, more or less, in the orchestra pit as its leader, is this week doing a fifteen-minute turn on the stage, reopening after intermission. He has his nine men grouped, all Tuxedoed and very actor-ish, with Julius up front leading. He does "Just a Little Love Song" for the opener, with a Frisco "pig slide" whistle bit for good measure. A waltz selection is produced with a miniature drop back-up seen through the parted blue drapes, showing a three o'clock steeple and a little automaton effect on the drop itself. "Parade of Wooden Soldiers" is the third number, with Julius stepping about with all the snap and dash of any jazz orchestra leader, gesticulating with his fingers to the drums on the military beats for comedy results. Later Julius did a little stepping on his own account and whanged 'em.

That brought on a floral presentation, although Robert Emmett Keane later wanted to know, "Why are they giving you flowers? Have you ever been with the Shuberts?" Julius encoired in the pit and was forced to make a little speech from the trench. Mr. Lenzberg here handling the saxophone in place of his beloved fiddle.

Discounting the popularity of the orchestra leader, the band can peddle the pop tunes with the best of 'em. Also discounting that the Lenzberg act is appearing in its own home house, here's a remarkable circumstance; a house orchestra playing for vaudeville acts and on the crest of a band craze in all vaudeville theatres able to go on the stage and do a band act itself. That means the Riverside in Lenzberg's Orchestra has had an orchestra all of the time, and it's just as likely that Lenzberg, with his musicians, could get away in any other vaudeville theatre.

At least this is one reward for Mr. Lenzberg. For twenty years, more or less, he has been a vaudeville theatre orchestra leader, a persevering leader years ago and a progressive leader now, always working and always working for the house. That means even more, "always working for the house." In Lenzberg's case it meant more money for the theatre, for Julius Lenzberg, whether at the Colonial or the Riverside, became an individual attraction. He made the orchestra wherever he led it, and he made himself, and made money for the house, for he made friends inside and outside of the theatre.

Lenzberg is not only a shining light among vaudeville musical leaders, but he is a model for anyone of the theatre, from the ushers to the stars, for Julius Lenzberg, on the stage as an act this week in one of Kelt's biggest big time theatres, visually proves that by intelligence, persistence and work, if the opportunity arrives, the others equip the person to grasp it. Lenzberg was there; Lenzberg is there. Abel.

MANNING-HALL and CO. (2) Comedy Skit 16 Mins.; Two (Special) 58th St.

Manning and Hall, mixed team, have been around for some years. It is a contrasting combination of an Amazonian woman and a comparatively insignificant appearing male, although he is of average stature and build. Also he is the most assured of the twain, religiously handling all the legitimate labors of the combination. The woman contributes her size, the contrast providing bits and business that almost plays itself. The company is a comedy "horse" with two men as the hind and forelegs doing the usual concerted dancing, leg crossing and hoke.

Working before a cottage exterior with a practical entrance, the man inquires if a Mrs. Jones advertised for a clever equine, which he has for sale. The woman explains she is the Jones' daughter, and, coming from behind the sectional wood which hides her Amazonian stature, fetches wow No. 1. The crossstalk discloses her not altogether strong on line handling, but that is dropped in time. The animal is introduced with business about his "laugh rib," "dance rib," etc., with the usual burlesque exhibition of his horse sense.

The woman makes a change and in the double number sits on her partner's knee. His efforts to circle her waist bring the usual results, the horse, Spark Plug by name, doing a dance also.

If laughs mean anything the skit is "in." Abel.

"UP TOWN and DOWN TOWN" (5) 22 Mins.; One and Full Stage American

Before a drop in "one" showing East Side shops, the five characters appear initially, the complement having three boys and two girls. One of the latter has a news stand. The other, a diminutive flapper, comes downtown to invite the others to her birthday party, even though she is quite a Ritzy person. The latter, with one of the boys' duets, with "That's Nice," the warbling from her being mostly nasal. That applies to the other miss, whose first song number, "Poor Little Me," had her dolled up as a waif. Later, at the party this chubby kid toe-danced rather well. The flapper, with a song and dance when the act went into full stage for the party, displayed some ability, especially the stepping portion. Like the girls, the three youths had specialties in the party scene—songs, dances or both. There is a special setting carried for the full stage scene.

The company is seemingly entirely youthful, and the individuals display more confidence than ability. The turn will probably serve its purpose in three-a-day, but not weighty enough for featuring. Ibee.

BILLY NOLTE and CO. (3) Comedy Sketch 20 Mins.; Full Stage

An old theme re-dressed, fairly well played, but running too long and carrying too few comedy situations to advance beyond the three-a-day market. It's the story of the youthful couple and the visiting father of the bride, who has never met his son-in-law. He has always understood his daughter married a doctor. In reality, she married a garage employee. The masquerade provides the body of the vehicle, the comedy revolving around the far-fetched impersonation and its accompanying dialog. The adjustment has a new twist, the father asking the son-in-law to write out a booze prescription. The son confesses his treachery and is blessed with absolution when he acquaints the old gent of his real profession—a bootlegger.

The father's part was over-acted, the man seemingly under pressure continually and this goes likewise for the young man's role. The sketch ran in jerks and the comedy angles were poorly trimmed for presentation. The extremes reached in the pseudo physician's demonstration of his ability ran too far beyond broad burlesque to be genuinely funny. Its talky without talk punches, and its construction lacks the proper touch to keep the interest of the hoax alive.

It may wallow around the small circuits for a while, but its principals look for something better fitted to their talents. It did just fail at the American Roof. Wynn.

DAN INNES and MAUD RYAN Talk and Songs 15 Mins.; One Fifty-eighth Street

Dan Innes and Maud Ryan (re-united) have a neat skit—sure-fire for the pop houses. Miss Ryan introduces with a short pop medley and sets herself in right, Innes coming in on policeman's uniform. He sports a medal which is the subject for a little by-play, also including some discourse on the copper's job as a "spit spotter." Some of the gagging concerns hooch recipes.

Miss Ryan works with an undeniable assurance that impresses the average family audience. Innes changes to Tux for the pop double number off. This is played up with hand wiggling a la coon strutters with periodic thumb-to-mouth business. It is effective for a while, but becomes slightly overdone and should be toned down.

The team was spotted in the deuce and got more than average No. 2 team does. Abel.

ADAMS and ROBINSON Comed Singers and Dancers 9 Mins.; One 23d St.

Two colored men in Tuxedos and working entirely straight make a light No. 2 turn as placed at the 23d St. the first half. One man accompanies on the baby grand, the other working front and offering a song and dance routine of rag selections and stepping after the manner of what used to be called a Rathskeller act.

Harmonize in rag melodies as only real Negroes can and the stepper is a first rate buck and wing dancer. Do their three or four numbers and fade away abruptly. Audience willing to let them go after nine minutes tells the story. Rush.

MAURICE GOLDEN CO. (4) Dances 14 Mins.; Full Stage

Maurice Golden, son of the Golden of Russian dance acts, is offering a rather crudely constructed novelty in his current specialty, through himself and two girls giving impressions of picture stars in dance scenes from screen successes. The identity of those impersonated is established through a megaphone, attached to a "radio" outfit placed at one side of the stage and through which the fourth member of the turn makes announcements.

The scenic investiture consists of a cyclorama that dulls whatever flash of beauty the dressy section of the production contains.

Announced in the order named are impressions of Valentino and Ayres, Betty Blythe, Mae Murray, Douglas Fairbanks, Poll Negri, Mary Pickford, Constance Talmadge and Harold Lloyd. The accompanying dances are ill fitted and meaningless as connected with the personages announced. Fairbanks in a Russian dance hardly jibes with the movie fan's conception of Fairbanks. The dance, by Golden, was quite the best part of the performance. The dances of the two girls are merely dances. They flitter about the platform scantily garbed and offer nothing novel, difficult nor even daring.

The wardrobe is acceptable, but far from pretentious. Its a good flash for the smaller circuits and just about bids as a closer on the intermediate string, but the bid at that is rather weak. It closed the Broadway show and earned the smallest portion of applause meted out during the Monday night performance. Wynn.

MOORE and FREED Musical 16 Mins.; One Prospect, Brooklyn

Sam Moore and Carl Freed have the right idea for a modern novelty turn. This is noticeable from the beginning to the finish. Both affect make-ups after the fashion of the current picture comics, one with walrus mustache and the other a trick facial adornment. The drop is raised about two feet at the opening, the house catching a glimpse of the feet and legs of the two men, the impression being given a couple of chaps are to appear in conventional Tuxedos and do a musical routine. One is playing guitar and the other uke.

The drop raised discloses the comedy make-ups and the pair do a guitar and uke duet, the guitarist playing Hawaiian fashion, and showing unusual proficiency on the instrument. Harmonica and steel saw double next, saw played with bow and hammer. Large table spoons used as clappers, minstrel man style, and saw make a first rate number also. A bit of comedy cross-fire here and there is bright and well handled.

The playing of a recognizable tune on a toy balloon, the tones made by one of the team manipulating it so that the wind escapes musically, with the other playing an accompaniment on the uke, makes a comedy wow and novelty musical bit for the finish that is in a class by itself.

The team is ready for the best, with more than enough talent to put them over anywhere. Bel.

TAYLOR, HOWARD and THEM Novelty Talking 17 Mins.; One 23d St.

The turn is a novelty, not to say a freak. The oddity comes from the fact that man and woman have worked out a comedy talking routine built up around a van load of outlandish animals.

Opens before a street drop with a big package mail box in the center. Woman enters in blue tights and policeman's cap. Whistles for traffic to proceed, and man enters. They go into appropriate talk. Woman takes puppy from box, and there is talk about it. Then the mail box disgorges a baby leopard, a mongoose, an ant-eater, a freak monkey, a skunk and other outlandish beasts that aren't even in the zoo. All the animals are real.

For each weird exhibit there is an appropriate line of chatter. For the skunk, "He's a radio. You don't have to see him to know he's there," and the like. They have a descriptive song for their finale, telling what a different act they have and wishing the audience good luck.

The turn has the basis for a first class novelty, but the talk is rather labored, running to puns and obvious witticisms and wise cracks. The queer animals are interesting and their appearance is a succession of surprises. Did nicely No. 3. Rush.

FLORENCE BRADY Songs 15 Mins.; One Fifty-eighth Street

Variety's files show a "New Act" review of Florence Brady dated September 29, 1921. It commented on her uninitiated stage presence and unschooled pop song delivery. The change is so marked a new review is becoming. She still does pop songs exclusively, but her delivery of numbers, heard frequently around previously, has undergone vast improvement. Her precise lyric diction is a valuable asset, further enhanced by a knack of extracting the fullest lyrical meaning out of each phrase and line. She did "homesick," "tough," rube and "blues" songs and encoired to insistent applause with an "Indiana" number. She begged off after that.

Miss Brady has unlimited possibilities as a single woman songstress if properly veiled with exclusive character ditties on the order of her published routine. She handles practically all kinds of songs excepting a straight ballad. She looks as if she could punch a rag ballad handily. Miss Brady works in the spot exclusively, showing off a sympathetic, "simple" personality to best advantage. A becoming simple frock aids the picture. Abel.

LE MAIRE and JONES "The Tender Baby-Tender" (Talk) 16 Mins.; One (Special Set) Prospect, Brooklyn

William Le Maire and Roy Jones both work in blackface. A woman unprogrammed is on for a few moments assisting in a bit. Le Maire and Jones go in for the legitimate negro impersonation thing and get away with it handily, rather than the conventional cork characterizations that pass for the real thing in vaudeville as a rule.

Both have faultless negro dialects and the general mannerisms of the team are comparable with the best negro impersonations that vaudeville knows. Le Maire does a wench of the modern type throughout, and Jones is the shiftless dandy dorky of the Far South. Both might have stepped out of one of Octavus Roy Cohen's negro character sketches of the Birmingham colored population.

The skit, which carries no authorship mention, however, is several notches below the character work. It starts with dialog between Le Maire as a colored nurse girl and Jones as her admirer, with the reading of a letter getting the sought-for laughs. The answering of the letter with Jones pounding a miniature typewriter and Le Maire dictating is also excellent comedy stuff. There is a commendable absence of gags.

The routine slows a bit at times with the laughs becoming too widely scattered. The idea is there, and with the light portions strengthened for laughs the turn will readily qualify as a novelty among black-facers. A laughing song at the finish should be eliminated and something of a comedy nature in the way of a bit or dialog utilized as a getaway instead. The laughing song is well enough done, but it seems dragged in after the talk. A little revision that will keep the laughs bunched, increase the general laughing average and cut out the quiet spots will place the act with the top-notchers of its class.

A special drop in "one" backs up the talk. With a week or two of work the turn should have no difficulty in rounding out the routine. Bel.

CLARK and O'NEILL Songs, Talk and Dance 16 Mins.; One

Two men, Tuxedo and straw hat. Opening with a double number and then to a double soft shoe dance, showing the unmistakable minstrel training that inevitably identifies the regular soft shoe stepper.

Then into some bright talk, more double numbers, O'Neill accompanying with uke. A parodied "Turkey in the Straw" well arranged for comedy relief.

The boys go strong for the blues style of song and their harmony is perfect; in fact, the harmony alone should elevate this couple to a regular spot on big bills.

Clark, when reaching for volume, exhibits a decided rasp in his otherwise sweet tenor voice, and he should strive to croon rather than hit on all vocal cylinders. They have plenty of personality, that type of Irish magnetism that teams great with good voices. At the American they scored the unmistakable hit of the bill, holding the succeeding act and being forced to a brace of encores. They should make the big time. Wynn.

"AROUND THE CORNER" (4) Comedy Talking Sketch 11 Mins.; Full Stage (Special Set) Colonial.

A refreshing novelty in a comedy talking skit. It opens full stage. Two prop fences run from up-stage down front, forming a V. Two couples have picked the corner formed for a trysting place. One pair is of evident prosperity in evening clothes, the girl arriving in her motor. The other couple are "hicks" in slovenly attire.

The proposal of the classy couple is paraphrased on the opposite side of the fence by the other couple, the slang forming funny contrast to the proper speech of the first couple. Both lovers propose and are accepted. Both confess they are broke. One failed in business, the other is clean as a whistle. Both women spurn them, throwing their orchids and violets at their feet.

The disconsolate swains toss the flowers aside, each bouquet landing at the feet of the rejected suitor on the other side of the apex. They investigate cautiously, each creeping around the corner to clasp hands and agree that "Women are hell." The finish is a trifle abrupt.

The act is sure-fire, crammed full of bright dialog, and constructed on a novel situation that has a universal appeal. The light, shade and contrasts coupled with the situation insure it many seasons of vaudeville employment.

All of the people are capable, the fat lines falling to Nell Elsing as the tough girl. Billy Chase was an excellent opposite. He and Charlotte La Tour are featured. Scott Moore, as the highbrow suitor, was convincing and beguiling.

Paul Gerard Smith is the author of this big league comedy. It's big time consistently. Con.

"THE NEW MATRON" (3) Comedy Drama 14 Mins.; Full Stage

Apparently culled from a "Penny Thriller," and with a bad pair of shears at that, this sketch looks like the result of a world series bet, for it takes more than a morsel of nerve to inflict such a gushy "meller" with such a tearful framework on any audience.

The trio who present it, particularly the male member, carry talent and exhibit what appears to be sufficient experience to know better.

Scene: a police station. Lieut. is seated. Enters a young woman. She applies for the position of matron. There follows a lengthy explanatory routine of cross-fire, the girl earning a titter here and there with a slang speech.

It's too talky, even if possible, and too exaggerated to fit the situation. She is warned against a display of sympathy. She lands the job. Enters elderly woman. She had a fainting spell and was arrested, charged with intoxication. She wails about the disgrace and her son, Frankie—"the finest son ever born to a mother," etc. The girl allows her to escape.

Lieut. returns and she loses her job. He exits. Old woman returns, explaining she was afraid of such an occurrence. Lieut. re-enters. It was Frankie, the old lady's boy. The usual exclamations, "Mother," "My Boy." Into one another's arms. The girl is not fired. Wynn.

SERGEANT BENNIE FRANKLIN. Sharpshooter. 12 Mins.; Full Stage.

Sharpshooting turn of merit, with Sergeant Bennie Franklin appearing in A. E. F. uniform and insignia of that rank, with another man in garb of private assisting. Routine holds a number of excellent feats of marksmanship, including puncturing a horse shoe of five or six small balloons, the same draped around head of assistant. This is done with Franklin lying on back and shooting backwards. Another trick had Franklin shooting balloons from revolving apparatus with mirror. Double shooting, extinguishing candles with rifles under both arms was well done. Tune played on steel xylophone with rifle for finish.

Good small time opening or closing act. Bel.

FLYING COLVILLE Trapeze 8 Mins.; Full Stage 23d St.

Plain, straight routine on the flying trapeze and finish with complete flying circle on traps suspended by rigid metal bars. Straight acrobatic work not impressive. Any amateur gym would furnish a score of men who could do the feats in as good a style. All simple material. The "loop-the-loop" finish could be done by almost anybody that had the apparatus, but it looks impressive and makes a good applause get away. Rush.

STEPPIN' AROUND

Shubert vaudeville unit, produced by Weber & Friedlander, at Central, New York, week Oct. 22. Vaudeville: James C. Morton Family; Dan Healy and Co.; Harry Bloom; Harry Royce and Co.; Vincent Brothers. Revue: "Steppin' Around" scenes. Lyrics and music by William B. Friedlander, book by Harlan Thompson, numbers staged by Earl Lind. Principals: James C. Morton (featuring), Dan Healy, Alfred Morton, George Tripp, Lloyd Bailey, Richard Vintour, Jack Leo, Lloyd George, Billy May, Bill Fawcett, Barney Thomas, Henry Blossom, Harry Bloom, Richard Lamb, Harry Royce, Mamie Morton, Edna Morton, Marguerite DeVore, Miriam Hopkins, Maida D'Arbonne, 16 chorus girls.

Another Shubert unit show with too many names of principals or too many principals. More talent, less people and a book that meant something would have done this show a world of good, besides some vaudeville that was or is vaudeville. Now, there is just James C. Morton and his family to do this show in their act. Morton is lost in the revue portion through lack of comedy, in dialog and business, other than that afforded by a prop camel, and that isn't much.

Weber & Friedlander have or had four Shubert unit shows. It may explain this one. Perhaps this was the fourth, and by that time William B. Friedlander had grown tired of putting on unit shows. "Steppin' Around" sounds tired and almost looks it. Only a bright-morning look, it is, and it is a tired look. The 16 choristers look bright also and are well dressed, if not too often seen.

The vaudeville is first and runs or limps along. The Morton Family act with James C.'s dancing freshness that portion. The first part is over at 9.15, and after intermission the revue starts.

The revue has too much book and nothing but a story to it. The story is so complete there isn't anything else but story there. It's about: sheiks, veiled women of the harem and a slave girl who shows them around. The slave girl is a little or not enough, the sheik is savage, and the two travelers, Mr. Morton and Dan Healy, linger around, talking about the camel, bidding for the girls or kidding the chief of the sheik's harem.

That sheik scene starts and never seems to end, until it does, in a rather pretty garden setting, which is a relief as well because it is the ending of the evening.

If some one named Harlan Thompson did write this book, as is claimed, Mr. Friedlander or some one else should rewrite it, writing in a laugh once in a while. A Shubert unit show is supposed to be a comedy performance, not a No. 7 "Chu Chin Chow."

The music isn't bad at times, but there are no orchestrations to it. The song, "Steppin' Around," for instance isn't at all bad as sung by Mr. Healy, but a piano and violin could have played it, and the number is through lack of a special orchestration for a jazz song. The same with the remainder of the score. But the music is like the book, it is barren.

In the vaudeville the Vintour Brothers, athletes, who opened the show, were not seen. Dan Healy and company in a farce, "The Man Hunt," were second, and that did hold a sparse laugh here and there. Harry Bloom was No. 3, with songs, but whether as an act or to fill a wait wasn't known. Mr. Bloom continued singing with the orchestra and then bowed off in favor of the Morton Family, who jazzed it up as it should have been jazzed before and after them. Closing the first part, Harry Royce and a company of girls did some dancing, fast, steppey and classical, with one of the girls doing a rather neat toe work in it. But it wasn't big enough for a finale. And after that the revue.

"Steppin' Around" is a slow, mirthless show of any kind, and for a unit vaudeville performance even slow, and needs plenty of work yet. It may cost enough to operate, but the money is most unwisely distributed.

Tuesday night the Central was about 75 per cent. on the orchestra floor. It's time the unit shows should be filling that small house, if they can fill them. Sign outside said "Lloyd George" would be there that evening, but in smaller type it explained Lloyd George was not the former British Premier, but of the company. According to the attendance no one was interested, and the same board used to tell what was going on inside the Central might have been of more value. *Ames.*

PALACE

No jazz band at the Palace this week. The current bill holds 10 acts with two hold overs, Belle Baker and the Caninos. It's a specialty show with dancing of several types and plenty of good hokey comedy. Entertaining on the whole but productive of no riots Monday night. The house was responsive but not demonstrative, the usual claque stuff being absent in the main—no least so subdued—and kept within bounds as to be inconspicuous.

The Palace dropped off noticeably in business Monday night—that is to say for the Palace. The greater part of the boxes, both side orchestra and balcony, were full of emptiness and there were a negligible number of standees in the back. It was raining fitfully around

8, but not enough to hold attendance back—in fact it should have helped it greatly if anything. It didn't though.

The show ran as programmed with Herbert's Dogs starting the running order. The turn includes a chicken, pigeons, cats and an unusual variety of breeds of canines. It sent the show off with a real bang. The leaping greyhounds were mainly responsible. Herbert was brought back for a bend at the finish. Excellent for an opener with only half a house to play to.

Rolls and Royce, second with their fast dancing turn. Miss Royce said it was the second appearance of her partner in six months, Rolls having recently returned to the stage after a long illness. He's the same corking dancer as of yore. The eccentric doubles, waltz, clogging and neat soft shoe stuff all went right over the plate. The team registered remarkably for the spot.

"Circumstantial Evidence" with John Davidson starred was third. The old dramatic sketch doesn't wear well. The story is convincing but it's constructed in the stagey old fashioned way of 15 years ago. The funny room types are natural enough in conception but some are a trifle over played. Mr. Davidson in the leading role is inclined to give it too much the air of a dramatic recitation. As a bit of theatricalism the sketch is o. k., but even vaudeville has passed that in its sketches. The mounting is bad. At the Palace what looked like a house interior library was used for the jury room. The sketch at least should have a special interior, with a ceiling and everything else scenically. It needs all the outside aid it can possibly receive. The house liked the piece, according to some 10 curtain calls. Some of the 10 were quick ones but then they weren't any quicker than many of the other sketches' calls that have played the Palace. That "Circumstantial Evidence" would have been pie for a black face comic or any comedian skillful at burlesque. Oddly enough none of the acts that followed the dramatic sketch made any effort to travesty it.

Wells, Virginia and West were fourth and did splendidly with their varied dancing. "Buster" the kid dancer of the trio didn't seem to be going in as strong for comedy as usual. His pirouettes and spins landed their regulation heavy returns.

Zuhn and Dreis, fifth, with a comedy talking routine that is away from the others, both in conception and manner of execution. The material too is different from all of the others. There's a wealth of funny cracks among the routine and it's going to keep the team busy watching the lifters, if they are going to play around New York—and that's what they should do—play around New York for a long time to come. For they're the nearest approach to a novelty in a talking act seen in years.

The Caninos in their second week closed the first half and gave that section pep and color galore. The Spanish dancing is excellent in itself and a first rate production background adds to the generally high-class impression. The Andalusian melodies and tempo make a likable contrast for the jazz stepping that vaudeville has had in such abundance for years. The turn took several curtain calls.

George Le Maire assisted by Joe Phillips opened the second half with "At the Dentist's" and the osteopath bit from one of the past "Follies" shows. It's all based on old time after pieces and the comedy derived from it is of the sort that is as sure with a dress suit audience as it is in a neighborhood house. The Palace, always partial to hoke, laughed themselves blue at the rough house laughing business the skit is crammed with. Lemaire, one of the very best straight men in vaudeville, and Phillips, a corking low comic, play the skit to perfection.

Miss Baker, second week, did 34 minutes, with "Elle El" as the finish dance by the house. She is not singing the baby carriage prohibition comedy number this week. When the time arrived for requests, some one in the audience asked for the prohibition song but it was not forthcoming. Miss Baker was an unqualified hit. The repertoire contains a bit of dialog exchange with Ben Roberts that disclosed Benny, the orchestra leader, as a straight man of no mean ability.

Kome and Gaut were a bit too far down in the show, but held the spot well considering. Next to closing they made 'em laugh and applaud with their comedy and dancing. A standard turn of its kind with a sure fire appeal.

May Wirth, Phil and the Wirth Family held the house intact with their unapproachable riding turn. Miss Wirth has a voice incidentally, unusual for a bare back rider. The ensemble riding brought heavy returns, and Miss Wirth's solo stunts roused the house from pit to dome—she took something pretty much out of the ordinary to rouse that Monday night Palace bunch at 11 p. m. *Bill.*

J. J. De Wald, former manager of Keith's Louisville, is the manager of Keith's Colonial, New York. Mr. De Wald was originally associated with the Butterfield circuit.

RIVERSIDE

Julius Lenzberg, a week-in, week-out familiar at this house, will probably prove the real draw all this week at the Riverside, despite the \$27,000 production cost "Realm of Fantasie" act which topped the eight-act bill. This is one act shy of the usual Riverside quota, and two acts less if one discounts Lenzberg's Harmonists. The popular Riverside orchestra leader graces the rostrum as a regular act, reopening after intermission, and shares the tungstens with the top line. No act on the bill went over with as resonant a bang as Julius did, and as Robert Emmett Keane (Keane and Whitney) curtain speeched in Lenzberg's place, "\$2,000 next week, Julius, or you don't play." However, this is just a novelty for one week with the probability of a repeat at some future date. The idea of Julius doing an act was a result of popular request, according to Manager Derr, who also credits the musical boys for working very hard for two weeks every evening after the show. During the supper intermissions and morning the boys are busy "canning" music for the Okeh discs, so it is obvious they had quite a busy session during the weeks of preparation.

The George Chooos act, "Realm of Fantasie," was cruelly lost in its closing assignment. It is an injustice to a class turn of its calibre to spot it as an afterthought, although what really chased them was the orchestra leader's violin solo in the pit. That precipitated an exodus which could stop. The act has undergone considerable reconstruction since its first appearance. Guiran and Marguerite are now featured over the title, replacing Ivy Shilling, the English importation, and Gaspar Santo, her dance partner. Jimmy Lyons in another new addition doing comedy to better purpose than Frank Ellis formerly did, although their styles are different. That matters little for either is there in "one" only to plug scene and costume changes. Lyons is a hybrid Yid-Dutch comic who appears twice, straight and in comic military get-up. The straight monolog is negligible. He does the Al Herman about the water cooler being near the girls' dressing-rooms and everybody drinking much water. He also pulled a quip that seems to be unusually popular for some questionable reason, viz.: "He's so dumb he thinks Greenpoint is the end of the pickles." In the soldier get-up, Lyons does a typical gagging act of the new and reminiscent matter of the Senator Murphy-Mitt Collins school. The eight "English Rockers," the clever steppers who maneuver flashily in concerted drilling, were as effective as ever, as were the starred team, although they too seemed lost in the production. The "Radiana" scene for the closer was denied fully half of the house that had exited. The "Parade of Wooden Soldiers" number to the tune of the "Chauve-Souris" air was the best thing in the act and accordingly recognized by the audience.

Business was about three-quarters on the orchestra floor and a little less in the balcony and boxes. Were it not for a good advance sale the attendance would have been smaller, the evening shower keeping the neighbors indoors. The Riverside lobby was never so deserted at the window sale line, which usually brings an extra quota just before show time. The house was proportionately frigid, although they thawed out by the time No. 3 was through. Mac Sovereign and Co. (New Acts) opened.

Russell and Devitt twiced with their "acromedian" stuff. They are hard workers, doing stepping, acrobatic falls, twists and tumbles, although their "Rex Beach" is a summer resort was deservedly ignored, though the team expected some returns at the sally. All told a bright No. 2.

Emilie Lea, assisted by Clarence Rock and Sam Kaufman, made the third hold important with a classy song-dance-talk-musical frame-up. Miss Lea scores individually with her acrobatic stepping and high kicking. Rock is effective as stepping partner and soloist, and Kaufman is mostly ballast at the baby grand. Moss and Frye, No. 4, are back in vaudeville after an unsuccessful try with their "Dumb Luck" colored revue. The comedian's non-allegorical hypothetical questions are as laugh productive as even the straight foiling faithfully and sincerely.

Robert Emmett Keane and Claire Whitney in Lawrence Grattan's "Gossipy Sex" closed the first half with their smart and pithy playlet. Here's an act that doesn't insult the intelligence. In the capable hands of the stars and F. B. Hersome, every light and shade of satire and posture is promulgated across the stage with a silent effect. The turn went for all it was worth. Keane later appreciating the audience's understanding in his clowning with the Lenzberg act. After eulogizing the Riverside audience as the "greatest, barring none, and that goes for the Palace" (applause), he said: "We went through Hell at the Palace last week with claque and everything," this being incidental to laudatory appreciation of Julius's co-operation Monday mornings when the new shows come in.

In proper cueing and orchestral assistance.

"Topics" and "Fables" after intermission introduced Julius Lenzberg and His Riverside Orchestra on the stage (New Acts). Johnny Burke with the "Drafted" monolog and orchestra afterpiece murdered them for a succession of wows. The "Realm of Fantasie" closed, running 45 minutes. *Abel.*

COLONIAL

Vaudeville as she is spoken at the Colonial this week with a perfectly balanced nine-act bill that should satisfy any gathering. The show transcended its way to hit proportions with Aunt Jemima headlining. Known to her intimates as "Big Tess," this girl, a former cabaret singer, shook the sawdust from her feet and in two seasons vaulted from total obscurity into small time vaudeville, musical comedy, and finally headliner on the Keith circuit. She held the second after intermission spot, singing six songs and pulling two jazz dances for a 23-minute riot that threatened to blockade the show. Aunt Jemima is just about 250 pounds of harmony and personality.

Following this tumult Ray and Emma Dean caught them on the fly without losing a customer. The man is showing a new character that is so lifelike the material is always secondary to the delivery and mannerisms. He is a small town "scape" with a Danny Burke and Frank Langdon mannerisms, yet doesn't encroach on either artist. His description of a "fight" in which he bruised the other fellow's knuckles with his chin was a scream.

Brown and Whittaker, opening after intermission, started the second half like a Liberty motor. Russ Brown formerly straight for Jimmy Fallon. He is now with Jean Whittaker (Mrs. Brown). He handled the comedy end surprising, having developed into a corking comic. The material contains many bright lines, the funniest bit being a dramatic travesty.

Another comedy favorite was Jos. K. Watson, Will Cohan's former burlesque partner, in a bright, snappy monolog on current topics. Watson, garbed a la Abe Kabbille, whom he resembles, gleaned glee with his gags. A comedy version of H. G. Wells' "Outline of History," dealing with the Biblical is sure-fire anywhere. Watson looks set for the two-a-day with his present vehicle. He was fifth on the bill.

Bryan and Broderick closed the first half with their dancing turn. Lillian Broderick had three changes of costume that showed off her Titian beauty of face and figure to perfection. The couple open with a novel poster idea, both posing as billboards, seen through a mesh drop. A goosie back follows. The duo goes back to full stage for a waitz time in stop time, piano solo and two other dances, one Spanish, the other an acrobatic duo, with changes of costume by Miss Broderick for each, put them away solidly. The vocalizing is light, but is used merely to introduce the dances. At their specialties they are big-timers.

The show opened with Joe and Willie Hale in their juggling and novelty turn. It's interesting. The clever juggling and equilibrist bit atop the ball tale them out of the usual claque.

The Dixie Four, a colored quartet that have played around the pop houses, were deuce and faked their way to safe returns. The turn shows nothing new, consisting of several harmony numbers, two of them hokum "yodels" with the usual dancing finish. Just why an audience gets enthused over the "faking" that passes for dancing in an act of this kind will have to be answered by a psychiatrist. But they did, and they closed strong. This was the only small time note on the bill.

"Around the Corner" (New Acts), a comedy talking idea that was as novel as it was funny, held third position, followed by the Versatile Sextet, a sure-fire bunch of specialty musicians, who sing, dance and do specialties in addition to playing their instruments. It's another audience-proof act.

Frank Work and Co. closed a long bill and held them there. The opening in "one" with the inebriated bit fooled them into attention. When the act went to full stage the mechanical props did the rest.

The lower floor was a few rows shy of capacity. The balcony, except the second tier of smoking boxes, was filled. About three-quarters of a house. *Con.*

BROADWAY

A rather well balanced vaudeville program is at the Broadway this week, nicely arranged and with "The Voice in the Fog" feature picture as an added drawing aid, should do better business than it did Monday night, when the attendance was less than two-thirds. Perhaps the keen neighborhood competition, with its added feature picture shows, is smothering the Broadway where the vaudeville shares the attraction card, and if this be true, the Moss management, lacking first run features, has but one remedy, "names" and plenty of them. As the shows are now built, they run more to staple quality than individual draws, and while this eventually holds a

patronage, it takes "names" to attract it originally.

Danny Simmons who applies the Broadway program is apparently paying particular attention to its construction, for both this week and last week the specialties have been listed with a fine sense of discretion, each number just about topping its predecessor in the matter of results attained, the whole contributing toward a totally satisfactory performance.

The Worden Brothers opened with their balancing act, the foot juggling with its novel manner of presentation, gathering its applause. Frances Arms was second with popular dialect numbers, the second composition, apparently a restricted number, affording her opportunity to exhibit versatility as a dialectician. The Jewish song is a good comedy number with lyrical value and brought her into the bit column.

Cartmell, Harris and Co., the company being an elderly gent with a shifty pair of feet and one who adds just the desired touch of contrast, gave the show a hefty punch in the third spot. This combination, always progressive, has an interesting framework surrounding their series of dances, a golf story, a satire on marriage and an Egyptian jazz number. The girl is attractive, full of personality and both are talented dancers. They have an original oddity that could fit on any vaudeville bill.

Henry and Moore have a fund of valuable material, but the manner of its distribution could be vastly improved. The man is carrying over natural, light comedians seen around vaudeville in some time. He gets a flying start, procures unlimited comedy from a violin routine and then allows the tension to drop with a double dance. The dancing portion could be entirely eliminated with more crossfire patter substituted. The girl looks perfect and can handle dialog in excellent fashion, consequently should be permitted to in preference to dancing, which means nothing to this turn. The act started off in a gallop, worked up to a perfect pace and then slowed down to a walk. This chap looks like a production possibility and would prove a "find" for the right part in a good show.

"China Blue Plate," an allegorical character story with a moral, opening in "one" and unravelling in full stage with a special set, is cleverly handled by a quartet and holds interest from beginning to end. The singing is widely interpolated to lighten the theme and does its duty nicely, for the director, with this aid, has curtailed the talk to a minimum degree. It kept a perfect balance and was well rewarded at the final curtain with earned applause.

Billy Dale and Co. lived up to proceeding in the succeeding spot with his comedy vehicle, carrying solid laughs, a good voice with the young woman and a capable, good looking "feeder" in the other man. There is a bit of everything worth while in the Dale specialty, one that can fit snugly almost anywhere on a vaudeville layout and it did excellently at the Broadway.

Pressier and Klais were a happy selection for the next to closing position. An easy spot, allowing Dale, but once the comic embarked on, the going was smooth and harmonious. His appearance and its accompanying pantomimes corralled a succession of laughs that kept going right to the finale. The woman's vocal work was right up to the standard and they snared top honors for the evening which meant quite a task on this bill.

Jeanette and Harry Shields closed the show with dances, holding the majority in the feature.

STATE

The first half show ran to quiet class instead of boisterous comedy, but it made an interesting entertainment. Frank Ray was the feature and pretty much the whole program. Working with a man pianist and two comedy young men from the audience, he held the stage 37 minutes for a long time record in a small-time house. This was against the running time of the rest of the six-act bill, which averaged considerably less than 14 minutes each.

Fay's clowning was well received by a fair-sized audience (cloudburst Monday evening about a theatre time out into attendance), which was characteristic of the sandy-haired comic, smooth, unctuous fun with the seeming quality of being extemporaneous. He made the highlight of the evening, but 37 minutes for a single entertainer is a long stay.

The rest of the show was speedy and excellent specialty material, the swift succession of turns contributing to the pace. Salla Bros., opening (New Acts), have a splendid novelty acrobatic turn. Austin and Delaney, blackface singers and dancers, did nicely on their dancing finish, but the intermediate talk was cold. There isn't any good reason why talk shouldn't carry in this big house. Fay's turn was principally talk, and although Fay didn't raise his voice every word was plainly audible two-thirds back from the foots. The talking turns that die at 45th street have only themselves to blame. The speeches usually are gunned up because (Continued on page 21)

SPORTS

The boxing bugs flocked to Madison Square for the Tom Gibbons-Miske affair two weeks ago, and they came back just as strong for last week's show. No doubt the decision to charge comparatively popular prices had much to do with the Garden's healthy start this fall. The scale has been \$5.50 top. Even that was too much for some of the shows to date, notably the Bob Martin-Floyd Johnson match, which was perhaps the lightest draw on the schedule to date. But for Gibbons and Miske it looked worth the money "on paper," and the fans gathered in volume; in fact not much under capacity. That was true also last Friday night when Charlie White, the Chicago lightweight socker, made Sid Marks, a touted comer from Canada, lose visions of ever reaching the top of the fistic ladder.

The next bout of importance slated in the Garden has Jack Britton defending the welter title against Mickey Walker, a youth who is credited with having given the champion all sorts of trouble in Newark some time ago. The scale for that event will be topped at \$7.75. The boxing commission regulations call for \$15 as the limit for championship bouts, but the Garden apparently realizes the danger of high prices except for the biggest cards. Otherwise it would not be possible to conduct a boxing show almost every week, which the Garden has done since the swimming pool was closed.

Doubtless some last week were in to witness the Andy Thomas-Bobby Michaels match, spoken of as a grudge scrap, both boys coming from the East Side. The boxing regulars, however, will always purchase to see White in action. On appearance he should have been the lightweight champion long ago. Possessed of the most formidable left hand and a terrific wallop with it, he looks unbeatable against an opponent he is confident of beating. Yet it has been shown that Charlie can and will retreat when facing a master like Benny Leonard, and White can give a great exhibition of covering up on such an occasion. The weights were announced as 138 for White and 135 for Marks. The latter looked 10 pounds lighter than the Chicagoan. He acted as though in mortal fear of White's left. Marks lashed out several times wildly, and got to Charlie's face once. Early in the second round, White, always coming on, stung with his right to the face and quickly snapped over the left. The Canadian threw his arms in the air and fell flat on his back. He turned over at the count of eight, but was all washed up.

The semi-final between Thomas and Michaels ended most unsatisfactorily when Michaels, punch drunk and hanging on the ropes after two knockdowns for nine counts, let one go from the floor and palpably fouled Thomas, who was a sure winner otherwise by a k.o. Patsy Haley waved Michaels to his corner, disqualifying him. The week previous Tom Gibbons was disqualified for fouling Billy Miske in the tenth round. Gibbons looked a sure winner, likewise with a k.o.

Some rule declaring this type of bout "no contest" should be promulgated. Any fighter who is groggy can save his backers' money by a deliberate foul. It robs the other fellow of a knockout and always leaves an alibi for the fighters' managers to send out conflicting reports to the out-of-town newspapers.

The commission held up the Gibbons and Miske money for several days, finally paying them off, declaring there was no evidence that the foul was intentional. Michaels was suspended for 30 days, having recently fouled someone else. He was hopelessly beaten when the foul occurred, but it is a question whether he was in a condition to use his mental faculties to the extent suspected after the beating he received at the hands of Thomas. The latter looks like one of the best lightweight prospects seen since Leonard copped the title. Thomas is a lean, tall 135-pounder who punches with deadly accuracy with either hand. Michaels has been boxing for several years, meeting all of the tough ones without being spilled, but Thomas flattened him like a pancake with left and right hooks.

The present visit here of C. B. Cochran, the English theatrical producer and sportsman, who had his real training as a showman in this country, brings to light some interesting points anent his with-

drawal from participation in the promotion of the Jack Dempsey-Georges Carpentier boxing battle for the world's heavyweight title, held at Jersey City July 4 of last year. There were three men concerned in promoting the match, Tex Rickard, W. A. Brady and Cochran, and \$100,000 was to be posted. When Cochran sailed for London he had posted his share, \$33,000, and his money was the only coin that had then actually been put up. Shortly after he arrived back home he was taken ill. Brady, who represented him here, called together Doc Kearns and Francois Deschamps, managers of the fighters, and Rickard and told them it would be unfair to tie up the Cochran money, as the latter was physically unable to participate. It was agreed to release the Cochran money. Thereafter Brady withdrew from the project and Rickard went ahead with the "battle of the century" on his own—with the backing of one of America's leading showmen. Cochran would have retained his interest. Brady later explained he acted with the very best intentions for his friend Cochran. The turn of events, however, developed that the English sportsman lost a share of what was the most profitable ring event in history. Also he lost 1,500 pounds actually, because of the jump in exchange. When he posted his share of the money he put up 9,000 pounds, but only 2,500 pounds were returned to him. Brady later expressed his regrets to Cochran, who counted the tangle merely a bad break. The American manager in writing to Cochran expressed the hope he would make up the loss by favoring him with a play.

Bob Cannefax has called off his match with Layton for the three-cushion championship, set for St. Louis this month. Layton refused to enter both the match and the national tourney, which will be played as a league series this winter in a dozen cities, in which the champ and the challenger are listed. Cannefax gave up his right to the two-handed contest in order not to wreck the tournament and throw every well known professional angle player out of work for the season. He has a chance to cop, however, if he leads in the league games.

CHI LEGIT POOL

(Continued from page 11)

The Erlanger-Shubert combination is the division of profits. Woods, with the Apollo and Woods theatres, cannot understand the logic, calling for houses of such capacity getting no larger a share than the Princess or the Playhouse. The pool is supposed to split the annual profits of all into as many parts as there are houses. If twelve theatres are in the pool, each house is to receive one-twelfth. The same principal attained formerly when the Shuberts and K. & E. pooled profits in Chicago, but at that time both had what might be classed as less desirable theatres along with the best, whereas the three managers holding out are concerned only with first class properties.

Pool advantages, such as choice in bookings and guarantee of the rent and expenses, which means protection against loss, is the lever whereby most of the other houses invited readily accepted. Where houses outside the pool are assured of big profits without counting on the others, a delay in subscribing to the plan appears natural.

Three of the four houses controlled by the managers who are on the outside are so spotted. The Apollo, with Al Johnson, is content by drawing between \$36,000 and \$38,000 weekly. The Harris is flourishing with "Six Cylinder Love," and looks sure of a run at between \$14,000 and \$15,000, while the Selwyn is making money with "The Circle," and should clean up for the balance of the season with "Partners Again," due here at the holidays.

The comparative money making ability of some of the houses in the pool appears to have caused the hitch in making it complete and practical. Whether some of the smaller capacity houses will actually receive less than a pro-rata share in the annual profits of all has been asked and it is said that if that arrangement were conceded those houses which have been holding out would sign up. Two houses which are believed opposed to the pool, and which have refused to subscribe to it, are Cohan's Grand and the Cort.

NEWS OF DAILIES

William Brady will produce the London hit "Decameron Nights," by Robert McLoughlin this season.

"It Is the Law," by Elmer E. Rice and Hayden Talbot will be produced by Samuel Wallach. Rehearsals began last week under the direction of Lester Loneragan.

A. O. Brown was reelected shepherd of the Lambs Club last week. Other officers were: Boy, Fritz Williams; corresponding secretary, Maclyn Arbuckle; recording secretary, Gene Buck; treasurer, Henry Smith; librarian, Edwin Mordant; directors to serve three years, Samuel B. Hamburger, Fumet E. Pratt, Sam B. Hardy, R. H. Burnside and George Nichols; director to serve two years, Richie Ling.

C. Anderson Wright starts in the producing field by engaging Langdon Gillet as general stage director for one year. Gillet started casting "Masked Men" Monday.

Frank Keenan will be starred in "The Whirlpool," by Frank Dazey and Leighton Osmun in Los Angeles in December.

Winchell Smith and Ray Comstock will produce "Polly Preferred," a comedy by Guy Bolton.

Florence Flynn, who was in "The Exciters," that closed at the Times Square, New York, Saturday night, assumed the leading feminine role in "Partners Again" at the Selwyn Monday.

Sam H. Harris has engaged Margaret Lawrence for "Secrets."

Nazimova will return to the stage under the direction of Charles Bryant next month in Louis N. Ansper's adaptation of "Tilla," by Ferenc Herzig. Her reappearance on the spoken stage will be coincident with the presentation of her latest picture "Salome."

Wallace Reid is said to be ill, suffering from "Klieg eyes."

Ruth Roland is recovering from bruises and shock sustained in an accident in which she narrowly escaped death. She was dragged for nearly a mile through the ocean, fastened to a rope suspended from a speeding airplane.

Mrs. Edith Price Sigmund, head usher of Keith's Bushwick, Brooklyn, was shot and killed by her husband, Henry Sigmund, who afterward shot himself, Monday night.

Janet Beecher will have the mother role in "The Love Child," the recast Bataille play now rehearsing in New York.

Lionel T. Cooper, English comedian and stage director, arrived in New York for the "Homeric" to watch Jack Donahue, comedian of "Molly Darling." Cooper is to have Donahue's part in the English presentation.

Judge Mayer in United States Court extended the temporary stay closing government officers from closing "Paradise," formerly Reisenweber's, under a decision by Judge Manton. The restaurant can keep open until the United States Circuit Court of Appeals decides the case. The appellants are bonded for \$2,500 not to violate the prohibition laws pending the appeal, and six Federal officers were placed in the restaurant to enforce them.

Ferenc Molnar's "Fashions for Men" will be produced in Hartford Nov. 10 and in New York Nov. 20. O. P. Heggie will have the principal male role and Helen Gahagan the principal feminine role.

Eddie Dowling, author and star of "Sally, Irene and Mary," is announced to write a comedy to be called "The Cat, the Bat and Canary," to be produced next season.

"The Man on the Balcony," by Emil Nyitray and Herbert Hall Winslow, will be produced in Stamford tonight by Frank Smithson. The cast will include Cyril Scott, Ottila Nesmith, Noel Leslie, James R. Waters and others.

Eugene O'Brien, picture star, will return to the stage in "Sleeve" by Robert Dempster, George M. Gatts will produce the play, which opens out of town next month. Rehearsals will start next week.

Helen MacKellar, who is at present playing stock in Toledo, has been engaged by A. H. Woods for the title role in "The Masked Woman."

"Vera Mirtzeva," a Russian play by Leon Urytzev, adapted by Herman Bernstein, will be produced by Florenz Ziegfeld, Jr., shortly.

Stuart Walker's production of "The Book of Job," first seen here several seasons ago, will play five special performances at the Cort, New York, next week for Near East relief. The performances will be held on Monday, Tuesday, Thursday and Friday afternoons at 3 o'clock and on Saturday morning at 10:30.

CABARET

The belief among the liquor men is that prices will briskly advance for booze around New York (and probably elsewhere) during the winter. The advance, it is expected, will be predicated upon the shipping ruling by the Attorney General, if that does not actually cause the increase, while they also think that the Department of Justice, with enforcement taken out of New York state politics, will organize a liquor secret service which will do much to stop importation.

Another cause, even discounting the decrease through the shipping ruling, is that there is scant booze coming in over the border (Canada). There may be carloads (autos) from time to time but not nearly enough to commence to supply the demand. With Scotch becoming almost the universal beverage now in the larger cities, it needs a lot of Scotch from the Dominion or elsewhere to ease up the price.

The shipping ruling may have a greater effect than is seen upon the surface, which is that boats cannot bring in booze to the three-mile limit of the States. Lines and boats will take measures to stop bootlegging aboard to prevent themselves from becoming involved and they will have to do this to protect their bond. Liquor from boats has arrived in quantities and has been distributed over New York in large and small lots. To what extent the smuggled shipload bootlegging may endure of course is unknown, but with the Department of Justice on the job it's going to be much harder for the rum runners around New York and down and up the coast. There isn't much doubt but that the department intends to weed out a number of federal men who have been putting it over much to their own satisfaction, but hardly deceiving anyone while doing it, though they were permitted under former existing conditions to get away with it.

With real liquor enforcement in

New York it is expected some cafes will be on the market at about 30 cents, or thereabouts, apiece.

Probably the most daring stunt yet tried by booze runners was almost pulled off by two women, garbed in the regalia of sisters of mercy, who were taken into the tolls and their load of beverage taken from them by officers attached to the Canadian customs service, as they were about to pass into this country north of Fort Covington. The confiscation is said to have been effected on Canadian soil through an unusual incident that occurred just as the women halted near an officer. Previously, once each week, for a period extending over about a year, the women are said to have crossed the line without hindrance or questioning, inasmuch as their garb was respected. They might have passed again had it not been for a blowout of one of their tires. Just as the big car was about to stop at an office before crossing one of the tires gave way with a detonation. The officer near by was surprised to hear the driver exclaim, "This is a hell of a place to have a blowout!" The officer noticed that the tonneau was filled with neatly piled boxes, investigation of which revealed a huge load of stock. Quebec is a wet province, although, it is said, transporting a load of booze is against the statutes. The whiskey was confiscated, but the women were released. American customs officers stationed along the border had not heard of the seizure.

Reisenweber's was successful in securing a stay of execution on the closing order under a federal injunction, pending the argument on appeal. Judge Mayer, in the United States Circuit court, granted the final stay October 20, following the refusal by Judge Rogers. The latter justice declined without prejudice, which permitted another application to be made. It will be (Continued on page 36)

BROADWAY STORY

(Continued from page 13)

tween \$4,500 and \$5,000, the lowest gross for that house this season. "Up the Ladder" did no better at the Bronx opera house.

"The Music Box Revue," in its new edition, topped off a week that promised fresh strength to the comment list. The Harris-Berlin show was accorded as extravagant notices as last year, when the initial revue of the series was presented, and that it would play to capacity into the winter looks a certainty. The show this season starts with a \$5.50 top, as against last season's first scale of \$4.40. "The Last Warning" was a surprise dramatic jab at the Klaw, and indications Wednesday were that it was "in." The Selwyns with "The Fool" at the Times Square, presented the most serious drama of the season and the call after the Monday premiere was encouraging. "Persons Unknown," a sudden Wednesday entrant at the Punch and Judy; "The Springtime of Youth," a Thursday premiere at the Broadhurst, and "The Insect Comedy" gave the week a group of six new plays. The latter production was postponed and will debut Saturday night.

By Monday next, every theatre on Broadway will have had an attraction this season. Unless there are two withdrawals, indicated Wednesday, the entire list will be lighted. The Princess will get "Six Characters in Search of an Author," and the Booth will berth "Seventh Heaven." The latter house became dark suddenly last Saturday when the "Revue Russe" stopped. "The Evergreen Lady" was another quick flop, taken off at the Punch and Judy last Saturday.

Closings listed for this week are "East Side, West Side," from the Bayes, and "Swiftly" from the Playhouse. The latter is due for "Up She Goes," a musical version of "Too Many Crooks," Nov. 6.

Indications look favorable for 14th "Follies" to run through the winter. Ziegfeld's revue at the New Amsterdam continues unaffected by the newer entrants, and the "Greenwich Village Follies" is set at the Shubert indefinitely, also. Two new musicals of importance to come in during the fall are Cohan's "Little Nellie Kelly," which leaves Boston and opens at the Liberty, Nov. 13, and Dillingham's "The Bunch and Judy," which will be a later attraction or the Globe. White's "Scandals" will leave that house in two weeks, and it is likely "Molly

Darling" will move there from the Liberty, since "The Bunch and Judy" is to be kept out for some weeks. The switch that sends "Captain Applejack" to the Tremont, Boston, as "Nellie Kelly's" successor, will bring "Merton of the Movies" into the Cort here.

Of last week's new productions, "To Love," with a three-person cast (Grace George starred), is easily the strongest. It is playing to a \$9,000 pace at the Bijou, which has a limited capacity.

Record Buy for Music Box

The interest of the week centered about the terrific buy that the agencies have made for the new "Music Box Revue." Although the theatre claims that seats in the balcony for only two rows were allotted to the brokers, the agencies are carrying them as far back as the fifth row. The agencies have taken the entire lower floor, more than 500 seats at \$5.50 box office, and about 208 seats in the balcony at \$3.85 box office. The buy is said to be for the first 16 weeks of the run of the new attraction.

The number of buys running were cut down last week by the finishing of the contract on at least two of them that were not renewed; these were "La Tendresse," at the Empire, and "Spite Corner," at the Little. This left the total number at 16. They are "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "Sally, Irene and Mary" (Casino), "East of Suz" (Eltinge), "Orange Blossoms" (Fulton), "Loyalties" (Gaiety), "White Scandals" (Globe), "It's a Boy" (Harris), "So This Is London" (Hudson), "Yankee Princess" (Knickerbocker), "Rose Bernd" (Longacre), "The Awful Truth" (Miller), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), and "The Passing Show" (Winter Garden).

The attractions offered at cut rates topped the buys by one, there being 17 shows available at reduced prices on the regular list, they were "East Side-West Side," Bayes; "Kempy," Belmont; "Blossom Time," Century; "Queen of Hearts," Cohan; "Thin Ice," Comedy; "Capt. Applejack," Cort; "On the Stairs," Daly's; "The Faithful Heart," El-Holt; "Her Temporary Husband," Frazee; "Fantastic Fricassee," Greenwich Village; "It's a Boy," Harris; "Shore Leave," Lyceum; "Why Men Leave Home," Morosco; "Swiftly," Playhouse; "Abie's Irish Rose," Republic; "Rance," Ritz, and "Partners Again," Selwyn.

VAUDEVILLE REVIEWS

(Continued from page 19)

they are hurried by people who are trying too hard to get them across. Carrying voice quality may have something to do with it, but Fay's example proves that good enunciation is understandable in the house. Bentley, Banks and Gay (New Acts) did extremely well on No. 2 in an entirely straight singing turn, principally because the two men and one woman devoted themselves to unpretentious musical numbers of the light standard variety and put them over in perfect style. The woman of the trio made it hard for Eastman and Moore later on. The girl of the latter turn has an unusually agreeable light voice for vaudeville, but it could stand brilliant soprano notes of the earlier singer. The Eastman and Moore trio is a capital bit of specialty production, simple, but neat and carrying a touch of novelty. The opening shows a section of a department store. A counter on the left is piled with sheet music and to the left another counter displays silk draperies.

Salesgirl is tending the music counter. She has few words with the floorwalker and they do several numbers, picking up the music from the counter. The talk is inconsequential. Each has a solo and they double. The girl mounts low pedestal down center and man goes to the counter, until the confused pile of goods takes the form of a graceful bridal gown. They take a few steps—lights are down and the department store undergoes a transformation into a church. The back drop bursts into lighted memorial windows, the silk counter changes into a row of pews and the music counter is transformed into an altar flanked by candles—altogether an effective aid for the bridal pair. Edward Stanileff and Co., of five girls in "Dance Creations," made the finale. The opening is very slow for this purpose. Four girls do a folk dance, a sort of Gypsy affair which is principally minuette positions. It's a dull start for a closing act, and before the routine had gathered speed, the audience began to move out. When the little toe dancer in red took up the running the exodus was checked, but it never should have been. The fast opening would have aroused interest immediately. After the capital toe dance—a routine of cake-walk steps—the remarkable man dancer took the center for his striking pirouettes spins and leaps, and this enlivening performance brought large applause. A tambourine number was too long drawn out and more of the folk dance formations were overdone, but the act is handsomely dressed and makes attractive pictures. *Rush.*

AMERICAN ROOF

The rain MonCay evening shot the business on the roof. At 8:30 there was less than half a house present, and it never bettered. The show itself was a slow-moving, small time affair that had but one real act of value in it—that is, as value is judged for big time possibilities. That possibility was McCormack and Irving. How the bigger house brokers let this pair remain on the small time is a question. They were not the hit of the American's show by a long shot, principally because their material is aimed at better audiences. It took an old-timer with time-worn material to walk away with the applause honors. It was Thomas P. Dunn who did the trick with his married man and street car souce stuff, that is as old as Thomas himself; but that is the type of entertainment that the American audiences eat up.

Bassett and Bailey, a man and woman acrobatic team, opened the show, doing about seven minutes. Murphy and Lang, who followed, have improved the talk in the early section of their act somewhat, but seemingly are not sure of their delivery as yet. When they whip it into shape they should get laughs from the small time audiences. The dance routine at the finish carried them by nicely.

Prevost and Golet, with their combination of music, acrobatics and talk, the latter all in all, scored on third. And then McCormack and Irving arrived. They are a class pair. The man is a coking light comedian with a wagonload of personality and a style of putting over his lines and songs. The girl looks like a million dollars and dresses like a million more, sings fairly well, but handles lines better. Both dance, and dance well. If not for the big time they could fit in a musical comedy production, not particularly a big Broadway wallop, but some of the other shows that seem to be getting across this season, of "Molly Darling" or "The Gingham Girl" type.

Closing the first half of the show Vera Burt, Saxi Holtzworth and Band (New Acts) held the stage for 12 minutes and walked away to a fair applause finish, mainly gained on the stuff that Saxi does.

Leonard and Culver (New Acts) opened the second section with piano and son a, finishing fairly well, but not a hit by any means. The numbers for this act need to be revised. George Stanileff and Sister trailed along with an oldish routine down to the finish of the act, which the old banjo was pulled out, and that alone sent the act across. MILL-

ENGLISH AUTHORS' RING FAVORS FOREIGNERS

Preponderance of Alien Pieces Concurrent on London Stage

London, Oct. 15. Attention is once more being called to the oft-repeated question, Where are the British authors? The last two important productions from the pens of native authors have been Arnold Bennett's "Body and Soul," which signaled the opening of the Regent by flopping badly, and John Galsworthy's "Mary, Queen of Scots," play, which had to go for production to the small Everyman at Hampstead. The other plays holding the West End are mostly foreigners.

"Dacameron Nights" at Drury Lane is American; "The Last Waltz" at the Gaiety is Viennese; "Dede," now in rehearsal for the Garrick, is French; "The Toils of Yoshimoto" at the Little is Japanese; "Phi-Phi" at the Pavillion is French; "Whirlwind to Happiness" is German; "Rockets," the Palladium revue, is supposedly British, but is greatly plagiarized from old American burlesque shows; "The Bat" at the St. James is American; "Ambrose Applejohn's Adventure" at the Savoy is the work of an American domiciled here; "Tons of Money" at the Shaftesbury is principally very "freely" adapted from the 30-year-old American farce "Incog" and others; "Angel Face," which is due at the Strand, is American; "The Cabaret Girl" at the Winter Garden is principally the work of an American in collaboration with an American composer, and "The Lady of the Rose" at Daly's is continental.

Most of these shows, however, disguise their origin as much as possible where the public is concerned by making much use of the names of their English adapters and writers of occasional lyrics. In addition to this list is "The Broken Wing," an American show with a partially American company, at the Duke of York's; "Blue Beard's Eighth Wife" is of the French; "Jawful Larceny," another American play with an American company, failed at the Savoy, and "The Torch," which Maurice Moscovitch produced at the Lyric, was by a Swiss.

The answer to the question, Where are the British authors? is probably that there is a sort of "ring" which is almost impregnable and its members are either resting on their laurels and drawing large provincial royalties or studying the methods of other countries. Those not in the ring are trying to get in.

COCHRAN EXPLAINS

New York, Oct. 23. Editor, Variety: I must ask you to be good enough to correct the statements of your London correspondent, which appeared in last week's Variety, with reference to the sale of my lease of the Garrick theatre, London, to Mr. A. E. Abrahams, my very old friend and business associate.

The statements are entirely inaccurate and liable to create a misleading impression. Mr. Abrahams purchased the lease after negotiating for nearly a year at a price which is roughly six times what I paid Mr. Gilbert Miller some four years ago.

The statement that I am under any obligation to Mr. Abrahams or any other person which prevents me from sub-letting the theatre as I like is as fictitious as the further statement that Mr. Seymour Hicks had a tenancy of the theatre at 275 pounds per week.

Mr. Hicks has never had a tenancy of the Garrick theatre from me, but was engaged to play in my production (made in conjunction with Mr. David Belasco) of "The Man in Dress Clothes" at a salary and per cent of the profits.

I shall be interested to know from whom your correspondent obtained this curious mess of erroneous information. I would also point out that among the London hits mentioned by your correspondent, I do not find "Phi Phi," which I will wager is playing to bigger figures than any of the plays mentioned, excepting perhaps three at theatres with larger capacity than the London Pavillion.

Charles B. Cochran.

cent D'Armond and Co. (New Acts), a classical dance offering of the too variety, finished the proceedings rather well.

This film was "How Women Love," with Betty Blythe, Fred.

MARIE LLOYD'S LIFE

Sister Alice Writing Story for London Sunday Paper

London, Oct. 25. The life story of the late Marie Lloyd is being written by her sister, Alice Lloyd, for a London Sunday paper.

LORRAINE'S REVIVAL

London, Oct. 18. Robert Lorraine's first production on his return to West End management will be a new play by Ian Hay. He is negotiating for a theatre on a long lease, but is hampered by the prohibitive terms asked, even for short tenancies. His plans include a series of Shakespearean revivals, revivals of several George Bernard Shaw plays, and a revival of "Cyano de Bergerac" in addition to the production of several new plays. His last appearances in the West End were at the Duke of York's in "Pomp and Circumstance" and "The Nightcap." Neither of these pieces was a success.

TRIX SISTERS FINED

London, Oct. 12. Helen and Josephine Trix duly appeared before the Portsmouth magistrates, Oct. 10, charged with failing to produce alien registration certificates in July last. They were each ordered to pay eight shillings cost and advised to conform with the law in the future.

The defense was that the girls had never before been asked for registration cards and did not think they needed them.

HARRY FOSTER ARRIVES

Harry Foster, of the English Foster's Agency, arrived in New York Tuesday for his semi-annual visit. Mr. Foster did not come over on a specific mission. He will spend a few weeks on this side looking about, in readiness to engage or buy anything theatrically he believes will be worth while for over there.

TEDDIE GERARD'S PARTNER

London, Oct. 25. At the Alhambra Monday, Teddie Gerard danced with Fred Leslie, her third partner in three weeks. They did well.

Comedie Francaise Co. Program

London, Oct. 25. The program for the visit of the Comedie Francaise company to the Coliseum, opening Oct. 23, is as follows: The first week Marie Laconte will appear in "Venise," a playlet by the author of "The Return," now being played by Marie Lohr at the Globe; Edouard de Max, who made a big hit at the Pavillion last year, will occupy the second week with scenes from "Hamlet," in English. During the third week Georges Berr will be seen in Theodore de Beauville's "Gregoire," and during the final week of the stay the veteran of the company, Eugene Silvain, and Louise Silva will appear in scenes from "La Tartuffe."

Jose Collins for Grand Opera

London, Oct. 25. Jose Collins, who has scored another big personal success in "The Last Waltz" at the Gaiety, will probably appear in grand opera at the end of the run of the Strauss piece. If this plan fructifies she will choose "Carmen" for her opening.

Swedish Ballet for Ballet Lovers

London, Oct. 25. The opening Monday at the Court of the Swedish Ballet revealed a company of generally even balance with no individual hit. It will be liked by lovers of the ballet.

Clarence Senna Remaining Abroad

London, Oct. 25. Ruby Norton will sail for home Oct. 28 on the "Mauretania," but her pianist, Clarence Senna, expects to remain on this side until next June.

Sheehan and Girls at Folies Bergere

London, Oct. 25. Lester Sheehan and the Forde Sisters have been engaged for four weeks at the Folies Bergere, Paris, opening Nov. 1.

Theodore Kremer Recovering

London, Oct. 25. Theodore Kremer is at Cologne, recovering from an attack of double pneumonia.

Andre Chariot has as yet been unable to find a theatre to which to transfer "A to Z" when the "Co-Optimists" reappear in London, Oct. 12.

WHO HAS "SISTINE" CHOIR?

Paris, Oct. 10. There is a controversy in Rome as to the ownership of the famous choir supposed to still belong to the Pope. There has been some confusion between the Sistine singers conducted by Rev. Father Casmiri, which toured America during the winter of 1919-1920 and planned to repeat the tour later this year, and the choir taken by Rev. Father Rella to Australia and through Spain.

Both organizations were advertised as the choir of the Sistine chapel of the Vatican. The singers of the recognized official choir are now all dead excepting one, and when there is a big Pontifical function the united services of the choirs of other Rome churches are recruited. It would appear Mgr. Rella is the musical conductor of the Sistine chapel and is alone authorized to use the Pope's music, but whether he can call himself the director of the Sistine Choir is another question, there now being no official organization of the kind.

Likewise, Mgr. Casmiri has been requested by the Vatican to discontinue the use of the name; but he has not frankly done so, and concert-goers in America probably will believe this winter, when Casmiri arrives with his choir, that his singers belong to the original famous Sistine choir.

It is generally known that castration of young boys as intended candidates for this choir was suppressed many years ago, but there are still some ignorant people who imagine the singers are emasculated.

"KELLY" FORCED OUT

(Continued from page 1) "Capain Applejack" as the succeeding attraction. "Nellie Kelly" will have a top of \$3 on Broadway, as originally intended. It will be the first Cohan attraction scaled over \$250.

Cohan opened "Kelly" during the summer, allotted eight weeks in total in Boston. The show's phenomenal success finally won a booking concession and it was expected the attraction would remain until the first of the year.

Pressure by the Liberty brought about notification to Cohan last week his production would have to wind up the Boston run in three weeks. A protest was made by Cohan, but further time at the Tremont was refused. "Nellie Kelly" has been doing capacity since opening, the weekly takings being between \$21,000 and \$22,000, all the Tremont will hold at the scale.

"Little Nellie Kelly" has book, score and lyrics by Cohan. It is the third musical attraction produced by him and started in the summer in Boston in as many seasons. In every instance the booking was broken off before the attractions had been spent. "Mary," the first of the Boston-opened musicals, had to leave ahead of time and played through New England to excellent business, finally coming to New York in the winter. "The O'Brien Girl" similarly was at its crest last season when forced to leave the Tremont, Boston. The "Kelly" show exceeds the promise of "Mary," which is reported having netted a million in profits. That show was opened in Chicago before Broadway saw it, a special company having been formed while the original was still in New England.

Cohan has nothing on tour. "Little Nellie Kelly" and "So This Is London" are the manager's only attractions current. The latter comedy leads Broadway's non-musical hits and is getting around \$16,500 weekly at the Hudson. "The O'Brien Girl," sent on tour, was called in from the central west after being out six weeks.

TULLY'S "PARADISE"

(Continued from page 1) earning a young fortune season after season as a road attraction.

Meantime Post is on the Coast with another film organization, which is to present him in a feature while he is awaiting the return from abroad of Tully and the beginning of the work on "Trilby." Irving Cummings is interested in the present venture in which Post is appearing. The company as yet has not selected the story in which he is to appear and they are trying to secure the rights to a just completed tale by a well known author.

Nottingham is up against the fat woman, the dwarf, and the freaks of all kinds and at the forthcoming House Fair they will be banned. The chairman of the fair committee, "It is not nice for young lads of 17 and their sweethearts to go into shows where the bare legs of these women are on view."

FIVE SHOWS CLOSED SATURDAY IN LONDON

Strand, Court, Apollo, Royalty and Little Theatres Lose Attractions

London, Oct. 25. Five attractions closed Saturday in London. Among them was "Angel Face" at the Strand, after a very brief run. It was the only reproduced American piece on the list.

Others were "Mister Garrick," at the Court; "Double or Quit," Apollo; "Mister Budd of Kennington," Royalty; "Toils of Yoshimoto," Little. The Comedie Francaise Players were poorly received at their opening matinee at the Coliseum (vaudeville) Monday, but did better in the evening. The playlet is talky, with a majority of the audience unfamiliar with the language. The management promises that the following three weeks will be intense dramas.

Leona Lamar, mind reader, opened Monday at the Finsbury to a Missouri audience, but with difficulty finally won them over.

CONRAD'S "SECRET AGENT"

London, Oct. 16. J. H. Benrimo's next production at the Ambassador will be a drama by Joseph Conrad, "The Secret Agent." This is an adaptation of a novel by Conrad under the same title. The story deals with anarchists, spies, secret service agents, and Soho. It is particularly red-blooded and should make a popular play.

OPERA DEMAND OFF

Paris, Oct. 15. It would not seem the subscription list of the local Opera is filling as expected this season. For the first time, Manager Rouché advertises in the press the advantages to subscribers. An orchestra seat can be reserved at the Paris Opera for every fortnight from October to May for only 472 francs.

BUTT'S "KRIESLER" RIGHTS

London, Oct. 25. Sir Alfred Butt has secured the British play rights to the German "Kriesler" piece. The American rights to the same play are held by Selwyn & Co.

NEW REVUE AT METROPOLE

London, Oct. 25. An application for a permit to stage a revue at the Hotel Metropole, to succeed the present "Follies" in the hotel's cabaret, has been made by Paul Murray and Andre Chariot.

"GLAMOUR" SENTIMENTAL

London, Oct. 25. Last night at the Court "Glamour" was presented and favorably received. It is a sentimental play of unlikely ultimate success.

"THE UNFAIR SEX"

London, Oct. 25. Robert Courthedge has acquired a new play by Eric Hudson, author of "Ye Gods," which had a long run in the West End some time ago. The new play is titled "The Unfair Sex."

"Repeated Philanthropy Finished"

London, Oct. 18. The public examination in bankruptcy of Beatrice D. Krentz, professionally known as Gladys Wilson, was concluded Oct. 10. She gave her liabilities as \$4,120 and her assets at \$7-5-8. She was employed as an actress from 1908 till 1921, when she, in partnership with another person, bought the touring rights of the Palace revue, "Whirligig." Later she bought her partner out for \$2,000. She then began to lose money and was compelled to sell the entire production for \$95. In her evidence the bankrupt said her father had frequently helped her, but eventually wired her: "Repeated abused philanthropy finished." She estimated her "Whirligig" losses at \$4,000.

Repertory Movement Growing

London, Oct. 25. The repertory theatre movement, which is really a modern return to the old stock days, is persistently growing. Most of the big provincial cities have their repertory theatres and not a few of the London suburbs. The latest to come over to the idea is Kingston, which will open 1. Independent theatre late this fall.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE

State-Lake
Theatre Bldg.

The third-of-a-century bill at the Palace has Lionel Atwill in "The White-Faced Fool" as the headliner. Walter C. Kelly, "The Virginia Judge," as its next-to-closing feature, and is splendid vaudeville throughout. The week was ushered in with a big matinee, though not quite capacity. The bill has 34 people in it, with seven of them women, though this number is increased by one when the mother of the Wilton Sisters appears with them for a bow.

There is quite a bit of talk in the show, as the headline attraction is a sketch and four other acts contain this vaudeville quality. Four of the acts are comedy, with 50 per cent. of this showing particularly strong for laughs. Singing figures in only three acts, dancing in a like number, and the first and second both contain acrobatic features, though Welch, Mealey and Melrose long ago got away from that classification. There is posing in three acts. The closing number is devoted to an exposition of this art, the first number starts off with posing, and the Edith Clasper dancing act has a posing introduction; but this does not interfere with the quality of the performance as a whole.

The Six Hassens, Arabian whirlwinds, give the show a fast start in posing, pyramid building and tumbling while the orchestra plays "The Sheik." Welch, Mealey and Melrose come second with comedy, talk, dancing, singing and tumbling. Scream Welch provides most of the comedy.

Miss Clasper, with a company including Trado Twins and Charles Bennett, offered a dancing revue, punctuated with song, which measures up requirements for big time vaudeville and contains much entertaining material.

Stan Stanley and company kept the audience interested and laughing most of his 21 minutes. Stan is a familiar figure in big time vaudeville and has a method of making fun which puts him in a class almost by himself. The Minstrel Monarchs have fifth place with an offering new to Chicago and which fits in splendidly with the third-of-a-century week anniversary. These veterans were in minstrelsy long before vaudeville as it is known at present was thought of. John E. Gorman's dancing and comedy, Charles Whyte's rendition of "Asleep in the Deep" and "Bells of St. Mary's," Charles Udell's dancing and Billy Golden's whistling scored decidedly. Mention of Haverly and other minstrels of days gone by brought scattered applause, and a tribute to George Primrose's memory was also applauded.

Mac and Rose presented their familiar and always enjoyable offering, scoring particularly with a "joys" substitute for "blues" and following this with "Indiana" as an encore, done in "blues" style.

Mr. Atwill duplicates his success of previous Chicago engagements and gives vaudeville a touch of splendid acting in a vehicle which has legitimate value and yet vaudeville qualities. Monart Kippen, Elsie Mackay, Gustave Rolland, Will Hindson and a girl who has no lines constitute the company. Judge Kelly scored as he always does, both with the stories that precede his "Virginia Judge" and in that portion of his number which provides his billing. "An Artistic Treat," a posing number, lived up to its title in closing the show.

Loop.

"Four headliners," boasts the advertising in front of the Rialto this week, and the quadruple distinction is accorded Johnson Brothers and Johnson, Arthur Jarrett and Co., Joe Fanton and Co. and Bud Heim and the Lockwood Sisters. The biggest type goes to Johnson Brothers and Johnson, but the favor of the audience was about equally divided among the four, and, judging from a strictly big time vaudeville standpoint, the act of Joe Fanton and Co. stands out.

The business was good as the show caught, but not capacity.

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Arthur Jarrett and Co. in "Cupid's Close-up" offer a highly entertaining comedy sketch, well acted and has novelty in its favor. A married couple have differences and both confide in a friend who sides with the one to which he converses. Bud Heim and the Lockwood Sisters have quite an elaborate act for small time, with special setting and giving opportunity for display of Heim's eccentric and pantomimic comedy, as well as offering a chance for the girls to shine both in farce and as singers. The act embraces varied styles of stage endeavor, all of which is pleasing.

Johnson Brothers and Johnson offer minstrelsy, with the high voice of Willie Johnson serving splendidly for comedy effect. Mohler and Eldridge got many laughs. The comedian is versatile, doing an overall rube and a dance. Ed Hill's novelty painting is entertaining.

Dodd and Nelson, two girls, song and piano, combine jazz and higher grade music, with ragtime taking

them plenty of bows. For an encore they brought on their roller skates, and with the falls and bumps put over an easy hit.

Sternad's Midgets, following closely the routine of other midget acts, made the bill stand out above the average.

"Main Street Follies," a unit presented by Weber & Friedlander, attracted the usual capacity business to the Garrick Sunday and kept audiences laughing so heartily that the attendance ought to keep up in spite of the fact that the show has no big name, like most of the units that have preceded it at this house. The show is different in several respects from any other yet seen at the Garrick, but it has some big laughs—so important in amusement—and all in all is good entertainment.

There are only five vaudeville acts to be picked out of the show, and two of these appear twice on the program. The five acts are Dolce

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

ALBANY, N. Y.	35	LOS ANGELES	34
BALTIMORE	35	LOUISVILLE	37
BOSTON	39	MONTREAL	39
BUFFALO	31	NEW ORLEANS	33
CHICAGO	22	PORTLAND, ORE.	30
CLEVELAND	37	ST. LOUIS	30
DENVER	30	SAN DIEGO	34
DETROIT	28	SAN FRANCISCO	26
INDIANAPOLIS	37	SARANAK LAKE, N. Y.	28
KANSAS CITY	32	SYRACUSE	38
		WASHINGTON, D. C.	32

honors. Vallal and Zerman offer classic dancing, working hard, but getting little returns at this house. O'Brien and Hall have a special set showing a bungalow in the country with practicing and talk. The man has a rich Irish brogue, employed both in singing and talking. The woman has good personality.

Sternad's Midgets was the big feature for the week and the first time since the new policy that an act has been so heavily featured. The bill ran off without a hitch and proved good vaudeville. Bolinger and Reynolds, man and woman wire act, started proceedings, with the heavy work falling on the man, although the girl dresses the stage and does several tricks.

Dougal and Leary entertained with piano and singing. They are two good-looking chaps that stick to their trade with straight harmony numbers.

Fagg and White with a special set, with new songs and talk and black and tan, went over with a "bang." The pulling of the wig with the woman showing her slicked hair still leaves the punch whether it is really man or woman.

Fitzgerald and Carroll, two men in tramp make-up with a special drop of a park, did well. The men smacked of burlesque atmosphere and work along that style.

Ethel Parker with Al Allen, assisted by a man piano player, have a well arranged routine of songs and dances. A double song and dance completed their offering with splendid returns.

Barry and Layton held the next to closing on this show, opening

with a double song and some fast cross fire talk, which got them many laughs, finishing with a comedy boxing bit and acrobatic dance brought Sisters, Jed Dooley and Co., Morris and Campbell, Art Landry's Commodore Band and Fred J. Ardath and Co. Three appear more than once in straight vaudeville numbers. The Dolce Sisters open the show proper and are on almost "next to closing." The Commodore Band closes the first part and Art Landry and five others provide a sextet just before the close of the show. Fred J. Ardath does his pig act in the first part, his country store act with the "painting" in the last part and offers a drunk scene with Charles A. Clark as straight late in the performance.

The performance is actually opened by a prolog which sets forth in the words of one player "Ye gods, another revue," and is closed rather unusually by a minstrel number led by Florence Campbell, which has the chorus and the band standing on steps in minstrel formation, but which does not have the principals in view. All of the vaudeville people figure in the revue portions of the show excepting Jed Dooley and the miss who composes his "company."

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Florence Campbell is the brightest spot in the show. She not only contributes importantly to the specialty of Morris and Campbell, "The Average," but she sings frequently and always adds decided strength to the performance. Fred J. Ardath, featured comedian, resorts to the comedy methods which have been identified with his name for some years and gets as hearty laughter as could be provoked. Some of his material was offered around here in the old tabloid in vaudeville days and later in small-time vaudeville and finally in big-time vaudeville. Charles A. Clark is another excellent rube comedian.

Joe Morris and Jed Dooley both do not comedy, but of entirely different styles, and their fun-making is so far away from that of Ardath and Clark that there is no conflict. There are frequent dances introduced throughout the performance by different girls—Stirley Dahl, Estelle Dudley and Gertrude Parnell—all of which are pleasing. The chorus girls measure up to requirements. Scenically the show is satisfactory.

The vaudeville consists of Dolce Sisters, who harmonize nicely; Jed Dooley, who sings with clever out stuff and makes fun out of a cute girl assistant; Morris and Campbell, the solid vaudeville hit of the show Sunday night, and Art Landry's Commodore Band, a big jazz organization for such a show, having ten men, with the leader playing violin most of the time.

A method of introducing Shubert unit vaudeville to possible patrons has been worked out by Harold Burg, publicity director for the circuit, in connection with the local Garrick and Englewood. Mr. Burg engaged eight university girls, four of whom were assigned to the Garrick and four to the Englewood. Their duty is to call at the homes of people of moderate means, and leave free tickets for these theatres, which are good for any matinee or night performances excepting Saturdays, Sundays and holidays. The young ladies, whose very appearance is calculated to establish confidence, explain that the Shuberts are introducing a new idea in vaudeville, and insist that John J. Garrity, manager of the Garrick (in Garrick territory), has noticed that they have not yet attended any of the shows. The young ladies proffer free tickets and ask as a special favor that the tickets will be used and that, if convenient, a letter will be written to Mr. Garrity giving their opinion of the new idea in vaudeville. It is figured that each girl can call at 50 homes in a day.

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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

—After the Show Enjoy a Sandwich, a Good Cup of Coffee and Meet Your Friends—
YOU'VE TRIED THE REST NOW TRY THE BEST

Pete's Place

RIGHTFULLY FAMOUS FOR ITS STEAKS AND CHOPS
30 WEST RANDOLPH (Next door Colonial Thea.) CHICAGO
AN UPSTAIRS AND DOWNSTAIRS RESTAURANT, SEATING 300
IS NOW OPEN

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Phone Dearborn 1776



VENITA GOULD

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APPEARING AT

KEITH'S PALACE, NEW YORK

for two consecutive weeks
(OCT. 30 AND NOV. 6)

Direction ALF T. WILTON

Mr. Giuran's stage and street clothes by Eddie Mack



lady at piano for a brief moment, there are singles which follow, and a closing number in which the woman dons a scarf for Spanish effect, while the man makes a costume change off. The singing was enjoyed.

Roth and Slater is a singing and talking act which again appealed to the Italian element in that section. Roth, formerly of Roth and Roberts, sings and talks as an

Italian comic and is supported by a lady of pleasing appearance, but without vaudeville ability. The feminine assistant sings through a zobo for a finish number. The man's jests were well received by the Academy audience.

Nellie Sterling and company present the snowshoe dancing act formerly played by Fred and Eva Mozart. There is a pretty set, and Miss Sterling wears a nifty costume. The dancing is good, the singing passable, but the talk a little weak. The act lacks the finish that it was given by The Mozarts.

It is believed difficulties encountered in introducing Shubert unit vaudeville in the mid-west will

affect the International Booking Office, which displays a sign on the door, "Affiliated with Shubert Vaudeville," though the claim is discounted in some quarters.

C. H. Preston, who is in charge of the vaudeville playing the Palace, Minneapolis, and the Empress, St. Paul, for Finkelstein & Rubin, was recently in Chicago canvassing the various booking agencies, and it is understood that the present plan calls for him to look after the bookings of these two houses in the future.

The Colonial in Detroit, which has been a prominent prop in the International, is to have new bookings starting Nov. 6. It is given out by the management that will be supplied by Shedy of New York, though it is believed that the work will be done by Gould & Leichter in Detroit, who state on their letterhead that they operate the "Detroit office of the Shedy Agency." The Colonial management has been insisting on "acts new to Detroit," and did not want to play anything that had previously appeared in that city—even at the Temple.

The Crystal at Milwaukee started

playing tabloid musical comedy, replacing vaudeville last week.

George H. Webster, who has been doing the bookings of the International, supplies the shows for the Marlowe in Chicago and the several Schoenstadt houses in Chicago. He also has some northwest bookings. James O'Neill and M. L. Morganstern are the active heads of the International, with Lubliner & Trintz part of the supporting structure. Lester Bryant pulled out some time ago.

Singer's Midgets headlined at the Palace last week and Sternad's Midgets, at the Majestic this week, received the biggest advertising display in the Sunday newspapers

that has been given an attraction since the Majestic adopted its five shows a day policy.

Charles Bohler's "Broadway Synopators" are the current attraction at Terrace Garden in Morrison hotel, where Bohler has been meeting with success as a producer. One of his acts, called "Pageant of Progress," went to the Delmonte theatre in St. Louis last week.

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GORGEOUS GOWNS

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**BREAKING ALL HOUSE RECORDS AT THE PICTURE HOUSES in
PHILADELPHIA AS THE BIG ATTRACTION**

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BILLS NEXT WEEK (OCT. 30)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before name denotes act 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
Merlan's Dogs
Teh Byck & Wiley
Cevone Troupe
Cevone & Herring
Rockwell & Fox
Eddie Fox Co.
Fanny Brice
(Two to fill)

Keith's Riverside

Sam Barton
Ted Lorraine
Patricia & B. Ball
Wells Va & West
Powers & Wallace
Blossom Seeley Co.
A. & E. Steadman
Hudson Ray
(One to fill)

Keith's Royal

Alexanders & Sm'h
Joe Cook
Kings & Waldron
Bob Albright
Rekema
Patricia & B. Ball
Miller & Bradford
Patricia & B. Ball
(One to fill)

Keith's Colonial

Dancing M'Donalds
Allman & Harvey
Kerr & Weston
The Brant
Lucas & Ines
Elm City Four
Norwood & Hall
Hearmont Bros
Van & Schenck
(One to fill)

Keith's Alhambra

Canov
"The Wager"
W & J Mandell
"Karamazov"
Owen McGivney
Brown & Whitker
Annette
B & B Wheeler
(One to fill)

Keith's Broadway

I. & H. Ziegler
Al Raymond
Elsie Parker Co.
Moss & Frye
Janel of France
Hostock's School
(Two to fill)

Keith's Coliseum

Frank Work Co.
Henry & Moore
Entertainment E.
Primrose Four
(Two to fill)

Keith's Victoria

The Vivians
Tappen's Co.
Ann Pennington
Crawford & Brod'k
(Two to fill)

Keith's Fordham

Williams & Bro
O'Donnell & Blair
Ruth Roy
Dorel Blair
Race & Edge
(One to fill)

Keith's Prospect

Willie & Blundy
Kerr & Weston
(One to fill)

Keith's Hamilton

Aeroplane Girls
A. Von Tilzer
Versatile Six
Alexander & Fields
(Two to fill)

Keith's Hamilton

Aeroplane Girls
Piano Trio
Fiala & Rubini
Joe K. Watson
Walters & Walters
(One to fill)

Keith's Hamilton

Margaret Ford
Rome & Gaut
Hace & Edge
(Others to fill)

Keith's Hamilton

Keith's Jefferson
Francis Arme
Mosconi Family
Cartmell & Harris
(Others to fill)

Keith's Hamilton

Willie Hale & Thron
Henry & Moore
Grew & Pates
Reilly Fennell & R.
(Others to fill)

Keith's Hamilton

Keith's H. O. H.
2d half (26-29)
Foster & Peggy
Irvine & Williams
"The Runaways"
Waldron & Watson
(Two to fill)

AMSTERDAM N. Y.

Smith & Barker
Anderson & Pony
(Others to fill)

CLEVELAND

100th St.
Poreo
Claude & Marion
Leo Donnelly Co.
(Others to fill)

COLUMBUS

R. F. Keith's
Robbie Gordone
Millard & Martin
Hafey's Dogs
Margaret Hassler
"Flashes Songland"
(One to fill)

DETROIT

Temple
Paul & Goss
(One to fill)

LOWELL

R. F. Keith's
"Show Off"
The Rosellas
Dick & K. K.
Dance Fantasies
Carroll & Belieu
Orlton & Drew
Lew Wilson
(One to fill)

MOBILE

Lyrie
(N. Orleans split)
G. Ayer & Bro
Cook & Rosevere
Foster & Rae
Elkins Pay & E.
Don Valerio Co.
(One to fill)

MONTREAL

Princess
(Sunday opening)
P. & E. Carver
Pierce & Ryan
Doyle & Cavanaugh
Mary Hayes
Raynor & Nerret
Chief Canapicon
Gus Fowler
(One to fill)

MT. VERNON, N.Y.

Proctor's
2d half (26-29)
Redmond & Wells
Henderson & Millies
B. B. Bo
(Others to fill)

EASTON, PA.

Able O. H.
Haynes & Beck
Gillioffe & Lange
Jim Cullen
(Two to fill)

AUBURN, N. Y.

S. & H. Everett
Joe Darcy
Ja. Plarica Trio
(Two to fill)

ERIE, PA.

Colonial
Al Striker
Van & Tyson
Ellis Arlington
Cahill & Romaine
Adelaide Bell Co.
(One to fill)

GERMANTOWN, PA.

Orpheum
Bowers Walters Co.
El Cleave
Max Ford Rev
Robisco & Raah
Davis & Darnell
Robby Randall
Chas. Ahern Co.
(One to fill)

BOSTON

B. F. Keith's
Van Hara & Ines
The Hotwells
Belle Baker
Wm. Halligan
Freda & Anthony
Iragliotti & B.
R. & E. Dean
Jack Little
(One to fill)

BUFFALO

Shea's
Autumn Trio
Williams & Taylor
Joe Pauline
Allen Stanieu
Lou Tellegen Co.
Will Mahoney
Anita Diaz Monks
(One to fill)

CHARLOTTE

Lyrie
(Roanoke split)
1st half
Francis & Williams
(One to fill)

ALBANY, N. Y.

Proctor's
Stanley & Dorman
Kelly & Brown
Hartley & Patterson
Lyons & Yosso
Canton 5
(One to fill)

ASBURY PARK

Main St.
Nan Travelline
Morris & Shaw
"Speeders"
(One to fill)

FAB ROCKAWAY

Colombia
2d half
J. & H. Shields
"Circumstantial E"
Four Mortons
Frances Arme
Eape & Dutton
(One to fill)

BROOKLYN

Keith's Bushwick
Harry Moore
B. H. Harsicale
Juffy & Sweney
Herbert's Dogs
V. Lopes Ozer
Polly & Os
(Others to fill)

KEITH'S ORPHEUM

Max Severide
Emily Lea Co.
Marion Harris
Ben Welch
(Others to fill)

KEITH'S PLYMOUTH

J. & H. Shields
Rooney & Bent Rev
Davis & Pelle
R. & E. Ball
(One to fill)

KEITH'S GREENPONT

2d half (26-29)
Brennan E. & Z.
Joe Mack Girls
"Lillian & Blaney"
(Others to fill)

KEITH'S PROSPECT

2d half (26-29)
Rilly & Blundy
Kerr & Weston
(One to fill)

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2d half (26-29)
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Kerr & Weston
(One to fill)

SMITH & BARKER

Anderson & Pony
(Others to fill)

CLEVELAND

100th St.
Poreo
Claude & Marion
Leo Donnelly Co.
(Others to fill)

COLUMBUS

R. F. Keith's
Robbie Gordone
Millard & Martin
Hafey's Dogs
Margaret Hassler
"Flashes Songland"
(One to fill)

DETROIT

Temple
Paul & Goss
(One to fill)

LOWELL

R. F. Keith's
"Show Off"
The Rosellas
Dick & K. K.
Dance Fantasies
Carroll & Belieu
Orlton & Drew
Lew Wilson
(One to fill)

MOBILE

Lyrie
(N. Orleans split)
G. Ayer & Bro
Cook & Rosevere
Foster & Rae
Elkins Pay & E.
Don Valerio Co.
(One to fill)

MONTREAL

Princess
(Sunday opening)
P. & E. Carver
Pierce & Ryan
Doyle & Cavanaugh
Mary Hayes
Raynor & Nerret
Chief Canapicon
Gus Fowler
(One to fill)

MT. VERNON, N.Y.

Proctor's
2d half (26-29)
Redmond & Wells
Henderson & Millies
B. B. Bo
(Others to fill)

EASTON, PA.

Able O. H.
Haynes & Beck
Gillioffe & Lange
Jim Cullen
(Two to fill)

AUBURN, N. Y.

S. & H. Everett
Joe Darcy
Ja. Plarica Trio
(Two to fill)

ERIE, PA.

Colonial
Al Striker
Van & Tyson
Ellis Arlington
Cahill & Romaine
Adelaide Bell Co.
(One to fill)

GERMANTOWN, PA.

Orpheum
Bowers Walters Co.
El Cleave
Max Ford Rev
Robisco & Raah
Davis & Darnell
Robby Randall
Chas. Ahern Co.
(One to fill)

BOSTON

B. F. Keith's
Van Hara & Ines
The Hotwells
Belle Baker
Wm. Halligan
Freda & Anthony
Iragliotti & B.
R. & E. Dean
Jack Little
(One to fill)

BUFFALO

Shea's
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Lou Tellegen Co.
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Lyrie
(Roanoke split)
1st half
Francis & Williams
(One to fill)

ALBANY, N. Y.

Proctor's
Stanley & Dorman
Kelly & Brown
Hartley & Patterson
Lyons & Yosso
Canton 5
(One to fill)

AMSTERDAM N. Y.

Bert Walton
James B. Carson
Riano N. H. & W.
ASTORIA, L. I.
Astoria
(Doro Park, Brook-
lyn, split)
1st half
"Gimme a Thrill"
"Tip Top Four"
Borel & Gluck
Gene Barnes Co.
Herbert & Barrett
Santini & Delany
Gannett Trio

NEWARK, N. J.
Keeney's
"As You Were"
King & Winninger
Bert Baker Co.
Three Pals
Inequal Bros
Elbe & St. Leo
DeToll & Covey

PHILADELPHIA
(Chester St. O. H.)
"Proles of 1932"
Herman Timberg
Nat Nazario
Lester & Bubbers
Larling & Timberg
Eise & Paulson
10 Dancing Pools

BALTIMORE
Academy
"Reunited"
Werner & Fields
Chas. T. Aldrich
Ivan Cantor
Ladellas
Bent & Clare
Roth Thomas
Elit Gold

WASHINGTON
Belasco
"Hello Everybody"
Gertrude Hoffman
H. W. Lander
McCoy & Walton
Carrey Hannon & M.
McGee & Marie
Leo Bates

ALTOONA, PA.
Misher
(1-2)
(Same bill plays
Weller, Zanevsky,
B-4; Cort, Wheel-
er, 1-4)

TORONTO
Charles Howard
John Quigg
Campbell & St. Leo
Dolly Morrison

KETCH and WILMA

"Vocal Variety"
FRED KETCH is the only man
ACTUALLY singing in two voices
at one time. A VOCAL accomplish-
ment, NOT A TRICK.

Dewey & Rogers
Emil Casper
Townes & Franklin

PITTSBURGH
Aldine
"Hello New York"
Fred Higgins Co.
Frank Dobson
Jon Hascall
I. H. Baker
Helen Eley
Betty Fisher
Peterson Bros
16 English Dances

CLEVELAND
State
(Sunday opening)
"Ritz Girls"
Fred Blonell Co.
Fred Conker Co.
Melody Chalmers
Leighton & Pettit
Empire City Four
Nell Wood
Daby Josephine
Lillian McNeil
Bert Shadow

CHICAGO
Garlick
(Sunday opening)
"Oh What a Girl"
Klein Bros
Mannhattan Trio
Horton & LaTriska
Duddy Doyle
Marie Stoddard
Moran & Winer

CINCINNATI
Shubert
(Sunday opening)
"Success"
Abe Reynolds
Nonette
Florence Everett
Horton & O'Brien
Bernard & Scarth
Royal Pekinese Tr.
Reno

ST. LOUIS
Empress
(Sunday opening)

WIGS Toupees Make-Up
WORTH G. SHINDHELM
WHILE 109 W. 46th St., N. Y.

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
LeWia & Dody
Harriet Rempel Co.
Lion Grane Co.
Olson & Johnson
Osborne Trio
Raymond Hitchcock
Josephine & Hen'g
Peres & Marguerite

DES MOINES
Orpheum
(Sunday opening)
Keno Keyes & M.
Princess Wahletka
Edith Clifford
Marmel Sini
Barclay & Chain
Bird Cabaret
"Tango Shoes"

DULUTH
Orpheum
(Sunday opening)
Juggland
Laurone & Oliver
Uehra
Signor Friscoe
Ben Nee One
"Flirtations"

KANSAS CITY
Main Street
(Sunday opening)
Larimer & Hudson
Jada Trio
Leck & Randolph

ST. PAUL
New Palace
(Sunday opening)
Broadway Follies
DeLaven & M.
Joe Towle
Margaret & M.
Six Lightnings

ST. LOUIS
Orpheum
(Sunday opening)
Fred Dooley Co.
Fred Arath Co.
Three Dances
Morris & Campbell
Commodore Band

CHICAGO
Engelwood
Midnight Rounders
Smith & Dale
Green & Hyler
Jack Strouse
Cleveland Broner
Frank J. Corbett
Lola Chalfonte

DETROIT
Orpheum
(Sunday opening)
Singer's Midgits
Frank V. Cox
Jimmy Savo
Fenton & Fields
L. B. Dreyer
Harry Lancaster
Hayatka Japs
Ross Family

"Echoes of B'way"
Eddie Nelson
Irving O'Leary
Sis & Fletcher
Murray Sisters
George Street
Five Hanays
OPEN WEEK
"The Rose Girl"
Hope & Pauly
Hattie Althoff Co.
Louis Simon Co.
Nathanael & Delany
Cortez & Peggy

MINNEAPOLIS
New Garrick
(Sunday opening)
"Carnival of Fun"
Eddie Leonard Co.
De Marco & Band
Haruki Onuki
Bobby Henshaw
Lindley & Delany
Cortez & Peggy

ST. PAUL
New Palace
(Sunday opening)
Broadway Follies
DeLaven & M.
Joe Towle
Margaret & M.
Six Lightnings

ST. LOUIS
Orpheum
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Singer's Midgits
Frank V. Cox
Jimmy Savo
Fenton & Fields
L. B. Dreyer
Harry Lancaster
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Ross Family

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Ross Family

MILWAUKEE
Palace
(Sunday opening)
Singer's Midgits
Frank V. Cox
Jimmy Savo
Fenton & Fields
L. B. Dreyer
Harry Lancaster
Hayatka Japs
Ross Family

MINNEAPOLIS
Hennepin
(Sunday opening)
Singer's Midgits
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Harry Lancaster
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Ross Family

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Palace
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Orpheum
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Harry Lancaster
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Ross Family

Crane & Wilber
Jolly Beard
Beken Dancers
Orpheum
(Sunday opening)
Singer's Midgits
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Harry Lancaster
Hayatka Japs
Ross Family

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Fenton & Fields
L. B. Dreyer
Harry Lancaster
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Ross Family

Adolphus
Novelty Cline
SACRAMENTO
Orpheum
(Sunday opening)
Singer's Midgits
Frank V. Cox
Jimmy Savo
Fenton & Fields
L. B. Dreyer
Harry Lancaster
Hayatka Japs
Ross Family

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Ross Family

National
Manilla
North & Keller
Geo. Alexander Co.
Klass & Brilliant
Morris Sisters
2nd half
Prevost & Golet
Murphy Long
Crescent Comedy 4
Middis Lambert Co.
Ed Stanislott Co.

Orpheum
Art Smith
Theatre Martells
C. & M. Huber
"Little Liar"
Tower & Darrell
Lucy Gillette Co.
Lee Mason Co.
Fox & Kelly
Frank Mullane
"Sunbeam Follies"
Boulevard
Downey & Claridge
Melroy Sisters
When We Grow Up
Ralph Whitehead
Mme. Dullary Co.
2nd half
C. & E. Frabel
Norton & Wilson
Archibald & Belford
Demarest & Williams
(One to fill)

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BELLE BAKER

HELD OVER BY PUBLIC ACCLAIM
FOR SECOND BIG WEEK
AT B. F. KEITH'S PALACE, NEW YORK (OCT. 23)

OPINIONS OF THE PRESS

NEW YORK HERALD
Belle Baker at the Palace
Singer Welcomed in Vaudeville

The art of song will never die in vaudeville so long as Miss Belle Baker has a throat lozenge and a new gown. She demonstrated at the Palace yesterday that while she has reduced her physical proportions she has not diminished her vocal charm.

NEW YORK HERALD
Belle Baker Retained
Belle Baker opened fire in her second week at the Palace yesterday with new material and a new smart frock—in fact, virtually everything was new but her voice, and Belle Baker fans wouldn't have that changed for worlds.

NEW YORK TRIBUNE
Belle Baker Excellent
In Songs at the Palace

Leader in Emotional Coloratura Deals in Smiles and Tears—An Entertaining Bill

Belle Baker rewarded admirers at the Palace theatre yesterday with a recital of high virtuosity in the art of song dramatization, lyrical characterization and emotional coloratura. Miss Baker was the first woman entertainer to devote herself to this now popular art of the music hall, and she is its undisputed leader. She has regained much of her girlish silhouette, and she was altogether an attractive looking figure on the Palace stage.

She deals in the stuff of laughter and tears. Even when she is most amusing there is an undercurrent of pathos, and in her saddest of songs one feels that smiles are not far away. Her material is excellent and her method vastly improved.

BROOKLYN DAILY EAGLE
Belle Baker, With No
Need for 'Fixin's,' Is
'One Man' Variety Show

Belle Baker requires no "fixin's"! No gorgeous back drop, no Paris gown, no starting coiffure or blazing jazz band help to make her one of the greatest headliners in vaudeville.

Miss Baker, who heads the Palace bill this week, has been aptly called "the infinite variety artist." She is a one-man show.

NEW YORK AMERICAN
Belle Baker yesterday began her second week with some new material. Her personality and method find a congenial climate at the Palace, and Miss Baker thrives on loyalty. She was recalled many times.

THE N.Y. MORNING TELEGRAPH

Belle Baker has to wait for the thunderous applause greeting her to subside before she can proceed with a varied repertoire. Miss Baker is great on types and easily switches from "True Blue Sam," an Ethiopian personage, to the "Irish Jewish Jubilee," and thence to an Italian woman's troubles in delivering Scotch whiskey in a baby carriage.

In "Why Should I?" she talks to the orchestra leader, Ben Roberts, who plainly enjoys hugely speaking the get-back lines, and is letter-perfect in the part. Another Jewish number marvels at the duplicity of a girl friend and has the inquiry as to how you can tell what goes on behind your back when you can't see what happens under your nose.

For encores Miss Baker sang a new one, "Tomorrow," and several shouted for old favorites, not overlooking "Ell, Ell."

Direction EDW. S. KELLER

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

The Orpheum was gaily decorated with flags and an elaborate display of photographs of old-timers gave the lobby as part of the jubilee for the third-of-a-century celebration. The decorations drew attention and the occasion was further exploited by having city officials visit the house and address the audience. A different "surprise act" was promised for each show, and with various societies taking

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blocks of seats the anniversary created considerable local interest. Capacity business was the rule.

The Sunday evening "surprise act" was Elfrieda Wynne at the head of a mixed singing quintet slipped in between the second and third numbers on the bill. With the exception of the Marion Morgan Dancers the layout held nothing extraordinary and the running of the show suffered from the introduction of the "extra surprise." It was a slow moving arrangement anyway. Will Cressy acted as master of ceremonies.

The Marion Morgan Dancers are a splendid group of entertainers in a striking dance spectacle called "Helen of Troy." Bailey and Cowan, with Estelle Davis, in their second week, were placed to close the show and held the crowd in for that difficult spot. Belle Montrose, with a male assistant in the orchestra pit, and working also from the aisle, was a big laughing success. Glenn and Jenkins stopped the show down next to closing. Cressy and Dayne gave "The Man Who Butted In" for their second week and got their usual laughs.

Harry Faber and Urag McGowan with a bright line of chatter, in

which a compass figures, went along at a fast pace until their dancing finish, which gets them off nicely. Faber is a clever comedian, fortified with a capital line of talk. "Roxey La Rocca with his harp had the house whistling w.h him for his well-handled selections, getting off big. Wilson-Aubrey Trio opened on the comedy bars. Their wrestling bit is away from the beaten path.

Pantages had the town billed like a circus for this week's headliner, Alexander the "mind reader." The turn showed astonishing drawing power, filling the house Sunday. It was regarded as probable that his engagement at the house would be extended for at least two more weeks. The act was practically a show in itself in the closing spot. The Martell Twins and Mme. Valeska do some excellent dancing. The Twins could hold a spot by themselves.

Alexander is a splendid showman. He goes right to work at the opening and breezes through a routine which includes slate writing, spirit painting and crystal gazing. He has a rapid-fire style that is different from the rest of the mystics handling this sort of specialty.

Rives and Arnold were the comedy hit next to closing. Arnold's fly mannerisms and oddities catching on strongly. Jean and Valjean, mixed couple on the rings, opened with the usual routine, the man's comedy antics being good for laughs. Ross and Edwards scored with their straight singing. One of the men has an especially fine voice for operatic selections. Barrett and Clayton offered a pleasing sketch with a neat moral. The Hindu mystic bit was especially timely and well done. Lillian Ruby held the No. 2 spot and offered classy violin selections for good returns.

Snowy Baker and his horse Boomerang is making a special vaudeville appearance at the Golden Gate, headlining the bill and scoring a substantial hit. Assisted by his niece, Joan, and Jockey Harry Brown, Baker makes an excellent

attraction for the continuous. The turn occupies 30 minutes, nearly 10 minutes of which has him performing feats of horsemanship on the screen. He handles himself like a trained athlete and is an all-around showman. The routine includes a fencing and a boxing bout with Joan as an opponent for comedy effect. Whip cracking is another item.

Franklyn D'Armure and Charles Douglas landed the hit of the show next to closing. Elizabeth Kennedy and Milton Berle did well with their court room scene, but the juvenile slipped somewhat in the rest of the act, which is pretty quiet for this big house. John and Nellie Olms opened nicely with their slight-of-hand and magic novelty. Vincent O'Donnell was a good sized hit No. 2, winning applause all the way from the medley at the start to the Irish comedy number at the finish. La Petite Cabaret, manikin show, proved an interesting closing number.

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was a big disappointment the second week, the attendance falling off materially. The reason is evident after witnessing the calibre of the vaudeville. The acts might be classed as below even mediocre small time, and the films are anything but first-run stuff. An indication of their character might be gleaned from a notice that appeared on the screen this week which stated that "Man's Law and God" had been cancelled because of the defective quality of the print. "Whispering Women" was substituted.

The vaudeville for the second

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—By ELSIE JANIS

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By THEO. KOSLOFF

"VARIETY"—Palace, Chicago

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"A LITTLE GIFT OF ROSES." It
 will be waiting for you at the **HOTEL**
SHERMAN, Monday, Oct. 30th.

Sincerely,

HARMS, INC.

week had Baker and Baker opening with piano and songs. The man sits at the piano and joins in on the song numbers. The offering is very ordinary and finishes with a yodeling number.

The Australian Delsos have a trapeze act which includes strong jaw whirls in an ordinary routine. It is slow and cumbersome, while the "punch," styled a "vertical death dive," is nothing more or less than a teeth to teeth slide down a web.

Glick and Bright do talk and songs. The girl appears all right in her numbers but the man is ordinary. One of the gags is: "Roses are red, violets are blue—I haven't worked much this season, have you?" Miller and Hendrix are a

blackface team. Their delivery is good, but the material is hackneyed. Their finish is a dance by one of the team as the other plays a harmonica.

Swan's Novelty was the real act. It is a man in a tank with two seals, who does water stunts and for a thriller stages a battle with an alligator. While the man is in the water one of the seals sits on the edge of the tank and applauds.

Ingeborg Lacour-Torup, the Danish dancer, made her first San Francisco appearance in a special recital at the Plaza. She has just returned from a tour in Germany.

Frank Keenan and Frank Dazey, son of Charles T. Dazey, the playwright, were in town last week consulting with Thomas Wilkes regarding the production of a new play by Dazey and Leyton Osborne called

"The Whirlpool." Keenan is seeking to enlist Wilkes's interest in giving the play a coast production before it is shown in New York.

Max Graf, supervising director of Graf Productions, Inc., of San Francisco, is on his way to the coast from New York, where he consummated a contract to distribute Graf pictures through Metro.

Miles Hammond, a newspaperman, formerly with the San Francisco "Journal," is the publicity director of the Junior Orpheum house here, Golden Gate.

Bill Casey, manager of Ackerman & Harris' Hippodrome, was charged with crowding the aisles during a performance of the Will King company. He appeared in the police court and the charge was dismissed.

Ackerman & Harris are negotiating for the sale of their State, Long Beach. The reason is said to be that this firm does not want to retain any house with a seating capacity under 1,500.

The all-colored revue Ackerman & Harris were negotiating for to put into the former Morosco has not materialized, the deal having fallen through. Work has been started on the theatre to remodel it in front and convert it into a picture house.

Harry Bailey, former manager of the Morosco Century, now closed, will go ahead of "Oh, Look," the new show that the Nat Goldstein is readying for the road, with Harry Fox as the star.

Thomas Wilkes left last week for New York city, to be there to wit-

ness a performance of "The Fool," the play Wilkes tried out on the coast. Wilkes will remain in New York only overnight and start back to San Francisco the following day.

With Loew's Warfield changing its opening day to Saturday last, inaugurating the new policy with Fox's "Silver Wings," all of the first run picture houses start the new bills Saturdays.

Eddie Harkness, formerly orchestra leader at the Palace hotel, is now in charge of the St. Francis hotel musicians.

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Brooks-Mahieu, theatrical costumers, was organized this week through the amalgamation of Brooks Theatrical Costumers and H. Mahieu & Co. The new concern is headquartering in the Brooks building, 1437 Broadway. Each of the combined firms was a leader in its respective costuming field for years. Bertha Heller and C. Alexander Ramsay retain their same positions with the newly organized firm.

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With "STEPPIN' AROUND" CO.

VAUDEVILLE ACTING; SCIENCE OR PROFESSION WHICH?

MEDICINE:

A doctor says an operation will cure. He operates. The patient dies. The doctor collects just the same. That is a PROFESSION.

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An attorney advises you have a strong case. You sue. He loses, but collects his fees just the same. That is a PROFESSION.

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A chief chemist supervises the analyzing, testing and compounding of thousands of tons of IVORY SOAP every year. Each and every cake of soap in those thousands of tons is absolutely uniform. There's no guess work or question about the outcome. The chemist is guaranteed a certain salary every week. In return his employers are assured of certain positive results. That, Ladies and Gentlemen, is SCIENCE.

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Watch These Two New Songs Clean Up

A NEW IDEA IN A "DIXIE" NUMBER—
AND OH! BOY! WHAT A DANCE TUNE

"BROADWAY"

By AL DUBIN, FRED RATH, JOE GARREY

Johnny Walker was a gay New Yorker till he heard a song one night,
Just the kind they always write
'Bout the cotton fields of white;
So he turned his flivver toward the Swance River,
And he landed there O. K.
But now Johnny doesn't like the Swance River,
'Cause I heard him say:—

CHORUS
Broadway, on my banjo I keep strummin'
Broadway, straight from Dixie I'm comin'
Back to all those sweet, sweet mammas I know;
'Way down south among the fields of cotton,
Your bright lights are not forgotten;
Broadway, I'll go coo-ko when that choo-choo
Brings me back to stay.

CORKING DOUBLES, PATTERS AND SPECIAL VERSIONS

'JUST A GIRL THAT MEN FORGET'

By AL DUBIN, FRED RATH, JOE GARREY

Dear little girl, they call you a vamp,
A flapper with up-to-date ways;
You may shine brightly, but just like a lamp,
You'll burn out one of these days;
Then your old fashioned sister will come into view
With a husband and kiddies, but what about you?

CHORUS
You're the kind of a girl that men forget,
Just a toy to enjoy for a while;
For when men settle down,
They always get an old fashioned girl with an old
fashioned smile,
And you'll soon realize you're not so wise,
When the years bring you tears of regret;
When they play, "Here comes the bride,"
You'll stand outside, just a girl that men forget.

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DETROIT
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GARRICK — "Liliom." Next,
"Greenwich Follies" (1921).
DETROIT—"Bill of Divorcement."
Next, "First Year."
SIUBERT-DETROIT—"Whirl of
New York."
MICHIGAN - SHUBERT — Bon-
stelle stock in "East Is West."
MAJESTIC — Woodward Players
in "Seventh Guest."
GAYETY—"Broadway Flappers."
MADISON — "White Shoulders,"
film.
CAPITOL—"What's Wrong with
Women?"
ADAMS—"Old Homestead."
BROADWAY-STRAND — "Glori-
ous Adventure."
WASHINGTON — "Grandma's
Boy."

John H. Kunsky has secured

"Knighthood" for an early run at
the Adams.

W. C. Hoffman has resigned as
manager of the Fuller, Kalamazoo,
and has been succeeded by Roy
Tillotson.

Ray Miller's band is playing both
the Addison cafe and the Washing-
ton theatre this week. The band is
scheduled to remain at the theatre
for four weeks.

The Wolverine hotel orchestra is
an added attraction this week at
the Shubert-Detroit. The booking
was made by Manager Ed Cohen of
the theatre.

SARANAC LAKE, N. Y.

By ROBERT R. MILL

Breaking a jump between Utica
and Montreal, an "Irene" road com-
pany played to a capacity house at
the Pontiac theatre at \$2 top. Busby
Baker, James Young, Kathleen Ar-
thur and Bernadine Baker were the
featured players. The "show-
hungry" population, a goodly por-
tion of which had seen the original
production in New York, cleaned the
box office shortly after the advance
sale began. An audience about three
times as critical as the average
road show is called on to play to,
pronounced the production excellent.
There was, however, a general feel-
ing Miss Arthur and Miss Brady,
the former playing the title part

and the latter Eleanor, could have
changed positions to the advantage
of the performance.

Millie Murray, nine years on
Broadway as a specialty dancer, has
arrived here for an extended stay.
Miss Murray played with Roland
West in "The Widow." Her last
engagement was with the Henry
Savage troupe, "Two Little Girls in
Blue."

William Morris, after putting over
a benefit in New York that realized
nearly \$9,000 for the Saranac Lake
Day Nursery, has returned here for
a short vacation.

Harry Greb, light heavyweight
champion of America, lost out on a
chance to mix it up with Capt. Bob
Roper at Buffalo. Roper received a
broken arm shortly before the bout.
In the near future Greb will face
"Young" Fisher at Syracuse. Fisher
was the downfall of Jimmy Darcy, a
middleweight from the Adirondack
stable.

F. A. Champion, formerly of the
city staff of the New York "Times,"
whose father is connected with the
Friars' Club, is here for an extended
stay.

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TOMORROW"**

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It was written by J. RUSSEL ROBINSON and ROY TURK

**"I GAVE YOU UP JUST BEFORE
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A SENSATIONAL SONG THAT CAN BE USED AS A SINGLE OR DOUBLE. OUR DOUBLE AND COMEDY VERSIONS ARE THE BEST EVER.

This song was written by BERT KALMAR and HARRY RUBY

**"MARY DEAR
I KNOW SOME DAY WE WILL MEET AGAIN"**

THE BALLAD SENSATION OF THE SEASON. IT IS SO PRONOUNCED BY EVERYONE USING IT.

It was written by M. K. JEROME and HARRY DeCOSTA

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BUFFALO

By SIDNEY BURTON

According to advance indications, the 1923 theatrical season will be a better one than for some seasons past for this town. Announcements made this week show that the Buffalo Chamber of Commerce has booked for this city some large state and national conventions.

Henry C. Pullman, ticket taker at the Strand, is the second doorkeeper of the local theatres to have broken into print during the past month. Pullman, who is 84 years old, was at one time a circus magnate. He started his career at the age of 18 years with the Levy J. North shows, which traveled up and down the

Erie Canal. He was for years associated with the Barnum show and with Dan Rice, Bailey's most famous predecessor. He was later with the Alexander Robinson circus in 1864. He is also said to have at one time employed F. F. Proctor as a star and to have paid him \$100 a week and his expenses.

Figures made public this week at Toronto, Ontario, show that the Buffalo public was taken for almost \$650,000 during the months of July and August meetings at the Fort Erie race track, across the river. Of this amount \$267,000 went for government war tax, \$160,000 for track tax and \$210,000 for straight gate admissions. Politicians in Canada are free in prophesying that while tracks are undesirable on moral grounds, a revenue of \$2,000,000 a year, which is at present being derived from the Canadian tracks, is something at which no government can afford to turn up its figurative nose.

Bruce Fowler, for some years past manager of the Elmwood, a community house here, has accepted a position as general manager of the new Indiana theatre at Terre Haute.

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JUST A FEW PRESS COMMENTS ON

TYLER BROOKE

Selected at Random on the Occasion of His London Debut

"THE STAGE"

"There is a very welcome and highly accomplished American light comedian and dancer to hand in Mr. Tyler Brooke, who makes a lively and presentable young sculptor."

"THE DAILY TELEGRAPH"

"Mr. Tyler Brooke was quite adequate as a singer, quite convincing as a love-maker, and very agile as a dancer."

"THE TIMES"

"Mr. Tyler Brooke makes a satisfactory hero."

"THE DAILY NEWS"

"Tyler Brooke (an American singer) . . . worked very hard . . . much too good for the inane book and lyrics."

"THE WESTMINSTER GAZETTE"

"The cast is a strong one, beginning with Mr. Eric Blore and Mr. Tyler Brooke as two young artists about town."

"THE DAILY MAIL"

"A long cast worked with determination and some success, among its members being Mr. Eric Blore and Mr. Tyler Brooke as the two young men whose misadventures in love form the plot."

LIVERPOOL

"Tyler Brooke, as Arthur Griffin, the modest sculptor and the lover of Angel Face, played the part he was associated with in America. His accent was just strong enough to be pleasant, and his acting, and especially his dancing, graceful and agreeable. He gathered new bouquets on Monday night."

"EVENING STANDARD"

"Tyler Brooke played most acceptably a tuneful lover with shining American hair."

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P. S.—"SOME HIT!!!!" "A PICTURE WITHOUT A FRAME"—Harry Von Tilzer

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Abraham Lincoln."
GRAND—"Bringing Up Father."
EMPRESS—"Cornered."
GARDEN—"Movie Mad."
GAYETY—"Big Jamboree."

ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.

Photoplays—"The Eternal Flame,"
Newman; "Slim Shoulders," Main-
street; "The Valley of Silent Men,"
Royal; "Grandma's Boy," Liberty;
"The Girl Who Ran Wild," Globe;
"Kisses," Pantages; "Manslaughter,"
Twelfth Street.

Kansas City's newest amusement
building, the American Royal Pav-
ilion, opens Nov. 18, with the Lind-
sberg chorus, in a rendition of Han-
del's "Messiah." A second concert
will be given the 19th to be followed
by the opening of the American
Royal Livestock show the next day.
Preparations have been made to

transform the Pavilion from an
auditorium to an arena in a few
hours. Five thousand seats will
have to be removed and ten carloads
of clay, two of tankard and mat-
erials for track and stock show,
placed in the few hours between the
two events.

WASHINGTON, D. C.

By HARDIE MEAKIN

Another new show comes in at
the Garrick, which house the Shu-
berts are evidently going to use
for new plays, in "A Clean Town,"
by J. C. Nugent and Elliott Nugent.
The company spent Saturday and
Sunday of the past week in rehear-
sals here. Reviewed elsewhere in
this issue. Next week "The Man on

the Balcony," by Emil Nyitray, with
Cyril Scott.

Poli's was to have had Irene Cas-
tle in concert the latter part of the
month, but this engagement has
been switched to the President, due
to inability of the contractors to
finish the house in time.

After a flare of publicity, the like
of which Washington hasn't seen in
many a year, "When Knighthood
Was in Flower" started an indefinite
engagement at the Columbia Sun-
day. Victor Herbert conducted the
orchestra for the first two days and
all the newspapers gave it special
reviews. Opened to excellent
business.

GAYETY—"Wine, Women and
Song."
COSMOS and STRAND—Vaude-
ville and pictures.

PRESIDENT—Stock company doing
a splendid business, repeating
"East Is West." "Turn to the
Right" next.

PICTURE HOUSES.—Loew's Colum-
bia, "When Knighthood Was in
Flower." Loew's Palace, Theodore
Roberts in "The Old Homestead";
Crandall's Metropolitan, Richard
Barthelmess in "The Bond Boy";
Moore's Rialto, "Remembrance."

The annual auto show is being
held in Convention Hall this week.

Innumerable changes are taking
place in the box offices of the local
theatres. Last Wednesday W. P.
Harris and C. R. Middleton, treas-
urer and assistant treasurer respec-
tively of the Belasco, where Shubert
vaudeville is shown, resigned. Since
the advent of the "clockers" and the
numerous reports necessary Harris
and Middleton have been held at the

theatre until the small hours in the
morning before their day's work was
completed.

With the opening of the President
theatre, with the Henry Duffy-Ar-
thur Lullie Smith Stock Co., Clarence
Harris, brother of the one resign-
ing from the Belasco, became treas-
urer of the stock house and Mr.
Middleton is to become his assistant.
Clarence Harris was for a number
of years treasurer of the Belasco,
going over to Poli's as manager
when that house took over the Shu-
bert bookings. He severed his con-
nections there early last season.
Frank Youngs, for many seasons
treasurer of the Gayety, the Colum-
bia wheel burlesque house, who lost
out there at the beginning of this
season, due to the advent of a wom-
an treasurer being sent down from
the New York office, went in as as-
sistant treasurer to W. L. Fleming
at the Garrick. Mr. Youngs has now
been promoted to treasurer of the
Belasco, with Russel Thomas and
Kenneth Horner as assistants. John
Keenan succeeds Youngs as assis-
tant treasurer at the Garrick. Frank
Schmidt is another recent addition to
the changing list. Formerly with
Poli's, then the Railroad Adminis-
tration, following which he took
charge of the box office at Keith's,
the big time vaudeville house, where
he has been for the past two or
three years. He resigned recently to
go into business with his father, who
conducts a large bird store here.

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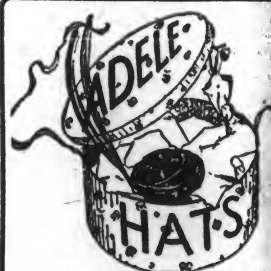
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ST. CHARLES—"The Prisoner of
Zenda" (film).
STRAND—"The Old Homestead"
(film).

Franklyn Farnum at Loew's Oct.
29-30-31. The film star is appearing
in a sketch.

"The Bat" at Tulane Nov. 5.

Ed Schiller dropped into New Or-

leans Sunday, accompanied by Man-
ager Trimble of Memphis. The
Loew official claimed he was on a
very secret mission. That mission
would seem to be the lining up of
more houses for the southern tour.

The anniversary bill at the Or-
pheum Monday evening began en-
tertainingly, skidded midway, picked
up with the appearance of Rogers
and Allen and was securely iced by
an added starter in the person of
Anna Chandler, appearing here at
the Oriental cafe, who volunteered
her services. Miss Chandler stopped
the show after whanging them in
every conceivable manner with the
best array of numbers she has yet
employed.

Browne Sisters, two pretty dimin-
utive misses, found more than usual
approbation. The Magleys were
slipping the first few minutes and
later the returns seemed to grow
less, but toward the end, when get-
ting into the meat of their dancing
routine, the applause grew in vol-
ume with the finish getting vocifer-
ous acclaim.

Sylvia Villalez handed the show a
wallop in the third position. She
was the best of the amateurs tried
out by Resident Manager Steward,
but not strong enough for this com-
pany. A prima donna with an ac-
companied and classical selections,
she stepped into a field that has
almost been squeezed dry save
where the voice is exceptional. She
is from Panama and many of her
countrymen were in the audience.
Miss Villalez was the local entrant
for a chance in vaudeville. One has
been selected in each Orpheum city
for appearance this week.

Rowland and Meehan did not spell
much for the program. One of those

chatting turns of the elderly tad
and youngster. They departed
quietly. Dugan and Raymond Joe-
Millered them for a goal or two.
Their comedy ace was the ancient
prevarication tree that spilled an
apple each time the person sitting
beneath it falsified. It had them
laughing.

Frances Kennedy oversmiled. Miss

Kennedy relies on her ebullience for
success almost entirely, but smiles
must be keyed correctly and fitted
proportionately. Rogers and Allen
triumphed as a singing act. The
United States Jazz Band closed,
running up a healthy score.

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No. 105

John Giuran, of Giuran and Marguerite, who will
appear at Keith's Palace, New York, for two weeks
beginning October 30th, is a popular dancer both in
vaudeville and musical productions. He would never
think of wearing anything but Eddie Mack's clothes.
If you want to see a classy dresser, don't overlook
Mr. Giuran—at the Palace, next week.

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LOS ANGELES

By ED. KRIEG

Arnold Tamon will join Maude Fulton in "The Humming Bird."

Charles Wakefield Cadman, now touring the east, is booked for ten concert dates on the Pacific Coast this fall.

The Garrick has changed policy again. In place of feature films the management is showing five or six

short reels subjects, mostly reissues, with change of program daily.

Marco and Fanchon will appear at the Palais Royal Cafe following their appearance at the Orpheum.

Frank H. Johnson, has been re-appointed manager of Dalton's Broadway.

Carl Elinor the California's de-

bonair conductor, sports one of the niftiest mustaches in town. It is understood he will have the adornment insured.

Jack Gardner broke in his new vaudeville skit at Long Beach last week.

Melville Berry has returned from New Orleans.

The clientele of the Majestic and the Morosco theatres will have to get along without new plays for some time yet for it happens "Able's Irish Rose" and "The Rear Car" are going as strong as ever, despite their record runs.

Rae Samuels headlining the current Orpheum bill has won a rare distinction since returning west. In all her interviews she did not say a single word about buying a home and settling down in beautiful Southern California. That's the sure fire stuff for the local papers.

Jack Wall, business manager of the ill fated "Be Careful Dearie" company is back in town. Jack is said to be trying to collect back salary.

Mrs. Marshall Neilan, wife of a film director, has lost her \$750 Hudson seal and beaver fur coat, and in a suit against the Ambassador Hotel Corporation asked \$750 damages.

SAN DIEGO, CAL.

ALLEN H. WRIGHT

Talk of organizing a new stock, with Alfred Cross, leading man of the former Strand stock, at the head. If this is done, it will be necessary to take over one of the picture houses, and the Broadway has been mentioned.

"Able's Irish Rose," with phenomenal success in L. Angeles and other cities in long runs, came to the Spreckels for three nights, Oct. 16-18, and showed to capacity at \$1.50 top.

The Ramona, a new picture house, with capacity of 420, opened Oct. 15 by E. C. Wills, who also owns and

operates the Hillcrest, another film theatre.

The Kinema started to show "Foolish Wives" at its usual rate of 20 cents plus war tax when it got a wire from the exchange the picture must not be shown at prices under 25 cents. The manager came out with an apology in the local papers, and at the same time congratulating those who had seen the feature he

first two days at the regular house admission. It finished the week at 25 cents plus war tax.

Pictures: Plaza, "The Prisoner of Zenda"; Superba, "The Golden Snare"; Colonial, "By Right of Purchase"; Pickwick, "Remembrances"; Cabrillo, "The Old Homestead"; Broadway, "Mr. Barnes of New York"; Rialto, "Shattered Idols."



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To Friends and Enemies Alike:—

Owing to the fact of my having received notice that I was HONORABLY DISCHARGED from the NATIONAL VAUDEVILLE ARTISTS, INC., by a Special Committee, convened for that purpose, for a supposed grievance committed against the HEAD OF THE BOOKING TRUST and his Associates, as shown by the following letter, which shall be placed in a gold frame and hung with the memories of the Volstead Act, now most successfully used by the BOOKERS of the BOOKING TRUST OF AMERICA:

NATIONAL VAUDEVILLE ARTISTS, INC.

229 West 46th Street

New York City, October 13th, 1922.

Mr. E. Verheyen,
635 N. Clark St.,
Chicago, Ill.

My dear Mr. Verheyen:—

At a meeting of our Special Committee, convened for the purpose, I have been instructed to inform you that Lydia Verheyen has been indefinitely suspended for conduct unbecoming a member; that your publication and utterances expressed in the pamphlet published by you called "Introduction" is against the welfare of this organization.

Therefore, we are returning herewith your check for \$5.00.

Yours very truly,

HENRY CHESTERFIELD,
Secretary.

P. S.—The above letter proves beyond a doubt as to who owns, dominates, and controls the National Vaudeville Artists.

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ALBANY, N. Y.

By THOMAS S. BURKE

HARMANUS BLEECKER HALL—This week, Proctor Players in "The Girl in the Limousine." Next week, "Seventh Guest."
GRAND—Pop vaudeville.
MAJESTIC—"Monte Carlo Girls."
MARK STRAND—All week, "Silver Wings."
LELAND—First half, "Till We

Meet Again." Second half, "Dusk to Dawn."
CLINTON SQUARE—All week, "Broadway Rose."

Phyllis Gilmore, ingenue of the Proctor Players, and Marie Steffens, also a member of the stock, were injured Sunday night when a taxicab in which they were riding collided with another at Pearl and State streets, in front of the Ten Eyck hotel. Both actresses were taken to their rooms in the Ten Eyck, where they were treated by Dr. John A. Phelan of Rensselaer, who happened to be in the hotel at the time. The girls were severely shaken up and suffered bruises about the body.

Fred Elliott, manager of the Clinton Square, extensively advertised "Broadway Rose," at his house this

week. Ward Crane, an Albany boy, is in the supporting cast.

Manager Oscar Perrin of the Leland has engaged Stephen E. Boisclair of Bridgeport, Conn., to play the Robert-Morgan organ at that house. Mr. Boisclair is declared to be the foremost player of music suitable for film accompaniment in the country. He studied with Rogers, the Boston teacher, and has played for theatres in New York and Philadelphia.

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—Eddie Cantor in "Make It Snappy."
FORD'S—Otis Skinner in "Mister Antonio."

ACADEMY.—Hoffmann Unit.
MARYLAND—Keith Vaudeville.
LYCEUM—"Getting Gertie's Garter," fourth week, stock.
PALACE—Columbia burlesque, "Radio Girls."
FOLLY—Mutual burlesque, "Pepper Pot."
GAYETY—Stock burlesque, "Highfliers."
LYRIC—Madame Ernestine Schumann-Heink (Tuesday), New York Symphony Orchestra (Wednesday) and "The Book of Jove" (Friday and Saturday).
Century—"To have and to Hold," film.
RIVOLI—"East Is West," 2d week.

Frank Gerstein, of the Shubert offices, has been at the Academy in Baltimore for a week or so helping the manager, Frank McCune, in combatting the general apathy which seems to prevail among the Baltimore public toward Shubert

vaudeville. With the advent of the Gertrude Hoffmann show business took a jump Monday and Tuesday, with a fair advance for the week. It is believed that if the Academy can be put over for vaudeville it will be proven next week with Weber and Fields. In preparation for the coming of Weber and Fields Lawrence Schanberger, manager of the Maryland, has announced several names.

The burlesque productions being made by Jimmy James at the Cayety are clean, according to the news-

paper reviewers of his first production, "Highfliers," with Mickey Markwood as the comic. Business has started off well.

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PHILA. SHOWS

(Continued from page 15)

troubles. Opening with "Orange Blossoms," it was way off the first week, but hit a boom and had a high second and final week gross. "Pomeroy's Past" did nothing in three weeks and was shelved. "Rain," after a poor opening week, was so touted by all the dailies and so much talked about by theatre-goers an improvement was noted which resulted in virtual capacity on the final Friday and Saturday. This week "Merton of the Movies" opened a two week's stay and looks like a big thing, though the opening night house was disappointingly small. It made up for its sparsity by its enthusiasm, and insisted on staying after the final curtain to get a speech by Glenn Hunter. This sort of ovation is very, very scarce here. So many new shows have been flops here this year that it is figured the crowds stayed away from "Merton" until the word passed around as to its quality. With some fine notices, it is figured to show the biggest improvement of any show in town and ought to race in under the wire next to "Sally" next week.

"Sally" is figuring on leaving soon, still playing virtual capacity. Everybody connected with the show insists booking exigencies make it a necessity to jump into Chicago within a few weeks, but the fact remains that if "Sally" jumps off

here within that time it will be the first time in a number of years that so sure-fire a success has left with the S. R. O. sign still hanging out nightly. The "Follies" does, but it is only booked in for two weeks. "Good Morning Dearie" is the underdog for the Forrest, probably coming in after another two weeks of "Sally."

The Broad remains under last year's business by several thousands of dollars. "Dulcy" was a keen disappointment, only two of its four weeks being really money-making, and "The Czarina," while better, was below expectations, and in this, its last week, is not likely to do much more than break even. It suffered, the wise ones here say, by opening along with Sam Harris' remarkable drama, "Rain," which got all the attention from the dailies. "Nice People" comes into the Broad Monday, the only opening on that occasion.

The next interesting booking situation happens Nov. 6 when Dillingham gives the premiere of his new musical comedy, "Judy and the Bunch," at the Garrick, for two weeks. This opens against "Duffy Dill" at the Shubert, and the two are figured to make "Sally" step. Another opening the 6th is "The Goldfish," with Marjorie Rambeau, at the Walnut.

Estimates for last week:

"The Czarina" (Broad, 3d week). Final week for this Doris Keane show, which has made money, but not as much as hoped for. House seems off stride to date. \$10,000. "Nice People" Monday.

"The Hotel Mouse" (Shubert, 1st week). Opened weakly, but bad night may account for it. Two weeks only and then "Duffy Dill," after three flops.

"Sally" (Forrest, 4th week). Still insist on limited stay, with end said to be in sight. "Good Morning Dearie" is underlined. No fluctuation to date for "Sally" business.

"Merton of the Movies" (Garrick, 1st week). Glenn Hunter, big favorite here, brought out best society draw of new season at opening Monday, but otherwise house was off, less than two-thirds, with holes upstairs and down. Show went over big and got fine notices. In for only two weeks.

Walter Hampden (Walnut, 1st week). Opened week with "Macbeth" with box-office trade not quite so heavy because of heavy rain during evening. Advance sale bigger than that turned in by star at same house two years ago. Harry Lauder did just a trifle under \$24,000 last week.

"Demi-Virgin" (Adelphi, 3d week). Definitely caught on and ought to complete four or five weeks' run with money all around. First week's gross of \$11,000 was missed by about \$300 during second week.

"Blossom Time" (Lyric, 1st week). Much enthusiasm at opening, and show is figured to get Lyric on its feet and stay four weeks at least. "Rose of Stamboul" did only about \$8,500 in last week here.

NORTHWEST BAD

(Continued from page 11)

Me," a sprightly and lavishly musical comedy, and "Three Live Fools" failed to attract even fair audiences here. Their local engagements were financially disastrous. The Metropolitan will finish this season with the American Light Opera Company in stock.

The Wilkes and Levy's Orpheum, both house stock companies, have failed to open.

Ted Howland with a burlesque slow with a complete change twice

a week is going well at the Olympia. Pantages, Moore and Hippodrome are getting by.

Cabarets are flourishing.

At Vancouver, Pantages vaudeville and picture houses are doing well. There is no stock there and no road shows have been booked.

At Spokane, Albert McGovern in dramatic stock is working under uncertain conditions, some weeks good and some weeks bad. The Hippodrome is closed and Pantages is operating at a loss. Picture shows the same as last year—fair.

At Tacoma, Hippodrome is closed and there are no stock or burlesque companies. No other changes.

At Portland picture theatres by putting on strong shows are going over. The Peoples and Star, two picture houses closed two months ago, will remain dark through the winter. For the first time in 15 years Portland will not have a dramatic stock company. The Orpheum, which played four days last year, is only operating three this year. The Heilig shows pictures and an occasional road show.

CABARET

(Continued from page 20)

nearly a year before the appeal can be heard. Max Steuer and Jerome Wilzin appeared for the Reisenweber management, although another attorney secured the stay from Judge Mayer.

While the first known instance where a stay of execution upon the federal injunction closing a place under a liquor violation has been secured, it is reported that other restaurateurs in New York when appealed to to bear a portion of the expensive legal proceedings, present and future, none responded, although some of those appealed to since have had injunction applications issued against them.

While the constitutionality of the injunction proceeding by the government may be carried to the United States Supreme court, the highest tribunal, the cost of that legal course will be extraordinarily heavy. It is doubtful if one restaurant standing by itself could afford to go to the court of final decision in the event the appeal is decided against it. One ground for the appeal upon which dependence is placed is that the injunction virtually seizes property rights. Notwithstanding the injunction against Reisenweber's, which would close the place and building if enforced immediately (and that would have been done without the stay), the landlord of the premises, an innocent party, had received no notification by the government his tenant was conducting a disorderly place through the alleged violation of the prohibition act. The tenant itself also has a defense on appeal by reason of the same grounds, that the civil proceeding would destroy its business, whereas the liquor violation, if a conviction were secured, would be a criminal offense.

The United States district attorney has proceeded in the injunction proceedings without criminally prosecuting the defendants before taking the civil course, placing the matter before the court in the form of evidence obtained and requesting the court to pass upon the evidence, for the purpose of issuing an injunction in equity without giving the defendants the benefit of a trial

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by jury. These and other points will be brought out on appeal.

Meantime, Reisenweber's continues to operate with the Percy Elkeles Girly Revue on the third floor. Mr. Elkeles is to prepare a new entertainment on the top floor, which will then be redecorated and known as "The Bull Ring." John Wagner is the remaining one of the former trio who operated the restaurant and will shortly have as his associate Gus Schultz. Benney Ubrall and Walter Kaffenberg have retired from the Reisenweber management.

That diplomacy will either have to intervene or become entangled through the shipping ruling on liquor became more evident during the week when it became known a British boat in New York with 800 people embarked and ready to leave was held in port through the British offices in the city insisting the ship obey the British maritime regulations, which carry a provision every English passenger-carrying vessel must have on board when sailing at least one gallon of brandy to every 100 persons. This boat had none, and its captain explained that under the United States ruling he had been obliged to dispose of all



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liquor. The finish had not been reached up to the time Variety went to press this week. Even Japan made a diplomatic protest against the United States dictating what it boats and citizens might have to drink.

The detailed policemen in New York cabarets have grown so annoying by their presence some restaurateurs are attempting to devise means, other than legal, to have them removed. The detailed cop, however, is growing more careless than formerly and in several of the cabarets he is a joke, with the idea apparently being there is a connection again as of yore. Just what it will be after election is problematical.

The Little Club, New York, is due to reopen next week, with Joe Raymond's orchestra again heading the musical department of the restaurant. Raymond's orchestra is now appearing with Aunt Jemina in vaudeville.

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"Big Jamboree" 30 L. O. & Gayety Omaha.
"Big Wonder Show" 30 Orpheum Paterson & Majestic Jersey City.
"Bon Tons" 30 Hurlig & Seamon's New York 6-8 Cohen's Newburgh 9-11 Cohen's Poughkeepsie.
"Broadway Brevities" 30 Star & Garter Chicago 6 Empire Chicago.
"Broadway Flappers" 30 Empire Toronto 6 Gayety Buffalo.
"Bubble Bubble" 30 Casino Philadelphia & Palace Baltimore.
"Chuckles of 1922" 30 Majestic Jersey City 6 Hurlig & Seamon's New York.
"Finney Frank" 30 Gayety St. Louis 6 Gayety Kansas City.
"Flashlights of 1923" 30 Lyric Dayton 6 Olympic Cincinnati.
"Follies of Day" 30 Columbia Chicago 6 Star & Garter Chicago.
"Folly Town" 30 Columbia New York 6 Casino Brooklyn.
"Giggles" 30 Casino Brooklyn 6 Lyric Dayton.
"Greenwich Village Revue" 30 Gayety Pittsburgh 6 Colonial Cleveland.
"Hello Good Times" 30 Casino Boston 6 Columbia New York.
"Hippity Hop" 30 Empire Toledo 6 Lyric Dayton.
"Howe Sam" 30 Gayety Buffalo 6 Gayety Rochester.
"Keep Smiling" 30 Grand Worcester 6 Bronx New York.

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"Mimic World" 30 Gayety Milwaukee 6 Columbia Chicago.
"Radio Girls" 30 Gayety Washington 6 Penn Circuit.
"Reeves Al" 30 Lyceum Scranton 6 Casino Philadelphia.
"Rockets" 30 Palace Baltimore 6 Gayety Washington.
"Social Mads" 30 Miner's Bronx New York 6 Empire Providence.
"Step Lively Girls" 30 Gayety Omaha 6 Gayety Minneapolis.
"Step on It" 30 Olympic Cincinnati 6 Gayety St. Louis.
"Talk of Town" 30 Miner's Newark 6 Orpheum Paterson.
"Temptations of 1922" 30 Empire Brooklyn 6 Miner's Newark.
"Town Scandals" 30 Empire Providence 6 Gayety Boston.
"Watson Billy" 30-1 Cohen's Newburgh 2-4 Cohen's Poughkeepsie 6 Empire Brooklyn.
"Watson Sliding Billy" 30 Gayety Boston 6 Grand Worcester.
"Williams Mollie" 30-1 Colonial Utica 6 Gayety Montreal.
"Wine Woman and Song" 30 Penn Circuit 6 Gayety Pittsburgh.
"Youthful Follies" 30 Colonial Cleveland 6 Empire Toledo.

MUTUAL CIRCUIT

"Baby Bears" 30 Bijou Philadelphia.
"Band Box Revue" 30 Empire Brooklyn.
"Broadway Belles" 30 Lyric Newark.
"Follies and Scandals" 30 Band Box Cleveland.
"Georgia Peaches" 30 Lafayette New York.
"Heads Up" 30 Gayety Louisville.
"Hello Jake Girls" 30 Howard Boston.
"Jazz Babies" 30 Lyceum Columbus.
"Jazz Time Revue" 30 Park Utica.
"Kandy Kids" 30 Garden Buffalo.
"Laffin' Thru 1922" 30 Olympic New York.
"Lid Lifters" 30 L. O.
"Limit Girls" 30 Folly Baltimore.
"London Gayety Girls" 30 Empire Cleveland.
"Mischief Makers" 30 Majestic Albany.
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Spengler Ralph
Stuart Marion
Van Tilzer Harry
Wallace Jean
Walsh Billy
Ward & Deotey
Wilson Winnie

CLEVELAND

By J. WILSON ROY

"Miss Lulu Bett" is at the Metropolitan this week, played by the McLaughlin stock players, with Dorothy Shoemaker and Edward Van Sloan in the lead.
"The Man-Monkey," billed as the added attraction to the Shubert vaudeville unit at the State this week, did not open Sunday. Delay in baggage was the cause. He went on Monday matinee.
Frank Craven is drawing big crowds to the Ohio this week with his "The First Year." Next week, "Dulcy."
"Greenwich Village Follies" at the Hanna this week to good business. Next, William Hodge in his new play, "For All of Us."
Ruth St. Denis, Ted Shawn and the Denishawn dancers Nov. 3.
"Hippity Hop," snappiest revue seen at the Colonial this season. Good business.
Hippodrome is doing right well with feature film, "When Romance Rides," and seven vaudeville turns.
Burlesque—Empire, "Heads Up," Star, "Fajama Girls"; Bandbox, "Kandy Kids."
George Sidney has been engaged by Robert McLaughlin to appear in his original role in the stock production of "Welcome Stranger" at the Metropolitan next week.

INDIANAPOLIS

By VOLNEY B. FOWLER

Sale of the old Empire, Delaware and Wabash streets, to Edward D. Evans by the Houck Opera Co. is announced. It was understood the deal involved \$250,000. Mr. Evans bought the property for investment purposes. Only occasional use, such as for boxing and wrestling matches and revival meetings has been made of the house for several years. It formerly was the chief burlesque theatre.
Gustav G. Schmidt, of the Central Amusement Co., owners of the Crystal downtown movie theatre and

a string of neighborhood houses, has announced he will build a neighborhood movie house in an apartment and office building at College and Fairfield avenue, at cost of approximately \$150,000.

MURAT—Dark, first half; "The Hairy Ape," last.
ENGLISH'S—"Six Day's After," a movie.

LOUISVILLE

By SAMUEL E. HYMAN

MACAULEYS—"Hairy Ape."
KEITH'S NATIONAL—Vaudeville.
KEITH'S MARY ANDERSON—"Kindred of the Dust" (film).
RIALTO—"Pink Gods."
MAJESTIC—"The Cowboy and the Lady."
ALAMO—"Sherlock Holmes."
WALNUT—"Klek Back," first half of week; "My Dad," second half of week.
KENTUCKY—"The Eternal Flame."

Had the Shubert closed its doors following the last performance of "Carnival of Fun," third of the units to play Louisville, no surprise would have been occasioned. The order to close came when it was thought that the local theatre had bridged its troubles and was on the road to success. The unit got a bad start in Louisville when the first, "Laughs and Ladies," arrived more in time for the evening than for the afternoon performance and kept a capacity house waiting for several hours. Then for three weeks newspaper criticisms were everything but kindly. So that "Laughs and Ladies," "Mulligan's Follies" and "Carnival of Fun" did disappointing business.

With the coming of Gertrude Hoffmann in "Hello Everybody," however, Shubert unit stuck in Louisville soared. Gertrude Hoffmann and "Hello Everybody" was a life-saver, and the critics said so. While the three preceding shows had been received with negative criticism "Hello Everybody" was accorded notices to a very high degree. The show played to capacity houses at every performance. "The Rose Girl" and "Echoes of Broadway" did likewise. Then the Shubert became dark.

With the advent of Gertrude Hoffmann the Gayety, which had been showing Columbia whelp burlesque, closed and most of its patronage went over to the Shubert. Just what will be done in the case of the Gayety has yet to be determined. It is rumored that Boyd Martin, dramatic editor of the "Courier-Journal" and director of the University of Louisville Players, has been offered the management of the house, and that it is to be used for any purpose that appeals to him. In that event it is said that he would change the name of the theatre to The Playhouse. His salary, it is said, would be \$5,000 a year.

BILLS NEXT WEEK

(Continued from Page 25)

Marlon Claire
Valentine Vox
Johnny Moran
Fein & Tennyson
Rigdon Dancers
OGDEN, UTAH
Fantasies
Samsted & Marion
Conn & Hart
Green & Dunbar
Drover Trio
Monroe Sullaby
Four Bonnesettis
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Fantasies
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Wm H Armstrong
Frank Glavin
Codan & Luken
FT. WORTH, TEX.
Majestic
Galletti's Monks
Creedon & Davis
4 Musketeers
Bob Hall
Donaghy & Steger
HOUSTON, TEX.
Majestic
Kay Ham & Kay
Philson & D
"Young America"
Fritz Schaff
Makler & Redford
LITTLE ROCK,
Majestic
The Herberts
Frank Ward
Wm H Armstrong
Elizabeth Brice
Luster Bros
2d half
Prisco
Kane Morcy & M
(Three to fill)
OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Jack Hanley
Sargent & Marvin
Merrill Klimes Co
Hitts Gold
Princess Radjah
SAN ANTONIO
Majestic
Ormsbee & Remig
Calton Bros
Oliver & Oip
Arthur West
Flanagan & Moros
TULSA, OKLA.
Majestic
(Oklahoma split)
1st half
Cross & Santore
Inez Hanley
Edith Talliaferria
Gene & Mignon
(One to fill)
WICHITA, KANS.
Orpheum
Three Falcons
Cecil Grey
Joe Rolley
Scanlon Denne & S
Carl Rosini
2d half
Fred & Al Smith
Frances Dorothy
U S Jazz Band
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SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark all week. Next week, first half, "The Demi-Virgin." R. F. KEITH'S—Vaudeville. TEMPLE—Vaudeville. BASTABLE—Dark. STRAND—All week, "The Eternal Flame." EMPIRE—First half, "Remembrance." ROBBINS-ECKEL—All week, "Monte Cristo." SAVOY—First part, "The Kick Back." REGENT—"The Masquerader." CRESCENT—"Colleen of the Pines."

Keith's sprang three good publicity stunts in a row this week. The first was the staging of an "Old Timers' Matinee," on Thursday, with free seats for all men of 65 or over. This was linked up with the appearance of the "Stars of Yesterday," in which, among others, Corinne is appearing. Syracuse was one of the cities where Corinne was a reigning favorite some 30 years ago or more. In fact, the old Grand opera house here before it gained that name was known as the Corinne opera house. No vaudeville act within the past two years won the amount of press attention that went to the "Stars of Yesterday." The second Keith stunt is a Halloween party for children at the Saturday matinee. Every youngster will get a present. The third was a similar party, announced for next Tuesday evening at the close of the regular performance. There will be free cider and apples. It is said, and to promote the attendance of merry-makers in costume cash prizes for the most comical and prettiest garbs are offered by Manager John J. Burnes.

Claude Bortel, first violinist of the Syracuse symphony orchestra, and for the past two years a member of the Robbins-Eckel house orchestra here, who disappeared Oct. 2, twelve hours after he had married Marion Fiske, returned this week. Bortel declared that he had returned to face the music, and to try to atone

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for his hasty flight from his bride, although his presence in Syracuse might result in bigamy charges. Bortel was married some years ago, but, while separated from his first wife, never secured a divorce, it is said. Still another woman some time ago had Bortel arrested in Oswego, accusing him of being the father of her child. Bortel settled

that case with a cash payment, it is said. According to former associates of Bortel, he and his second bride have reached a happy understanding.

Syracuse Lodge of Elks will produce another operatic entertainment early next month as a benefit for the Christmas basket fund. "Melodyland," with a cast of 35 principals and 400 in the chorus, is now in rehearsal. It will be offered at the Wieting week of Nov. 13. The cast will include Mrs. Josephine Dunfee and others known professionally.

The Rev. O. R. Miller, state superintendent of the New York Civic League, aired charges that gambling was openly permitted at the carnival held here coincident with the state convention of the American Legion, when addressing the Syracuse Ministers' Association this week. This was about the first word spoken publicly regarding the situation that prevailed here. Local papers killed any reference to



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gambling at the carnival when it threatened a scandal at the time of the convention. There were nasty insinuations then of "graft" and a "shake down" of concessionaires by some one posing as a representative of the authorities.

Dr. Miller declared that he was advised that the violations at the Legion affair were "flagrant." He added that "it is practically impossible to get the state law, adopted in 1894, enforced." Dr. Miller declared that lawlessness spreading over the state was simply appalling, while prohibition violations were problems in themselves.

Keith's here has returned to the advertising columns of the Hearst papers, "Telegram" and "Sunday American."

The Buckley-Ferguson Productions, Inc., the newly organized film producing concern of Binghamton,

has signed a contract which calls for the release of its first five pictures through the American Releasing Corporation, according to Edward Ferguson, director of the Bingo concern. "Her Own Story," featuring Baby Elsie Ferguson, is the first film turned over to the distributor.

Marguerite Pettie, formerly of this city, now of London, and a sister of Edna May, and Stephen Eardley-Wilmot, son of Lady Eardley-Wilmot, will be married next spring, according to word received by friends here. The Pettie family removed abroad following the death of the father and husband, Edgar C. Pettie. The fiancée of Miss Pettie is in line for a baronetcy, being a lineal descendant of Sir William Asheton Eardley-Wilmot, the first baronet of a famous Northumberland family. Sir John Eardley-Wilmot is the present baronet and the only heir between the title and Stephen. Miss Pettie herself is a former professional. She appeared in Frohman productions with her better known sister, Edna May.

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BOSTON
By **LEN LIBBEY**
The bill this week at the Keith house is not arranged to the best advantage for vaudeville, due perhaps to the fact that for the head-line position the house has a dancing act more or less of a local institution, and about which it is exceptionally difficult to build up a show. The Bragiotti Sisters, Berthe and Francesca, a couple of society girls, have the high spot.
This pair have been prominent in Boston's social strata for some time, members of the exclusive clubs and traveling in the very best circles. They have been trained for years, privately, in dancing, and have reached the stage where their performance is far above that of the amateur and very close to the standard for a professional. Their dances are of the so-called esthetic type, with a lavish scenic investiture. It is reported they have been taken in hand by the Denishawn interests and that time over the Keith circuit has been offered. The girls are said to be considering joining this outfit for tour, and their local engagement this week is more or less of a try-out performance. This is their second appearance at the

Keith house this season, they having occupied a prominent spot on the bill during the summer months. The act runs smoothly and has signs of promise.
The show at the Monday night performance ran slowly and was late in closing. There were opportunities along the line for some punning. If this action was taken after the matinee Monday it would have been better, for at 10 o'clock there were still four acts due, which would mean the theatre emptied much too late.
Sam Barton in his comic clowning hit, "Putting a Bed Together," opened the show. There is considerable repetition, and it drags in places. His closing was all that saved the act from a freeze.
Dooley and Storey are another couple that could make their act better, without losing anything thereby. The opening, where Dooley tries to sing, is a mournful thing, and if it is a burlesque he doesn't point it out clearly enough. Dancing and monolog are what Dooley shines in, and he should stick to them and his rope only. His partner does better with her voice, but even she is a better dancer than singer.
In third position is one of the

WILLIE AND EUGENE HOWARD
STARRING IN
"PASSING SHOW OF 1922"
Direction **MESSRS. SHUBERT** Winter Garden, New York, Indefinite
CHARLES Johnson and Godfrey
Formerly Johnson and Dean. The Black Caruso.
PANTOMIME FISHING NOVELTY
Direction: **HARRY J. FITZGERALD**

OSWALD
WOODSIDE KENNELS
WOODSIDE L. I.

HOLDEN GRAHAM
in "Versatile Originalities"

A STORY IS TOLD "UNDER A CRAZY QUILT" YOU WILL LAUGH AT WHAT GOES ON

FRANK BACON and NINA FONTAINE
World's Greatest Dancing Skaters
on tour with Barney Gerard's Town Talk.
Miss Fontaine's beautiful oriental dance is one of the featured hits of the revue.
—All Papers.

THE LERAYS
"At the Golf Club"
Direction, **JOHN H. BILLSBURY**

MIKE—ANDY
NAIO and RIZZO
Presents
A MUSICAL BREEZE
Direction **JESS FREEMAN**

NEW YORK THEATRES

SAM H. HARRIS Attractions
MUSIC BOX THEATRE
WEST 45th ST. Evs. 8:15. Mat. Wed. and Sat. 2:30.
SAM H. HARRIS Presents **IRVING BERLIN'S**
"MUSIC BOX REVUE"
Staged by **HASSARD SHORT**.
WITH A GREAT CAST!
SAM HARRIS W. 42d St. Evs. 8:15. Mat. Wed. and Sat. 2:30.
WILLIAM ANTHONY MCGUIRE'S
NEW COMEDY
"IT'S A BOY"
"LAUGHTER PLENTIFUL."—Telegram

BELASCO West 44th St. Evs. 8:30. Mat. Thurs. and Sat. 2:30.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by **ANDRE PICARD**.
LYCEUM West 45th St. Evs. at 8:30. Mat. Thurs. and Sat. 2:30.
DAVID BELASCO Presents
FRANCES STARR
in **"SHORE LEAVE"**

REPUBLIC 42d St. W. of B'way. Evs. 8:30. Mat. Wed. and Sat. 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

VANDERBILT W. 48th St. Evs. 8:30. Mat. Wed. and Sat. 2:30.
STEWART and FRENCH Present
The TORCH BEARERS
"SCREAMINGLY FUNNY."—Post.

GAIETY B'way & 46th St. Evs. 8:30. Mat. Wed. and Sat. 2:30.
CHARLES DILLINGHAM Presents
LOYALTIES
By **JOHN GALSWORDY**
"SEASON'S BEST PLAY."—Tribune

SELWYN THEATRE W. 42d St. Evs. 8:15. Mat. Wed. and Sat. 2:30.
BARNEY BERNARD and ALEXANDER CARR in a new comedy
"PARTNERS AGAIN"
By Montague Glass & Jules Eckert Goodman.
Prices: Evs. \$2.50. Mat. Wed. & Sat.

LITTLE W. 44th St. Evs. 8:30. Mat. Wed. and Sat. 2:30.
JOHN GOLDEN Presents
MADGE KENNEDY in
"SPITE CORNER"
A NEW COMEDY BY **FRANK CRAVEN**

New Amsterdam Theatre—W. 42d Street Evs. 8:15. **POPULAR MATINEE** WEDNESDAY. Reg. Matinee SAT.
A National Institution
Ziegfeld FOLLIES

EARL CARROLL Theatre, 7th Ave. Evs. 8:30. Mat. Thurs. & Sat. 2:30.
The GINGHAM GIRL
A SMART, DAINTY MUSICAL COMEDY
"CAST OF UNUSUAL EXCELLENCE. Including a CHARMING GROUP OF DANCING BEAUTIES."

TIMES SQUARE Evenings at 8:30. MATS. THURS. & SAT. 2:30.
CHANNING POLLOCK'S NEW PLAY
"THE FOOL"
Produced by **The SELWYNS**

GLOBE POPULAR MATINEE TODAY ALSO WEDNESDAY SATURDAY
ALL GEORGE WHITES SCANDALS 1922
PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA
RARE COLLECTION OF NEW BEAUTIES

MOROSCO THEATRE West 45th St. Evs. 8:30. Mat. Wed. and Sat. 2:30.
"AN ABSOLUTELY SAFE BET."—Alan Dale.
WAGENHALS and KEMPER Present
WHY MEN LEAVE HOME
EVERY HOPWOOD'S GREAT COMEDY

Knickerbocker THEATRE B'way & 38th St. Evs. 8:30. Mat. Thurs. & Sat. 2:30.
"A Real Blueblood Among Shows."—Tribune.
A. L. ELLANGER'S PRODUCTION
The YANKEE PRINCESS

HUDSON WEST 44th ST. EVS. 8:30. MATS. WED. & SAT. 2:30.
SO THIS IS LONDON! NOW

HENRY MILLER'S THEATRE 124 W. 45d St. Evs. 8:20. Mat. Thurs. & Sat. 2:20.
INA CLAIRE
AND CO., including **BRUCE MURRAY** in **ARTHUR RICHMAN'S New Comedy**
The Awful Truth

BETTER TIMES AT THE **HIPPODROME**
MANAGEMENT—**CHARLES DILLINGHAM**
GREATEST SPECTACLE EVER STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVS., 8:15

ELTINGE THEATRE WEST 42d STREET. Evs. 8:30. Mat. Wed. & Sat. 2:30.
A. H. WOODS Presents
FLORENCE REED in **"EAST OF SUEZ"**
By **W. SOMERSET MAUGHAM**

GEO. COHAN THEATRE B'way & 43d St. Evs. 8:30. Reg. Mat. Sat. 2:30.
"Everybody has a good time, even the troupe!"—Tribune.
NORA BAYES
IN THE NEW MUSICAL PLAY
QUEEN O' HEARTS
"And that chorus! Just a dozen, but every one clever and beautiful."—Post.

George Choo's sketches, "The Little Cottage," with Frank Sinclair and Cliff Dixon featured. It starts off rather ordinary, but wakes up when it goes into full stage for the big setting, and runs swiftly from then on. The comedy lines are well put over at all times.

Craig Campbell, now billed as the "distinguished American tenor," stopped the show. He sticks to the high-brow selections with one slight exception, and registered with the house that was of a sort that would eat his stuff up and yell for more.

One of the best ads for "The Bat," now playing at the Wilbur, is the burlesque on that show that Jessie Busley is featured in. It was over from the start, which was a quick one, and closed with the house actually gurgling. It was well done all the way through, and while the changes of stopping over were many they were skillfully avoided.

Jimmy Lucas with Francine had the first opportunity to tilt over the house with a nut comedy act, and he made use of it all the time. After the Bragiotti Sisters, Harry Burns, with "I Think You Touch," and Kate and Wiley in "Watch Your Step," came on to a house that was ready to call it an evening and leave for home.

Guessing contests with tickets for prizes were started by the "Spice" show at the Boston Opera House, and now the Griffith film, "One Exciting Night," and the Shubert people have taken it up. The Griffith people are giving cash prizes for solutions of the mystery, and the Shubert people are asking for "e-mails" on "Why I like Shubert Vaudeville."

At the performance of "Spice" Saturday night Vaieska Surratt almost caused a riot with her straight line, "Happy people don't drink." When Vaieska said this the house was about half full of students who had been drinking quite a bit and who felt quite happy—and for a time the show was in danger of being held up while the students expressed themselves on this bit of philosophy.

This is the final week of the Henry Jewett Players at the Fine Arts theatre in the Loew's State theatre building. "The Beggar's Opera" will come to the house Nov. 6 with a scale of \$1.50 to \$2.50.

MONTREAL
By **JOHN GARDINER**
HIS MAJESTY'S—"Irene." Next week, "Chu Chin Chow."
PRINCESS—Vaudeville.

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT
WINTER GARDEN B'way & 50th St. Evs. 8:10. Mat. Tues. Thurs. Sat.
THE PASSING SHOW OF 1922
PRESENTING
WILLIE and EUGENE HOWARD
"GREATEST MUSICAL HIT OF AGES"
"BLOSSOM TIME"
Second Triumphant Year

John Keefe
"SPITE CORNER"
LITTLE THEATRE, NEW YORK CITY

39th ST. THEATRE Near Broadway. Evenings at 8:30. MATS. WED. and SAT. at 2:30.
THE MONSTER
WITH **EMMETT CORRIGAN**
LAUGHS—GASPS—SHOCKS

CENTRAL THEATRE 47th & B'way. Twice Daily 2:15 and 8:15
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT. Oct. 30
KRAMER & BOYLE; SYLVIA CLARK; FRANK GARY; HICKEY BROTHERS; JULIA KELEY; 12 LONDON TIVOLI GIGS; and SPICE OF LIFE, a Vaudeville Follies.
MATS. 25c to \$1.00 (Except Sat. and Holidays)
EVS. 50c to \$1.50 (Ex. Sat., Sun. & Holidays)

49th St. Theatre W. of B'way. Evs. 8:30. Mat. Wed. and Sat. at 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
—HAS THE TOWN TALKING—

NATIONAL Theatre, 41st W. of B'way. PHONE BRYANT 1644
CAT AND THE CANARY
—Matinees Wednesday and Saturday—

SHUBERT THEATRE 4th Street. Evenings 8:30. Mat. Wed. and Sat. at 2:30.
Greenwich Village Follies
Fourth Annual Production

AMBASSADOR Theatre, 49th St. near B'way. Evenings 8:25. MATINEES WED. and SAT. 2:30
The International Musical Success
THE LADY IN ERMINE
with **WILDA BENNETT**
and a Pre-eminent Cast.

CASINO 30th & Broadway. Evs. 8:25. Matinees Wed. and Sat.
Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast
COMEDY Theatre, 41st St. E. of B'way. Evs. 8:30. Mat. Thurs. & Sat. 2:30.
The Messrs. SHUBERT Present
THIN ICE
UNEQUIVOCAL COMEDY HIT

BIJOU THEATRE W. 45th St. Evs. 8:30. Matinees Wednesday & Saturday.
GRACE GEORGE in
ROBERT WARWICK "TO LOVE"
By **PAUL GERALD**, Author of "THE NEST"

DOROTHY DODD
in vaudeville

BLANCHE SHERWOOD AND **BROTHER**
In AVIATING ANTICS
Direction: **MARTY FOKINS**
JACK and JESSIE

GIBSON
IN
A Cycle of Smiles and Thrills
ORPHEUM CIRCUIT
Direction: **JACK GARDNER**

GAYETY—"Hello Good Times."
ORPHEUM—Robins' Players in "Scandal."
IMPERIAL—Pop vaudeville.
LOEW'S—Pop vaudeville.
DENIS—San Carlo Opera Co., week.
FRANCAIS—Stock burlesque.

Pictures—Belmont, "While Satan Sleeps"; Allen, "Kindred of the Dust"; Crystal Palace, "Pink Ruby"; Midway, "Queen of the Moulin Rouge"; System, "The Delicious Little Devil"; Electra, "Nice People"; Strand, "Caught Bluffing"; Regent, "Blood and Sand"; Capitol, "The Old Homestead"; Plaza, "Serenade"; Mount Royal, "Shattered Idols"; Maisonneuve, "Nice People."

The Venetian Gardens, Montreal's most exclusive cabaret, is drawing unprecedented crowds. Dora Duby, dancer, is the feature, while Marucci's orchestra is the talk of the city. Stewart Beale and the ever popular Eddie McNeil (Colonel) are handling the Gardens to advantage.

Arthur St. Germain, of Montreal, has acquired the lease of His Majesty, Sherbrooke's leading amusement house, which will reopen under his management. W. Lancott, also of this city, has been appointed house manager.

MARION DAVIES
CRITERION WHEN
THREE PERFORMANCES
DAILY 2:15-3:45-8:30
ALL SEATS RESERVE
KNIGHTHOOD WAS IN FLOWER

WILLIAM FOX Announces
A NEW MOTION PICTURE
"THE TOWN THAT FORGOT GOD"
ASTOR THEATRE BROADWAY and 45th St.
Premiere MONDAY EVE., OCTOBER 30

MARK STRAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Frankel
JACKIE COOGAN
in **"OLIVER TWIST"**
FOLKIE BALLET
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE.....Conductor

IMPOSSIBLE MRS. BELLEW

James L. Lasky presents Gloria Swanson in a society drama, done as a Sam Wood production. Screenplay by Tracy West and Monte J. Katterjohn from the novel by David Lissle. At the Rivoli Oct. 22.

Betty Bellew.....Gloria Swanson
Lance Bellew.....Robert Cain
John Helstan.....Conrad Nagel
Jerry Woodruff.....Richard Wayne
Count Radloff.....Frank Elliott
Alice Granville.....Gertrude Astor
Naomi Temptation.....Jane Blalock
Rev. Dr. Helstan.....Herbert Standing
Lance Bellew, Jr., age 4.....Pat Moore
Lance Bellew, Jr., age 8.....Pat Moore
Aunt Agatha.....Heleen Dunbar
Arthur Potter.....Arthur Hull
Detective.....Clarence Burton

A lot of money has gone into this much, sentimental picture, and all it's pretty trashy in the sense of the family story paper style of chromo literature. None of the characters behave except after the manner of screen puppets in order to make a movie. There isn't an incident that isn't infantile fiction, designed for gum-chewing school-girls. It belongs in a neighborhood picture theatre and not on Broadway.

The only thing about it that is high class is the clothes worn by Miss Swanson, and even the clothes are expensive rather than fine. It's a thoroughly parvenu movie, all surface flash and shine, and no substance that an adult intelligence can find interesting. It's money magnificence, like Woolworth jewelry, but the essence of it is vulgar.

Miss Swanson this time is a suffering mother, bereft of her cheerfulness and sobbing through five reels all over gorgeous gown creations, the while plunging into the galeties of Beauville, as the worst of rich and misguided heroines on the screen. It's an innovation for the high-blood pressure emotional star of the Famous Players string. And not a happy choice. At the start Betty Bellew is a neglected wife, Lance Bellew, the husband, being addicted to other affinities.

Returning home rather the worse for a gay evening with one of his women friends, he finds a man neighbor visiting his home innocently, and, accusing the guiltless wife, kills the visitor in a fit of jealousy. Betty is heroically represented as saving her husband from the electric chair by declining to testify against him. She allows it to be made apparent that the husband shot in defense of "the unwritten law," whatever that may be. Betty seemed to like this do-or-die business, for the next step is her refusing to defend herself in a divorce suit.

The husband wins a divorce and the custody of the child. Betty kidnaps the youngster and gets him aboard the steamship Olympic (scenes aboard the actual ship are extremely impressive), but a police boat comes down the harbor and takes the child away from her on a court order. The honest-to-goodness police boat "Mayor Hylan" is used here and as is the big liner which is named. But that's the extent of the verisimilitude. Betty doesn't act like a human being at any point.

She goes on across and presently is in the thick of the life of the wasters at the gay watering place in Europe, as the title has it, "determined to be a social outcast." To this end she captivates one grand duke, or maybe it was a prince of the blood, and a famous novelist, the grand duke being pictured as a sinister sort of person who took dishonorable advantage of sad ladies looking for a little diversion, and the American novelist who loved honorably in spite of all appearances. Laura Jean never did anything more atrocious.

In the end the grand duke is made assumed of his bad habits, and the noble young novelist wins Betty and her son, who is restored to her miraculously when the husband marries one of his affinities and the affinity absolutely refuses to have noisy kids around the house. It's a very long picture and the ending is a happy one. The production has some excellent views of animated and picturesque beach scenes, and a mardi gras revel given by the grand duke is quite impressive in a production sense. The backgrounds are in the best taste and the acting is as good as the absurd story will permit, especially the playing of two children, Mickey and Pat Moore,

who do the child at the ages of four and six respectively.

The production department has spread itself on a picture that isn't worth the trouble.

ONE EXCITING NIGHT

The opening of D. W. Griffith's "One Exciting Night" occurred in New York Monday night before a capacity audience at the Apollo. Notwithstanding two other openings the same evening in the legit houses ("The Music Box Revue") the Apollo had a regular first night crowd.

The comedy of the picture, begun by a colored character (Porter Strong) brought howls during the evening, although the veriest hokum as was much else in the film. The picture's reception however, on its comedy and dramatic values, made the regulars pass the opinion around "One Exciting Night" will make money for Griffith. The film, of all the Griffith films, seems to be the sole object of this special feature, which was so ably and thoroughly reviewed for Variety in its issue of Oct. 13, last, by Len Libby of Boston, where the picture opened.

If Griffith can get away with this for real money, he deserves it, for of all the picture men who might be mentioned, Griffith would have been the last thought of to have put out "One Exciting Night."

HOW WOMEN LOVE

First of a series of four Whitman Bennett productions starring Betty Blythe. From the novel "The Dangerous Inheritance," by Izola Forrester, adapted by Dorothy Farnum, directed by Kenneth Webb. Sold on eastern rights basis. Release in New York territory by L. E. Chadwick. Shown at Loew's American.

Rosa Roma.....Betty Blythe
Natalie Nevins.....Gladys Huette
Mrs. Nevins.....Julia Swayne Gordon
Nana.....Katherine Stewart
Griffith Ames.....Robert Fraser
Ogden Ward.....Charles Lane
Count Jurka.....Harry Sealie
Jacobelli.....Signor Salerno
Damitri Karee.....Harry Sothorn

This feature is as good as the majority of pictures that get Broadway pre-release first runs. It is a well-acted, interesting story that has been handled skillfully in the matter of direction, and as a feature picture is going to interest any type of audience. Betty Blythe in this, the first of the series of four pictures that she is to do for the B. B. Productions, in which Whitman Bennett and Walter E. Greene are interested, proves herself a real star, and the picture itself is so good that if the other three she is to make hold up to this standard, she will practically corner Broadway to accept her in the first runs.

The novel by Izola Forrester told of the fortunes of the daughter of a noted prima donna, who comes to America from Italy to make her fortune in grand opera. The family heritage is that the women love not wisely but too well, and Rosa Roma is no exception to the rule. Her vocal instructor manages to interest a wealthy patron of the arts in her and he on furnishing the finances exacts three conditions, namely, that she does not fall in love, that she does not disclose her real name until he announces her, and also not to sing in public. She lives up to the latter two, but that she fails in the first finally leads her to break all three. In the end she escapes the complications.

The picture is well done in cast and there are several outstanding performances, not the least of which is that of Katherine Stewart in a character role.

DO AND DARE

Fox Feature starring Tom Mix. Story by Marion Brooks. Directed by Edward Sedgwick. At the Academy, New York, Oct. 20.

This picture is a case of speed run riot. The five reels leave one a little dizzy and confused. One has to stay wide awake to keep abreast of events. The story starts as a modern western comedy; turns into a dime novel of the Indian days of the west; goes back to the modern comedy locale and proceeds to a Latin-American political revolution burlesque on the lines of "The Dictator." But all the while there is shooting, fighting and giddy riding stunts.

It takes a minute or two of adding and subtracting to decide that the film is a rattling comedy with a novelty twist and plenty of action "kick." This vogue for kidding screen melodrama is a new development and at times it is a pretty ticklish proposition. It all depends upon what grade of audience the producer proposes to address.

This "Do and Dare" is a good example. It is conceivable that it would be a first-class laughing comedy on Broadway, where the mock heroics of the brave Indian would get a giggle. But the audience at the Academy took the hero in all seriousness and received the burlesque coldly. They seemed to be genuinely aroused when the brave Kit Carson rode out of the stockade and, single handed, bested the redskins. They got a real thrill from the dime novel incident. But when the story turned into a hilarious travesty they didn't know what to make of it. The rustic pie stuff took them unawares and they probably resented it. Even the arrival of the soldiers, riding at breakneck speed with the Stars and Stripes snapping in the breeze

didn't get a ripple. This 14th street audience apparently likes its melodrama straight and its Mack Sennett the same way. The mixture gums both sides up.

All of which doesn't alter the fact that "Do and Dare" is an ingenious comedy of the sort. Mix plays a western boob, descendant of Kit Carson. He is present in the little village store when the oldest inhabitant is relating some of the exploits of his ancestor. The fade-back shows the incident where the heroine is kidnapped by the Indians and then is rescued by the scout-hero, who brings her back to the fort just as the redskins close in. The Garrison is hard pressed and Kit has to ride desperately to relieve, right through the hostile band. Here's a full reel or more of dead earnest melodrama, with wild riding soldiers and Indians. Then the action goes back to the country store, where Kit's descendant, inspired by the tale, goes on a rampage and is about to be treated to rough suppression by the towns-men.

It runs away to escape a hazing. In the woods he meets a mysterious senorita, who gives him a note to deliver to a revolutionary leader in a place called "Oliciana." She conducts him to an aeroplane and he is off. Here the story goes into frank burlesque. The plane is captured by the trick government and Kit is ordered shot as a spy, escaping with all the Mack Sennett trimmings of knocking his captors about. Then the revolution breaks and the American busts it up single handed, saving the President's daughter and leaving the revolutionary leader suspended at the top of a flagpole.

PEACEFUL PETERS

Ben Wilson western starring William Fairbanks, directed by Lewis King from the story by W. C. Tuttle. Released by Arrow. Shown on double feature bill at Loew's New York.

Peaceful Peters.....William Fairbanks
Jim Hjalock.....Harry LaMont
Pete Hunter.....W. L. Lynch
John Langdon.....Evelyn Nelson
Sally Stevens.....Wilbur Medau
Cactus Collins.....Monte Montague

About four reels of the most awful junk seen around New York as an apology for a "seven picture in a long, long time. How the Loew bookers ever fell for it even for the double feature bills is a mystery. In the little scene shows at a nickel or a dime it might get by, but then only if the audience slept through it. The portion of the title that says "Peaceful" is right.

It is a story regarding an old prospector who discovers a mine, but his claim is jumped by a crooked assayer and the keeper of the gambling dive in a small mining camp, who shoots the old man. He is left on the trail and along comes Peaceful and finds him. Just before he dies he says that his mine was the end of the rainbow and that Buddy's girl would have been glad. Then Peaceful buries him and utters a prayer that he may find the mine for Buddy's girl's sake. Let's hope he did.

ANOTHER MAN'S BOOTS

Real out-and-out western, with Francis Ford, former aerial favorite, starred. Ivor McFadden production presented by the Anchor Film Distributors and released through Arrow. Shown at Loew's New York on a double bill.

The Stranger.....Francis Ford
Neil Hadley.....Elvira Weil
Injun Jim.....Frank Lanning
"Sly" Stevens.....Robert Courtman

Here is one of the real old-fashioned thrillers. Old-fashioned in story, acting and direction, but without an exciting little production for the type of theatres where they like western stuff that is about half-way between being worthy of a first run and no showing at all. For small houses in neighborhood communities it qualifies as a "fair" picture. No director is credited with the job; likewise, the author of the story is also unnamed. It serves to bring Francis Ford back to the screen as a star with a fairly good supporting company. His leading lady is Elvira Weil, who, while not a knockout on looks, certainly has a world of magnetism that gets her over in good shape.

The story is that of two pals on a cattle range. One of the boys has been away from home for 15 years when receiving word his father has been stricken blind and his sister wants him to return to complete the necessary assessment work on a mining claim that they are about to lose. The pals part, but one is felled by highwaymen just out of sight of the parting place. The shot, however, brings his friend, and the victim, believing that he is going to die, asks the pal to take up the journey and impersonate him.

From that point it is clear sailing in advance as to what the plot is going to be. Those that are plotting the seizure of the mine accuse the impersonator of murder, and he is about to be lynched when the eleventh hour rescue occurs, and then the happy ending with the wounded man returning as evidence that no murder was committed, claiming his place in the home and the stranger winning the sister's hand.

Some wild riding, shooting and a race of free-for-all, rough-and-tumble fights are the thrills in the production.

Ford does a fairly strong comeback, and it looks as though he

might regain his place with the fans as far as the small theatres are concerned.

YOUTH TO YOUTH

Metro-Claudio, featuring Billie Dove. Story from Robert Footner's novel. Directed by Emilio Chautard. At the State, Oct. 23.

Another case of a fine cast wasted on an indifferent story. The story is just mediocre, labored fiction without a redeeming virtue. The characters move at the behest of impossible motives. Here is a young woman discovered in a country choir by a theatrical manager and made into a metropolitan star. Tawney, the manager, treats her with every consideration as far as the action shows, but when the girl hears two men gossiping in the hotel and hears one of them say "Tawney pays all her bills. These girls—" On the strength of this harmless innuendo, the girl abandons her career leaving behind all her magnificence. She wears the simple dress in which she had come to the city (they couldn't have left out this official detail).

This business of "escaping from shame" as the title puts it, is stretched out interminably with wearisome detail that seems never to end. They even take the fugitive heroine to a cheap restaurant to eat what takes as sign and symbol of her deliverance from what they would have us believe is the false and shameful life of the city. Also she suffers all over the lot although what is on her mind is never quite plain.

She applies for a job in a floating theatre (the idea probably comes from Graham Phillips' "Fall and Rise of Susan Lennox"). There is a lot more of aimless detail in a misdirected effort to build up "atmosphere," but it's all more tiresome twaddle. The picture is foolish, dull and uninteresting in its essence and gardens a long way below the high average the Metro output has attained in the last few months. In

the cast besides Miss Dove are Noah Berry, George Bunny and Zasu Pitts, the latter wasted on a trifling bit that could have been left out without affecting the tale.

WILDCAT JORDAN

Presented by Phil Goldstone with Richard Talmadge as star, produced by Richard Talmadge Productions. At Loew's New York, New York, Oct. 17, as one half of double bill.

This may be a new or aged picture with Richard Talmadge. The style signs say it is old, as the heroine is around in it with short skirts.

But that will never hurt or help Mr. Talmadge. So far the stories handed him seem enough. This one is like others, it starts off well, then blows up. Besides coincident being a near relative to everything in picture making, now they are adding implausibility.

Wildcat Jordan runs along somewhat entertainingly with Talmadge doing mild athletic stuff in it, until it commences to slobber. That's when it grows mushy. The tale becomes involved, a framed abduction becomes a real one, and the whole thing is left blank at the finish, while Talmadge and the girl on the first day they meet become engaged to wed.

The early part has to do with a ranch deal and young Jordan is the son of his father who sends the boy east to negotiate for the sale. There is a touch of double crossing among capitalists, with a listless lilt to the whole affair, until it picks up speed in the big city, where it also flounders.

No one is entitled to any special mention. The cast goes with the picture and story, that takes in settings and more so takes in the direction. It would have required little to have made this one stand up by itself instead of being used as a half of a double bill. If Richard Talmadge has any pull anywhere this may go for a short booking; otherwise patrons might wonder why it was booked at all.

Watch It Go
at the Big
New York
Strand!

Beginning
Sunday, Oct. 29

A picture that you
can bet your last
dollar is going to
make screen history
by establishing new
box-office records.

Directed by
Frank Lloyd

A First National
Attraction



Sol Lesser presents

JACKIE COOGAN
in Charles Dickens'
immortal classic
'Oliver Twist'

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

LITTLE WILDCAT

Vitaphone slum and society story starring Alice Calhoun. Written by Gene Wright and adapted by Bradley J. Smollen. Directed by David David. Shown on double feature bill at Loew's Circle.

Mag of the Alley.....Alice Calhoun
Judge Arnold.....Ranney Wallace
Robert Ward.....Herbert Porter
"Bull" Mulligan.....Oliver Hardy

One of the usual type of slum and society stories with a little touch of war in it. Fairly interesting feature of the variety designed for the 600-seat house at a price. As that it will get by nicely and entertain the audiences. It isn't a first-run for the big theatres and not designed as such, but in it place it should please.

Alice Calhoun, the star, is a child of the slums, a deft dip and ready to battle with feet and fists when the occasion calls for it. Judge Arnold is a police magistrate, and his friend Ward an elderly man with theories. He is willing to back one that all women are good at heart and their state is a matter of environment. He is willing to back the theory with an experiment, so selects Mag from a line-up of prisoners in the Judge's court.

The girl develops into a society bud, goes overseas during the war and as a red cross nurse serves as a spy inside the German lines. There she meets the Judge, who as a Major has been captured and escapes. She finally aids him to get through the lines. On his return to his home he calls on his former friend and relates the story of the girl that saved his life, with the result that he finds it was Mag who once stood before him for sentence. Usual happy ending with the usual climax.

Fred.

BLAZING ARROWS

Doubleplay Productions picture, starring Lester Cuneo, with Benjie Mcarty as author and director, and Chas. W. Mack as general supervisor. One half of a double bill at Loew's New York, New York, Oct. 18.

Toward the end of this picture is about the longest chase on record, Indians chasing bandits, and the bandits chasing the star. When all get together they commence shooting. Probably 300 shots are fired. At about the 290th shot one of the bandits fell over. It was the first fall and the bandits at that time were afoot. Perhaps he tripped. It shot the picture at the same time. And the house had a good laugh.

It was ridiculous direction, no question of that. A fairly interesting story up to then, perhaps a bit sparse for action in a western, the last reel murdered the previous four. It's about an Indian boy, John Strong (Mr. Cuneo) who wasn't Indian, but thought he was; his sweetheart thought he was, and so they separated in the city to meet again in the wilds, near a place that Gray Wolf, a bad, bad bandit in the west and a crook in the east, had also picked for his camping ground. Gray Wolf was so bad that he cut a heavy iron ladder reaching many feet and held by rather a light rope for the weight, in order to kill the guardian of the girl rather than to give him a glass of hooch, for the guardian looked as though any exertion would have finished him. The guardian and the girl were then in the west.

But Mr. Strong, known to his Indian friends as Skyfire, finally got Gray Wolf and gave him a Dempsey beating. After that it came out he wasn't Indian and they were married, probably, but before that she had said she would marry him, Injun or no, so everything was strictly on the up and up.

For the small picture time "Blazing Arrows" may do, principally because it will be comparatively inexpensive, but it's a pity to waste film like this, for, at the least, Mr. Cuneo did make a good-looking Indian.

Simc.

BROADWAY LIGHT

Universal crook drama with an all-star cast in which Lois Wilson and Jack Mulhall are featured. The story is by Harvey Gates and Geo. Pyper with the former doing the script. Direction by Irving Cummings. Shown at Loew's New York on a double feature bill.

Nora Fay.....Lois Wilson
Detective Marks.....Wilton Taylor
Daniel Shyer.....Robert M. Walker
Shadow Smith.....Bon Hewlett
Joel Morgan.....Jack Mulhall
Peter Fay.....Rauph H. Lewis

A fairly good crook melodrama that holds interest. The cast is a well selected one, the story logical, and the direction rather good in spots and fair in others. The picture has name possibilities, as the two featured members and the director can all be played up. A lot of action and Miss Wilson does stand out on the strength of her performance. In the houses where there is a daily change this picture is strong enough to go it alone without the aid of another feature for a double bill.

The story in brief is that of the daughter of a man who is serving a term for a land swindle. He is mixed up with a gang of crooks and they are keeping tabs on the girl while the old man is away. They plan a shakedown to be

manipulated on a candidate for public office who has a wild son.

Needing a girl, they inform the convict's daughter the father of this boy was responsible for her father being in jail. She is ready to go through and when they bring in a young man whom they believe to be the son, she marries him, only to find he isn't the boy picked as the victim.

Three years later, after her father is released, the crooks pull him in on a job again. The daughter learns of it and warns her father it is another frame-up on him, when the old man turns and kills the crook companion. The crime is committed in the house of her husband, who comes in in time to save her from the police. But they find the body of the murdered crook and the next day the true story comes out, the girl's father, who has been wounded in the battle, making a dying confession.

Miss Wilson gave the role of the daughter a performance that ranks her with the best. In one scene she had the advantage of a coking and novel piece of direction. She was supposed to be standing at the doorway of a room witnessing a struggle between her husband and one of the crooks, with her face varying expressions as the battle progressed. It was well done and registered.

Jack Mulhall has improved greatly in the last couple of years, and as the youth that marries the girl while on a souse in this picture he slips over a worth-while performance. The balance of the cast was uniformly good.

Fred.

WOLF LAW

Outdoor picture with a thrilling horse race not on the track. Made by Universal with Frank Mayo starred. Story by Hugh Pendexter adapted by Charles Sarver. Directed by Stuart Paton. Shown on double feature bill at Loew's Circle, New York. Jefferson De Croteau.....Frank Mayo
Francine Redney.....Sylvia Breamer
Etienne De Croteau.....Tom Guise
Snook Lancer.....Richard Cummings
Simon Santee.....William Quinn
Samson Bender.....Nick De Ruiz
"Dandy" Dawson.....Harry Carter

Outdoor story, laid in Missouri after the Civil War, so in a sense it is a western. In type, it is a melodrama that has a lot of kick for the average small house audiences. There are a number of real thrills including a thoroughbred horse race in the open and a lot of good outlaw stuff in the mountains. Frank Mayo gives a corking performance and will please his fans in this one. From a money standpoint, it is an average box-office picture of the usual Universal type in which they star Mayo. The picture was directed by Stuart-Paton, who went after action all the time.

"Wolf Law" as a title hardly applies to the story, which is laid in the Ozark Mountains. Frank Mayo plays the role of the son of a wealthy rancher who likes to gamble, race horses and lead the hard, fighting life of the period in that country. His father has placed him in business with a mutual friend. The boy has a thoroughbred horse and has been challenged by another horse owner to a race. On the day of the race he leaves his employment to make a deposit at the bank for his employer on the way to the course, finds the bank closed, and after he has won the race he doesn't get time to place the money in safe-keeping. That night at a celebration of the victory he fights with the owner of the beaten horse, and when the latter tries to shoot him he wrests the gun from him and in the struggle the challenger is shot. The boy makes his escape and places the money he was to deposit in the hands of a fellow clerk to return to the boss.

In his hiding place in the mountains with a gang of outlaws, he discovers that he was charged with the theft of \$25,000, so adding two hostages to escape he returns and gives himself up, facing his accuser compels him to tell the truth. The two who were held prisoners in the outlaw den were father and daughter and later the girl and boy figure in the usual happy ending.

Mayo is good, while Sylvia Breamer playing opposite has little to do. Two character performances in the feature stand out. They are portrayed by Harry Carter and Nick De Ruiz.

Fred.

"AFTE 6 DAYS" FOR 3 WEEKS

Indianapolis, Oct. 25.
The Artclass picturization of the bible called "After Six Days" opened here at the English opera house for a three weeks run Sunday night. The picture is in ten reels and opened to approximately \$1,000, breaking all previous house records for films.

"After Six Days" is scheduled for a Broadway run after the holidays. Bert Ennis is handling the attraction and publicity.

UNINVADED BROOKLYN

Wolfman & Co., Brooklyn, N. Y., real estate operators, will build a 3,500-seat house on Nostrand avenue and Eastern parkway, Brooklyn. The present policy calls for pictures solely.

The site is particularly attractive for a big theatre of any policy because of the distance of any first-class theatre from the immediate vicinity, a nice residential section.

INSIDE STUFF

ON PICTURES

The fact that the Famous Players secured an injunction against Rodolph Valentino which prevents him from appearing in pictures for anyone other than that organization for the life of his contract with it has not had the effect of sending the star scurrying back to the coast to begin work on any of the productions mapped out for him to appear in. He is still in New York, and has announced his intention of remaining idle for the balance of his contract with Famous. Exhibitors are wondering what Famous Players is going to do in regard to the contracts which the exhibitors hold calling for the appearance of Valentino in certain pictures. One of the productions, "A Spanish Cavalier," part of the 41 productions which the organization marketed last spring, has not been made as yet, but exhibitors hold contracts for the picture and have paid deposits on it. Argument on the injunction is slated for Nov. 3 before the Appellate Division. Decision on the argument will take another three or four weeks.

Another production of the Dumas' "Three Musketeers" has come into the country. This is the production that was made in France under the authorization of the survivors of the family of the famous writer. It was in 23 reels as originally produced by Diamant Bergere in France, and it is one of the reasons why the Fairbanks production of the same title has not been released in France. The cutting and editing prior to release in this country has been completed and the picture will be marketed in eight reels, the story starting where the final fade-out of the Fairbanks version of the story showed that the tale was completed. Those who have the distributing in this country in hand are keeping their plans and title of the picture a secret for the present.

A denial was made this week by letter by Nathan Burkan of any matrimonial differences existing between Marshall Neilan and Blanche Sweet (Mrs. Neilan). The letter was likely addressed to many papers. Mr. Burkan stated his clients are living happily together. At the conclusion of it, he requested the paper addressed be "guided accordingly." That's the diplomatic and courteous manner some attorneys have of advising papers to be careful what they publish after having been so informed.

CARPENTIER'S FUTURE

Stuart Blackton is apparently hopeful that Georges Carpentier will take to the screen seriously and permanently, now that he has been so badly defeated by Siki. Carpentier was Blackton's leading man in his last picture, "A Gipsy Cavalier," and his fame as a fighter was an enormous publicity asset to a picture which would have been good with any other player in the part.

Carpentier's name, of course, will not carry as much weight with the public as it did before the recent fight. Carpentier's film work may have had much to do to unsettle him as a fighter. The same thing has happened to several first-class British pugilists who can mark their decline as fighting men from the day they entered a studio or a stage door.

Two Special Showings Today

Two special showings of feature pictures are scheduled for today (Friday). The first is to occur this afternoon with the Jackie Coogan production of "Oliver Twist" at Wurlitzer Hall, following a luncheon at the Knickerbocker Grill.

Tonight in the ball room of the Hotel Biltmore, the B. P. Schulberg production of "Shadows" (originally called "Chin Chin Chinaman") is to be shown.

Philip Hatkin, cameraman, has just returned from England after an absence of two years.



Jesse L. Lasky presents

Gloria Swanson

in

"The Impossible Mrs. Bellew"

A Paramount Picture

A Sam Wood
Production

From the novel
by David Lisle

Scenario by
Percy Heath

"Not since 'Don't Change Your Husband' has Gloria Swanson had such an excellent vehicle. One of the best casts of the season. Mr. Lasky has outdone himself in an effort to give theatre-goers their money's worth."

—N. Y. Globe

"Lavish sets, daring gowns, effective production."

—N. Y. Sun

"The star is at her best. One of the strongest characterizations she has ever created. Powerful and convincing."

—N. Y. Telegram

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made from the 3-col-
umn cut that you can
get at your exchange.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY



THE CRIMSON CIRCLE

London, Oct. 5.
Produced for the Kinema Club by George Ridgwell, scenario, from Edgar Wallace's story by Patrick Man-
nock, photographed by J. Rosenthal,
Phil Ross and H. Kingston, and
played by "the largest number of
British players who have ever ap-
peared in a film play," this latest
Granger Exclusive comes after much
preliminary boosting. Even the old
adage that too many cooks spoil the
broth does not hold good in this
case. The picture is an interesting
mystery melodrama. It is well pro-
duced without any attempt at lav-
ishness, the big Arts Ball scene be-
ing an example of clever stage
management rather than expense.

The story tells how various people
are threatened with death by the
"Crimson Circle," a blackmailing or-
ganization. Two of the threatened
are James Beardmore and Harvey
Froyant. James Beardmore has a
son, Jack, and Froyant a pretty sec-
retary, Thalia Drummond. They
are lovers, but Thalia will not yield
to Jack's entreaties to marry him,
but she won't tell him why. We
know, however, it is because she is
an agent of the Crimson Circle. An
attempt is made on Beardmore's life
and Jack calls in Scotland Yard;
Froyant, being in fear, enters the
services of a private detective. At
the Arts Ball a trap is laid for the
criminals who escape after drugging
the private detective and stealing
the money entrusted to him by
Froyant. After this Froyant enlists
the aid of the French police, dis-
covers who the criminal is, but is
mysteriously murdered before he
can inform the chief detective, In-
spector Farr. Thalia is arrested on
the evidence of an unswerving ad-
mirer, but the mystery is cleared
up by the arrest of the private de-
tective and the discovery that
Thalia is really Parr's daughter,
who has been put on the job as a
decoy. Except in one case the act-
ing throughout is excellent.

Fred Groves is very good as Parr,
and the same applies to James Eng-
lish, Clifton Boyne, Sydney Paxton,
Lawford Davidson, Harry J. Worth,
Eva Moore, Norma Whalley, and
Madge Stuart. Rex Davies, one of
the best British actors, is out of his
element. Minor parts and "extras"
include many of the best-known
names in British filmdom: Olaf
Hyten, Arthur Walcott, Betram
Burligh, Thelma Murray, Knighton
Small, Eric Albury, Henry Welton,
Mary Odette, Joan Morgan, Victor
McLaglen, Sir Simeon Stuart, Henry
Vibart, George Dewhurst, Henry Vi-
bart, Jack Hobbs, Flora Le Breton,
Kathleen Vaughan, Follie Emory,
Cyril Percival, Kate Gurney, Mal-
colm Todd and Eille Norwood.

The picture was made with the
assistance of I. B. Davidson and
Screen Plays who lent their studios,
Kodak, Ltd., who gave film stock;
the Star Publicity Co. for titles,
Knighton and Cutts for process
blocks, Messrs. Berman, costumes
and accessories, and many others
who came to the club's aid finan-
cial and otherwise. The Kinema
Club should become a powerful co-
operative producing concern. This,
its first attempt, is 50 per cent.
above the standard of most British
melodramas and the wealth of well-
known names has little to do with
its success.

ROB ROY

London, Oct. 12.
Despite rumors to the effect that
this picture had been damaged by
injudicious cutting and crude sub-
titling, the trade showing of this
latest Gaumont feature gave every
evidence that the firm had suc-
ceeded in making what it had prom-
ised—one of the finest British pic-
tures ever screened. Will Kellino is
the producer. The story is set in
one of the most romantic periods of
Scottish history, and although the
dramatic historian and "high-brows"
may quibble at certain things, the
public will have no fault to find in
an entertainment which is full of
punch and grip.

The story tells how Rob Roy, chief
of the Clan MacGregor, goes to Stir-
ling to seek alliance with the Duke
of Montrose. There he meets Helen
Campbell, upon whom Montrose has
fallen. The film is long and elo-
quent. Orders are given by the Duke
for the ruin of the chieftain. By a
crafty plot Rob Roy is robbed and
the eviction of his clan is ordered.
The village is burned and Rob Roy
is declared an outlaw.

For ten years he is hunted. His
son is kidnapped and he himself is
eventually captured. Saved by a
faithful servant, he gathers his scat-
tered clan together and they attack
the castle which Montrose has built
upon the site of the sacked village.
MacGregors are victorious and all
is well. Rob Roy, who lived be-
tween 1671 and 1734, is made a
heroic figure, whereas he was an
outlaw who levied toll upon the
countryside in return for alleged
protection. Scenically, the produc-
tion is good, and great attention has
been paid to detail in wardrobe and
accessory. The fights, however,
are much too obviously rehearsed
affairs. In the main the acting is
good, the principal parts being
played by David Hawthorne, Gladys
Jennings and Sir Simeon Stuart.

Gore.

RUNNING WATER

London, Oct. 5.
Produced by Maurice Elvey for
the Stoll Film Co., this picture will
bring British productions no nearer
the popularity pleaded for by Sir
Oswald Stoll at a recent meeting of
his shareholders. Adapted from a
popular novel by A. E. W. Mason,
it is just ordinary dramatic enter-
tainment of the secondary grade.
The story has been well adapted,
the production is good scenically,
and the acting is neither better nor
worse than the majority of pictures
adapted from "best sellers" turned
out by these studios.

Through an accident in the
mountains, Wallie Hine, an illit-
erate young fool, becomes heir to a
fortune. Hine is in the clutches of
Jarvis, a money-lender, who, hear-
ing of his inheritance, tries to per-
suade him to insure his life for £100,000.
At first the lad refuses, but on being
offered a loan, consents. Sylvia
Theisger hates her life with her
cold mother and decides to go home
to her father, who is known as Gar-
rett Skinner. Skinner is really a
crook and conspires with Jarvis to
rob Hine, who is trying to become
a gentleman. Sylvia arrives in the
midst of the crooking and threatens
to upset the gang's plans. One of
her first acts is to get in touch with
Henry Chayne, her old lover at
Chamonix. Hine falls in love with
her and his infatuation helps the
gang.

Soon she learns the truth about
her father's character. Jarvis comes
to Skinner with a proposition—let
Hine have a fatal accident, and
they'll go "fifty-fifty" on the insur-
ance. Chayne calls on Sylvia, but
they get no chance of a talk alone.
Everywhere they are spied on. Hine
is plucked by his so-called friends,
who leave without knowing of the
more villainous scheme. Chayne
proposes to Sylvia, who thinks he's
asking her to marry him out of pity.
He assures her it is not so, but she
says she must stay to protect Hine.
Skinner's first attempt on Hine's
life is through the medium of an
old duelling pistol; it fails. Chayne
tells Sylvia her father is out to
murder Hine, but he can't prove it.
He persuades her to run away with
him and get married, which she
does, but only to find the house
empty. Skinner has taken
Hine to Chamonix. They follow,
and Chayne is in time to save Skin-
ner from committing murder.

The Alpine scenes are very fine
and the other sets and locations all
that could be desired.

The great fault of the picture is
that it is obviously machine-made
and lacking in sincerity. The com-
pany is a good one. Julian Royce
is excellent as Skinner; Lawford
Davidson is far above the average
British film hero, Madge Stuart
is good as Sylvia, and an exceedingly
good study of Hine comes from
George Turner.

Gore.

THE GREAT ELEPHANT KRAAL

London, Sept. 29.
Made at Kurungnala under the di-
rection of Fred Ellis and photo-
graphed by J. Rosenthal, this "in-
terest" film, which Moss' Empire
has just shown, is among the best.
Up to now danger and government
restrictions have prevented the
photographing of this event, which
takes place once every three to
seven years, and is necessary owing
to the multiplication of the herds
of wild animals and the need for
reducing their numbers.

Acting on orders a strong stockade
is built and into this the wild ele-
phants are decoyed, to be later sold
by public auction. The animals fetch
an average of £55 a head. The
opening scenes of the picture show
the animals at work and also at
play. The "Kraal" is ordered and
built. Decoy elephants coerce the
wild ones out of their lairs and
into the stockade; they are then
noosed by one of the hind legs and
chained to trees. The pictures show
the struggles of the animals not
only when first captured but when,
being taken away by their pur-
chasers, securely roped between two
others. The final pictures show
"Billigammanla," the largest ele-
phant in Ceylon, which, after years
of respectability, run amuck and
killed his mount. Having de-
clared what he had done the animal
dug a hole and buried the body.
Later, after he had destroyed a few
dozen acres of bananas, he was
brought to his senses by his old
trainer, who used the expedient of
climbing up a tree and singing old
Senegalese songs to him.

The whole feature, which is in
two reels, is far above the average
"interest" film and should be a good
showman's proposition.

Gore.

BRANDON TYNAN IN "SUCCESS"

Brandon Tynan is being starred
in a screen version of "Success," a
play he starred in and wrote in col-
laboration with Adeline Leitzaeb.
The Leibers produced it several
years ago at the Harris.

Murray Garsson is making the
production, Ralph Ince directing.

THE ROMANCE OF HISTORY

London, Oct. 12.
Made by the British & Colonial
Co. for Incorporated British Ren-
ters, these short "cuts" from authen-
tic history proved to be well worth
the time and money spent on them.
The idea of the series is to coun-
teract the impressions of British
and Allied history being given by
ex-enemy producers. An instance
of this is the engaging of an Amer-
ican player, Malvina Longfellow, by
a German film company to appear as
Lady Hamilton in a film of life of
Nelson. When she arrived in Berlin
she discovered one of the main
incidents in the story depicted her
posing absolutely nude in a brothel.
She immediately left for home. The
Incorporated Renters are taking
well-known episodes from the
world's history and showing them as
faithfully as possible. These epi-
sodes come from every period, and
the bad in history has its place with
the good. Of the episodes shown,
"The Last King of Wales" centres
round the subjugation of the coun-
try by Edward I. The story woven
in is good and the production work
excellent. Malvina Longfellow plays
the English Queen with an easy
charm, and Cynthia Murtagh is good
as the Welsh king's sweetheart.
The Henry VIII period is divided
into three parts, "The Second
Tragedy," "The Queen's Secret,"
and "The Unwanted Bride," in each
of these the brutality of Henry's
character is shown without any at-
tempt to whitewash the so-called
"Merry Monarch." The best of the
three is "The Unwanted Bride,"
which is a comedy masterpiece, giv-
ing a great chance for fine char-
acter acting by an unnamed actress
as Anne of Cleves, that "Flemish
mare" as Henry called her. Lau-
derdale Maitland is excellent as the
king, and "The Great Terror," a story
of the French revolution, suffers
somewhat from restriction. Interior
sets giving very little idea of the
state of France in those days. The
episode is damaged by economy in
the way of supers—a good crowd
scene or two would have made it
excellent. As it is, it is quite a good
story and gives Murray Graham an
excellent opportunity for good act-
ing as Robespierre. His character-
ization is one of the best things
shown.

Malvina Longfellow is re-
sponsible for "The Great Terror," a
story of the French revolution, which
afterwards to become Napoleon's
consort. The gem of the lot, how-
ever, is the Nell Gwynn picture,
which tells how the actress mistress
of Charles II schemed to get the
Royal Hospital for old soldiers built.
It is the most sincere thing in the
series and Dennis Neilson-Terry
and Sylvia Caine are alike excellent
as King Charles and Nell. Elliot
Maitland, the son of the late novel-
ist John Street, who was re-
sponsible for the stories, and the
production work of Edwin Green-
wood, and George Ridgwell is ex-
cellent. The photography is patchy.
Very few films have ever been made
with more careful attention to de-
tail, but the "shot" of the Royal
Exchange in the Nell Gwynn story
is a faux pas. Sir Christopher Wren
certainly never dreamed of motor-
buses.

Gore.

A GIPSY CAVALIER

London, Sept. 20.
The "starring" of Georges Car-
pentier is the big thing in this new
J. Stuart Blackton picture. The
story, adapted from John Overton's
novel, "My Lady April," has no
great originality, but it lends itself
to beautiful staging and dressing,
a point which the producer has
taken full advantage of. Locations
and sets are very fine, and the big
crowd scenes show careful and ex-
pert stage management.

The picture leads up to a great
stunt on the lines of Griffith's. Its
flood scene is most sensational and
should make the fortune of the pic-
ture even if it had no other merits.
The "head on" scenes of horses
galloping are not so effective and
could do with pruning.

The story tells of the romance
between the gipsy, Merodach, who
is of high birth, and Dorothy, a for-
est. Merodach is really Valerius
Carew and is called upon to take up
his right position in the world.
Fashionable life fits him well and
he is soon famous as a top, but, un-
known to his new friends, he still
wanders abroad when opportunity
offers as the fighting gipsy. In this
guise he is one night waylaid by
ruffians, whose object is to make
him unable to enter the ring for a
big fight. He is, however, rescued
by Dorothy, who is being pestered
by a bailiff. Merodach knocks the
fellow down and he ultimately be-
comes the good friend of the lady
and her cavalier. Merodach wins
the big fight. Dorothy is abducted,
but promptly rescued by Merodach,
who thrashes the abductor, his
worthless kinsman. He is pursued
by Bow street runners, who want
him in connection with the death of
Sir Julian Carew. After a big
struggle he escapes and seeks shel-
ter with his old friends the gipsies.
Meanwhile Dorothy and her maid
are hastening to bring the proofs of

FAMOUS POEMS

London, Sept. 20.
Obsessed by the idea that not only
the public but exhibitors want
"short stuff," the Master company
is turning them out on the sausage
principle. This last series consists
of one-reel pictures founded on
poems, so called, written by George
R. Sims many years ago. No one
in the world knows more about the
sordid and seamy side of life than
does Sims and no one has ever
clothed it in more sickly sentiment
than he. He is an expert in lay-
ing on treacle with a trowel and to
him every little beggar boy is a
saint who wants to go to heaven,
wakes up in a hospital ward and
thinks it heaven, with the house
surgeon impersonating God. Most
of these features deal with down-
and-out mothers who can't feed
their babies, with fathers who drink
and with manly curates who "have
a humble bob on the favorite" and
teach their Sunday school pupils
the elementary rules of pugilism.

In the five seen this morning "In
the Signal Box" concerns a signal-
man who goes to sleep in his box
while combining the duties of
pointsmen with that of nursemaid
and wakes just in time to find his
child playing on the line while an
express thunders down onto it. Of
course the child is saved and the
pointsmen is promoted to station-
master, presumably for going to
sleep on duty.

"The Street Tumblers" concerns
street gymnasts who fall on evil
times and have to go to the work-
house. The woman, who can't feed
her baby, envies the countess who is
taking her baby to be christened,
only to be very glad she is what she
is when the rich baby is found to
have died during the ceremony.
"The Old Actor's Story" tells of a
gentleman who left Drury Lane and
fell on evil days—everybody falls
on evil days in these "poems"; it's
a mark of respectability. He then
gets an offer to play in Australia.
His girl-wife falls ill and dies, the
ship catches fire and brings her
back to life, whereat she puts up a
good swim in a choppy sea, and all
is well. "The Road to Heaven" has
for its theme two little waifs, the
elder of whom gives the younger a
highly colored story of heaven,
golden crowns, and harps. After
which the youngster falls into the
river and dies in the hospital. "The
Curate's Fight" tells of a padre who
saves the vicar's daughter from
eloping with her father's chauffeur,
has a big fight with the villain and
gets a black eye. He is "fired" be-
cause he won't explain, but the girl
speaks up and eventually marries
him. This film is relieved by a good
deal of unintentional humor. The
sub-titles are taken from the verse,
but in some cases this has been be-
yond the scenarist, and prose has
been invented to meet the case. The
production work is considerably
better than the material.

Gore.

FILM ITEMS

The Famous Players may possibly
establish a new film mart center
after the first of the year. The or-
ganization is to move its New York
exchange to a new building being
erected on West 44th street, be-
tween Eighth and Ninth avenues,
and will place the exchange there,
deserting its present quarters, 729
Seventh avenue. About the same
time the Universal is to move its
home offices from 1600 Broadway,
where it has been located since the
inception of the company, to the
new Heckscher building, at Fifth
avenue and 57th street. The New
York exchange, however, will re-
main in the old building.

The Al Lichtman Corporation is
to inaugurate a billing campaign
for its production "Shadows" in
Greater New York with 300 24-
sheet stands beginning Nov. 1. The
rights for Austria, Hungary, Greece,
Roumania, Turkey, Bulgaria,
Czechoslovakia and Jugo-Slavia
for the entire year's output of the

Merodach's innocence. Caught in a
flooded river, the flood being caused
by the gipsies blowing up a dam.
Dorothy is almost drowned when her
lover swims under and succeeds in
rescuing her. His innocence estab-
lished, Merodach is united to the
"beauty of Bath," and everyone is
satisfied. The production throughout
and the photography are as near
perfection as it is possible to get.

Georges Carpentier is somewhat
disappointing from an acting point
of view, but he makes up for every-
thing by his fights and athletic
stunts. Flora Le Breton is charming
as Dorothy, and the rest of a long
cast is excellent. The film is a
great improvement on "The Glorious
Adventure" and should prove a
winner anywhere.

Gore.

A ROGUE IN LOVE

London, Sept. 19.
Adapted from a novel by the late
Tom Gallon, this is an excellent fea-
ture. Like many of Gallon's stories,
he was the nearest thing to Charles
Dickens, comedy is mingled with
pathos—and his settings are taken
from scenes of poverty and squalor.
There is no exaggeration in the pa-
thos of this feature, and even if
the comedy is at times a little sud-
den and exuberant the producer can
be forgiven.

A jailbird called Badgerly per-
suades another ex-convict to aid
him in a robbery on the very night
of their release. The other man is
shot, but before dying confesses he
robbed an old maid of a fortune he
was expecting from a brother in
New Zealand. The brother dies and
the man gambles away the money.
He begs Badgerly to explain. In
cheap lodging house lives Keeble,
who is still waiting for the fortune
his youngest brother has promised
him, and Joe Bradwick, an impen-
suous journalist. Keeble is ex-
pecting his only daughter home
from school, and she believes he is a
rich man, whereas he is very poor.
Unknown to him, Bradwick and she
are in love. Badgerly arrives at the
house, is unable to tell the truth,
and the old fellow thinks his dream
is at last coming true. Pattie ar-
rives from school and is persuaded
into believing the story as well.

The little family meet a worthless
man about town, who takes a fancy
to Pattie, but bides his time. Every
night old Keeble puts on his old
dress clothes and says he's going to
his club, whereas he is a waiter in a
cheap restaurant. Badgerly finds
this out. To keep up the fiction
of coming riches Keeble gets more
and more involved until at last he's
at the end of his tether. That night
he gets fired from his job for in-
capacity. Meanwhile Pattie's rich
admirer has learned the secret and
with the help of a shady lawyer has
made her believe the fortune has
arrived and the dingy rooms have
been refurbished on the strength of
it. He insults her and is ordered
out, and also knocked down by Bad-
gerly. In revenge he has the rooms
stripped and tells Pattie there is no
fortune, no rich uncle. However, he
is wrong. The rich uncle is not dead
—in fact, he was one of the cus-
tomers that Keeble insulted in the
restaurant. Pattie marries her jour-
nalist and every one is happy at
last, even Badgerly finding solace
in the love of the slatternly little
servant at the boarding house.

The picture is well produced.
Some of the scenes, notably those of
bank holiday on Hampstead Heath
being exceedingly good. The acting
is above the average. Frank Stan-
more gives a capital performance
as the rogue Badgerly, while the
Keeble of Fred Rains is among the
best performances we have seen.
Betty Parquhar is admirable as Pat-
tie and Ann Trevor proves herself a
clever comedienne as Eudocia. Greg-
ory Scott is excellent as the jour-
nalist and the rest of a big cast is
up to the standard set by the prin-
cipals. "A Rogue in Love" should
prove a good proposition anywhere.

Gore.

Lichtman corporation, including
"Rich Men's Wives," "Shadows,"
"Thorns and Orange Blossoms,"
"Are You a Failure?" and "Mothers-
in-Law," have been purchased by
Rudolph Vacek.

The Warner Brothers have en-
gaged William E. Selter to direct
their production of "The Little
Church Around the Corner." Pre-
vious announcements had E. Mason
Hopper as the director of the pic-
ture. In the cast will be Kenneth
Harlan, Hobart Bosworth, Bessie
Love, Cyril Chadwick, Marguerite
Seddou, Walter Long, Alec Francis
and Winter Hall.

The Piccadilly, Columbus, O., has
been sold by Sander Weiss to Fred
A. Roosevelt, W. S. Fletcher and
Jos. F. Luft, managers for J. W. &
W. J. Dusenbury, who are also in-
terested in the purchase. It gives
the Dusenburys four houses besides
one they are now building. The
Lyric at Alliance, O., was sold last
week to Leonard Benedetto and
Anthony Donofrio, who assumed
immediate possession.

Eric von Stroheim may possibly
become director for the Theda Bara
productions in which that star is to
be presented by Lewis J. Selznick.
At present Selznick and Von Stro-
heim are in negotiation, but there
is the question on the ethical side,
because of the director having quit
the Universal lot while in the
midst of a picture.

The American Releasing Corp. is
to send out five Arabian dancing
shows with the release of the Ray
Smallwood production "When the
Desert Calls." The picture is to be
released late this year.

ENGLISH FILM NOTES

London, Oct. 14.

"Through Three Reigns," the Hepworth historical screen record of the reigns of Queen Victoria, King Edward and of the present sovereign, will go into the New Gallery Kine-ma for an indefinite run, commencing Oct. 16.

International Artists are making "God's Prodigal" under the direction of Edward Jose. The company includes Donald Crisp, Madge Stuart, Pauline Johnstone and Olaf Hytten.

The Stroheim picture, "Foolish Wives," got slugged by the papers. Business is very big and the picture seems to have settled down definitely at the New Oxford for a long run. The first week's takings were £2,300. If you really want to go well in London get the papers to cut you up on the score of indecency.

When "The Lion's Mouse" is completed the Hollandia company will start work on a picturization of "The Hypocrite," the play by Henry Arthur Jones. Wyndham Standing will be the star. The interiors will be made in Hollandia's Dutch studios at Haarlem and the exteriors in England.

Davidsons are at work on a new five-reel drama under the direction of Arthur Rooke, at present untitled. Henry Vibart is leading man. Myrtle Vibart, Dacia, Derek Glynn and Mrs. Hubert Willis are also in the cast.

Quality Films, makers of some of the best "short" stuff here, are at work on a new series which will be put out as the "Cunningham Series." George Cooper is producing and is now making the fifth of the pictures, which is entitled "Keeping Man Interested." Sydney Folker and Joan MacLean are co-starring.

The craze for "shorts" continues. The latest company to start making these is "Punch Films." The subjects are comedies and the cast is headed by Frank Stanmore, a West End character comedian, for long associated with Sir Herbert Beer-bohn Tree. Support him are Roy Byford, another old member of "Punch" company, Polly Emery, James Reardon, Fred Percy, Jimmy Mac Williams, Dorothy Easton and Ivy Bo ker.

Ben H. Grimm, who has been in charge of the advertising and publicity departments of the European Motion Picture Company since its inception here, is shortly returning to New York, where he will enter the service of Universal. He came to England in March with Edwin J. Smith, managing director of "European," to organize the publicity and advertising departments of Universal's British distribution organization.

Lupino "Nipper" Lane is back home and will stay here until the New Year, when he returns to America to continue his film contract with William Fox. The first of the Lane comedies made under the auspices of the Fox firm will be shown here during October.

Gus Schlesinger is here to look after the interests of Warner Bros. in Great Britain and throughout the continent.

Hugh Croise has returned from Germany and will direct the series of Seymour Hicks-Elaine Terrise films, somewhat on the lines of the series made by the late Sydney Drew and his wife. Although announced that various well-known authors have contributed the stories it is likely some of them will be written by Croise, others in collaboration with Seymour Hicks. The films are being backed by a well-known renting house, the identity of which is being kept secret.

Bert Haldane, one of our earliest producers, has formed his own company under the title of Bert Haldane Productions and is making "Hearts Adrift" at the Barker studios at Baling. The leading man is Harry Lorraine, a daring "stunt" artist.

With the exception of the business being done by the better class kinemas and the big "super" pictures now showing in the West End of London, the only bright spot in the trade just now seems to be the news that Hepworth has started producing again. Cecil M. Hepworth himself is well away with an original story by George Dewhurst entitled "The Pipes of Pan," with Alma Taylor and the veteran John MacAndrews. For the same firm Henry Edwards is hard at work on "The World of Wonderful Reality," which is a film sequel to E. Temple Thurston's "City of Beautiful Nonsense."

"Inside" reports intimate that the Gaumont super-picture, "Rob Roy," has been ruthlessly cut and hacked about, without consultation with the producer, Will Kellino, until its

present length is said to be little over 5,000 feet. The Scottish authorities and nobility gave every assistance in the making of this feature, which has been eagerly anticipated.

Walter West's new picture is "Hornet's Nest," from a story by Andrew Soutar. As usual in a West picture, Violet Hopson is the leading lady.

Wilfred Noy is making a picture with the sensational title of "Against Fearful Odds." Gladys Jennings is the star.

C. C. Calvert is at work on a new Gaumont "Screencraft" picture entitled "The Scientist." The company has David Hawthorne and Marjorie Hume at its head and the greater part of the exterior work is being done on Lord Cowley's estate.

Catherine Calvert, who came here to play in the production of "Lawful Larceny" at the Savoy, has signed with the Master film company to play in pictures. She will be supported chiefly by Gregory Scott. Another Master production nearing completion is "A Gamble with Hearts" with Valia in the leading part, supported by Milton Rosmer and Madge Stuart. H. B. Parkinson is the producer.

Hollandia is making "The Lion's Share," with Wynham Standing as the star.

The British film censorship is one of the quaintest things in London. British producers and renters look upon it with awe and tremble when handing in their goods to be passed or rejected.

Morgan Wallace, who came over here to play the Lowell Sherman role in "Lawful Larceny," is remaining here to appear in a picture for Samuelson. Strange as it may seem, he has been cast for the role of an Englishman.

Graham Cutts has completed making "Flames of Passion," the first Graham-Wilcox picture featuring Mae Marsh. The cast is unique as far as a British picture goes. It includes, besides the "star," Eva Moore, Hilda Bayley, Aubrey Smith, Allan Aynesworth, George K. Arthur, Henry Vibart, A. G. Poulton and Herbert Langley. Without an exception all these people are well-known West End legitimate players.

Mae Marsh, who is playing in the Graham-Wilcox production of "Paddy the Next Best Thing," is due to sail for America Nov. 1 to take up a contract with D. W. Griffith.

J. Stuart Blackton is about to commence work on another historical picture, "The Virgin Queen." Lady Diana Manners will "star" as Queen Elizabeth.

Bert Darley and most of the members of the British company which has been making a picture in America under the direction of Frank Shaw, have arrived home. Shaw himself has gone to California, and the leading lady, Evelyn Brent, will remain in America indefinitely.

The comedy, "Why Men Leave Home," which features Nellie Wallace, has been identified as one of the productions which the original "million pound" Alliance Co. turned out under the direction of H. Hunter, who was also a director of the company. Several of these "masterpieces" were destroyed by fire, but several others are now drifting into the vaults of minor renting concerns. A drama made by this company, but doctored and in parts remade under the last Alliance directorship, will probably be put out shortly under the title "Strife."

Paul J. Cromelin has passed through London on his way to the Continent. He expects to be away from New York about six weeks.

The Hepworth picture "Through Three Reigns" and "Nanook," the Esquimaux picture now in its last week at the New Gallery Kine-ma, were commanded by the King and Queen for a private show at Balmoral.

The Norma Talmadge picture, "Smilin' Thru," has caught on here. In the provinces the feature is being boomed in an unprecedented manner. Legitimate houses with big seating capacity are being rented and huge boardings announce the picture.

John F. Baron sails for West Africa on the "Abinzi," Nov. 2. Before sailing he will give a private show of the film he recently made in Central Africa. This is the first drama to be made actually in the wilds, and the white players included Herbert Leonard, the well-known Lyeum actor and author of many melodramas who was also responsible for the story; John F. Baron, and Leal Douglas. The cameraman was the explorer Cherry Kearton. Big game shooting occur-

FRENCH FILM NOTES

Paris, Oct. 13.

"Spanish Love" (Les jardins de Murcie) is being filmed by Louis Mercanton and Hervil, with Louis Monfilis in a role.

The local press reports the Pathe company has engaged the Austro-German actress Liane Hail for a series of pictures.

The Cirque d'Hiver, Paris, has reopened as a picture house.

The French Gaumont company has closed arrangements with the First National for the distribution of a selected number of the First National productions in France, commencing in October.

Leonore Perret is at Munich, Germany, producing "Koenigsmark," adapted from the drama and novel of Pierre Benoit.

The local press announces that M. de Rochefort may visit Los Angeles this winter for six months' picture work. He has already appeared for an American concern in Spain.

"Inch'allah" is the title of the film now completed in Morocco by Frantz Toussaint. The natives took an important part in the production of the picture in several villages of Morocco, and it is promised to be quite realistic.

A marriage has been arranged for October 14 between Mlle Isabelle Feuillade, daughter of the Gaumont producer, and Maurice Champeux, an assistant of Louis Feuillade.

M. Rublon, chief of the camera department of Pathe Consortium, has resigned from that company after 20 years' service. Mlle. G. Jousset, also with the concern for the past 15 years as secretary, has quit.

The Universal has engaged Emile Chautard, a French producer, for the picture, "Forsaking All Others." This concern is to screen Victor Hugo's "Notre Dame de Paris," with Lon Chaney as the deformed Quasimodo.

Representatives of the Alliance Film Co. have reached Paris to shoot views in the French capital for American use. The tour will be extended through Europe.

J. Bordeaux, brother of the popular French novelist, Hector Bec-deaux, has resigned his position of secretary of Pathe Consortium Cinema.

Richard Garrick is in Innsbruck to produce with Signoria Edy Darceia. He will later return to Milan to release in Italy the French picture, "L'Agonie des Aigles."

Mme. Germaine Dulac, the French "produceress," is executing a screen version of "Les Freres Karamazov" in Berlin with a Franco-German cast, for which Denise Legay has just been engaged.

Miss Lois Meredith has been engaged by Maurice de Marsan to play in his new picture, "Sur l'Eau" ("On the Water"), to be produced during a cruise in the Mediterranean.

Catherine Calvert will appear in England for the filming of "The Green Caravan," produced by H. B. Parkinson and E. J. Collins, for the Master Films.

Marie Dorot (not Hope Hampton) will be the leading protagonist in Abel Gance's new picture.

Max Linder has returned to Paris after a holiday in Switzerland. The death is announced of Mme. Gaston Le Prieur, wife of the French producer.

Mlle. Dracourt, formerly with the Union Eclair, has joined the staff of the Erka Film Co. as suburban "drummer."

Further resignations by members of the staff of Pathe Consortium are revealed. M. Goyer, manager of the weekly gazette, is leaving the firm, and also Z. Rollini, of the producing department, who has been with Pathe over 20 years. He started as a singer for the phonograph discs.

much of the company's time and the lions and rhinoceroses the genuine article. Throughout the making of the picture the company was under armed guard owing to a difference of opinion then existing among the neighboring tribes. On his return from West Africa Baron intends making five pictures in France and will then try his luck in America.

Marguerite Marsh is the latest American player to join the ranks of the Hollandia company at Haarlem. She is playing opposite to Wyndham Standing in "The Lion's Mouse." Two British artists, Rex Davis and Mary Odette, are also featured in this production.

Robb Lawson, for some years publicity chief for Film Booking Office, and more recently with Allied Artists, follows Ben. H. Grimm as Director of Publicity for European, who are handling Universal subjects here.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Oct. 25.

Taking a somewhat belated honeymoon, Eva Novak and her husband, William Reed, are motor-ing to the northern part of the state, where they will remain for about a month. On her return Miss Novak is to start work on a new picture with her sister, Jane Novak.

Carmel Meyers is the latest celebrity engaged for the cast of "The Famous Mrs. Fair." Fred Niblo's first all-star special for Louis B. Mayer.

It's just too bad, declares Charlie Chaplin, to have that big "Robin Hood" set go to waste. So it is likely to show a comic by-product. Charlie says that he is going to use the drawbridge in one of his pictures. He will come out attired for the night, put out the milk bottles, call in the cat, and raise the draw-bridge for the night.

The young women of the Hollywood Studio Club who are producing the Hollywood Studio Revue gave a performance the other night at the club for an audience of one. But that audience was a host in himself, being none other than Daniel Frohman, president of the Actors' Fund of America.

Kenneth Harlan is anxious to know if he has a double in New York. Otherwise, how comes it that Flo Hart, his wife and a former dancer, has obtained an order from Supreme Court Justice Matrin in Gotham restraining the cinema favorite from leaving New York State pending service upon him of divorce papers. For nearly a year now Harlan has been in Hollywood working before the camera, but meantime finding time to act as escort at many public affairs. According to the reports received from the Eastern Broadway, Flo Hart, for one thing, wanted that injunction just to prevent her husband coming to Los Angeles to act as escort.

Details of the manner in which the rugs, bedding and other expensive furnishings of a flat were alleged to have been damaged by Mary Collins and Mary Thurman, film beauties while they were tenants are to remain a secret, as far as the public is concerned, the damage suit against them being settled out of court. The case had been set for trial before Judge Toland, but Attorney John W. Lutter, representing W. S. Barrows, landlord of the premises and the plaintiff in the action, moved for a dismissal.

The divorce action of Mrs. Marguerite Siegmund, former picture actress, against George A. Siegmund, cinema director, has been withdrawn. The couple have made up.

Oscar Morgan, formerly manager of export sales for Paramount, is now attached to the Cosmopolitan staff as supervisor of contracts for that organization's productions. He replaces A. A. Meeker, who succeeded to the berth when it was vacated by James Grainer, who is now with Goldwyn.

Thomas H. Ince has put his order in for a new palatial yacht.

Jack Hoxie is in Hemet.

Edna Flugrath's husband, Harold Shaw, has arrived in California. Mrs. Shaw is a sister of Viola Dana and Shirley Mason.

Priscilla Dean and her director, Tod Browning, may go to China to film scenes for their next production. That is, if Carl Laemmle will okay the expense sheet.

Larry Semon has donated a cup for a local golf tournament.

Hobart Henley has returned from the East. Soon he may again go bacheloring.

It seems that Richard Walton Tully, who is always after atmospheric effects, isn't going to take any chances with "The Bird of Paradise," and will film it in the Hawaiian Islands. According to reports, Leonore Ulric is to play the role of Luana, the heroine. Miss Ulrich played this role on the stage on tour.

Irving Cummings will take his company to Chicago for the filming of "Chicago Sal."

That George Lloyd Mark, local bond salesman, and Emma Lindsay Squier, a film and nature writer of note, were married in New York on St. Valentine's day became known through a Seattle dispatch.

Pola Negri has made her first visit to an American motion picture studio. "So quiet, so complete" was the star's comment as she was guided around the Paramount studio where she is to start work in one week upon "Bella Donna," by Rob-

ert Hichens, her first American-made Paramount starring picture, which will be a George Fitzmaurice production.

Seth D. Perkins has been made manager of Goldwyn's Los Angeles exchange.

Thompson Buchanan has left F. P. to devote his time entirely to playwrighting.

William Edwards Taylor arrived in town from Laramie, Wyo., and claims he is the son of the slain director, William Desmond Taylor.

Norman Manning, picture man, thought dead by many of his friends, returned this week. He had been seriously ill in a sanitarium.

Helene Chadwick is having a vacation.

Neal Hart has completed his first series of Westerns.

Abe and Julius Stern are forming a company to star Baby Peggy.

Universal City becomes a port of call and ready to maintain its supremacy on the seas with the return from San Francisco of the skipper and the crew of "The Fish Patrol." After rolling through the North Pacific for weeks, the company sent by Universal to film Jack London's sea stories is back at the studio, where interiors will be made.

Edward Laemmle, the director, is back at Universal City after a trip to Europe.

Jane Novak, looking fit as a June bride, is back from a two weeks' vacation from the mountains.

Harold Lloyd's next picture, "Safety Last," may go six reels, two longer than "Grandma's Boy."

Eva Novak will make a picture with Viola Dana at Metro before she starts on the production in which she is to be featured with her sister.

Irvin W. Willat and the 20 members of the "All the Brothers Were Valiant" company, who have been in San Francisco for the past month, returned to the studios, where interior scenes will be taken.

B. P. Schulberg is making use of one week of semi-vacation to confer with Al Lichtman, head of the Preferred Picture distributing corporation that bears his name.

"The Rear Car." Edward E. Rose's mystery play, pleased Marshall Neilan so much that he has purchased the rights and will make it into a film.

Ethel Kay, charming young leading woman, has left for New York. It is whispered that wedding bells are to ring for the young lady back there, but she refuses to divulge the happy man's name.

Hugo and Mabel Ballin have arrived from New York. They started immediately upon their production of "Vanity Fair."

P. Cecil Smith, scenario writer, has undergone three major operations in the past four weeks. He is confined to the Culver City hospital.

ALBEMARLE TURNED BACK

Keith-Moss Tries Four Weeks of Operation

After a four weeks' tenancy the Keith-Moss interests have stepped out of the Albemarle, Albemarle road and Flatbush avenue, the Albemarle passing to the control of the A. H. Schwartz interests Sunday. Schwartz is associated with the Miner Estate in a number of enterprises, and besides the Albemarle now controls several picture houses in Brooklyn and Long Island. It was through Schwartz' control of the first-run situation in the Flatbush territory adjacent to the Albemarle that made it difficult for the Keith-Moss combination to secure the type of pictures necessary to drawing business to the Albemarle, the Schwartz interests having the best films sewed up.

The Keith-Moss people had the Albemarle on a tentative arrangement with the corporation of local merchants that own it, with the privilege of turning it back after four weeks' trial. Under the Keith-Moss regime the Albemarle, it is understood, did not average over \$3,500 for the four weeks it operated. It played a straight picture policy.

The Keith-Moss deal with the Albemarle called for a 50-50 sharing arrangement approximately over the cost of the picture show the Keith people put it.

TWO B'WAY HITS STOOD UP; OTHER HOUSES OFF LAST WEEK

Big Film Theatres Noticeably Dropped—"Zenda" at Capitol Did \$51,000—"Knighthood" Until January at Criterion

Two outstanding hits on Broadway sums up the news of the past week as far as the business done by the picture theatres was concerned. "The two are "The Prisoner of Zenda," the first picture of the season to qualify on the strength of its business for a second week at the Capitol, and "When Knighthood Was in Flower," at the Criterion, which, beginning this week, started to play three shows a day as against the regular matinee and evening performance in force for the first six weeks' run of the picture.

All of the other big houses along the street had a noticeable falling off in business with the usual pre-closure slump credited as the cause. None of the three other big houses topped \$20,000 in gross business. The special feature runs at the other houses were also materially off last week with the business at both the Astor and the 44th Street falling to a certain extent.

At the Capitol "The Prisoner of Zenda" was in last week after a week having elapsed since it was withdrawn from the Astor, where it had had a run, with an arrangement that if the picture played to \$28,000 by Wednesday night with the gross of that evening included it would be held over for a second week. It was certain by Wednesday afternoon the picture would touch the required gross and on the week it did draw \$51,000. On its second week it looks as though it will do a \$35,000 gross.

This week was the anniversary week of the Capitol, but with a holdover picture the anniversary celebration was passed up. It may be next week with "The Sin Flood," so that a Goldwyn picture will get the advantage of the extra business the anniversary announcement might pull.

The business that "Knighthood" is doing and the manner in which the demand is holding up is considered phenomenal. The putting in of the extra performance each day would add between \$2,000 and \$2,500 on the gross for the current week with a possibility of building up for future weeks. The picture is to remain at the Criterion until the first week in January, after which it will be given a Broadway pre-release run at one of the bigger picture houses.

Both the Rialto and Rivoli were off in business last week. The former house had "The Face in the Fog" moved down from the Rivoli, and the latter house had the Wallace Reid picture, "Clarence." Neither scored particularly heavy at the box office. The disappointment of the week was the business that the first United Artist-Charles Ray production, "The Tailor-Made Man," did for the Strand, also under \$20,000. The reaction from the last few Rays released, which were not particularly good, may have been reflected in the lack of business at the Strand.

"Monte Cristo," "Who Are My Parents?" (the renamed "A Little Child Shall Lead Them") and "Trifling Women" are all in their last week on Broadway. The former two experienced a considerable drop last week and the later picture also was somewhat off. Fox goes into the Astor with "The Town That Forgot God," with "Robin Hood" coming.

Estimates for last week:—

Astor—"Trifling Women" (Metro) (seats 1,131; scale, even, \$1.65 top; mats, \$1; 3d week). Business dropped off little last week, with gross going slightly under \$7,000. This is final week of picture, with Fox taking house Oct. 30.

Cameo—"The Old Homestead" (Paramount) (seats 550; scale, 55-75). Very good week for the house following the Capitol run, getting around \$4,300 on the week.

Capitol—"The Prisoner of Zenda" (Metro) (seats 6,300; scale, mats, 30-50-\$1; even, 55-85-\$1). Picture held over for second week after getting \$51,000 first week. This week looks like about \$35,000. Under terms it had to do \$28,000 by Wednesday night of first week to hold

over, and receipts touched that figure Wednesday afternoon.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount) (seats 886; scale, mats, \$1.50 top; even, \$2; 6th week). Beginning this week third performance each day added, to accommodate crowds. This may add couple of thousand to gross. Last week picture turned people away on regular two-a-day showings and grossed around \$10,400.

44th Street—"Monte Cristo" (Fox Special) (seats 1,323; scale, mats, \$1; even, \$1.65; 9th week. Final week. Went to just under \$5,000 last week.

Lyric—"Who Are My Parents" (Fox Special) (seats 1,400; scale, mats, \$1; even, \$1.55; 10th week). Final week of picture, which grossed less than \$2,000 last week. "Robin Hood" Oct. 30.

Rialto—"Face in the Fog" (Paramount) (seats 1,960; scale, 55-85-99. Moved from Rivoli after week's good business. \$13,900 on week.

Rivoli—"Clarence" (Paramount) (seats 2,200; scale, 55-85-99). Wallace Reid. Picture got benefit of good break in freak advertising and publicity. Around \$19,800.

Strand—"The Tailor-Made Man" (United Artists) (seats 2,900; scale, 30-50-85). Charles Ray. Corking picture, but did not pull as should, chances last few Ray productions reacted against this picture, which got only little over \$18,000 on week.

BAD WEEK IN CHICAGO SAVED BY 'KNIGHTHOOD'

Turnaway Goes to Other Film Houses—"Robin Hood" \$11,200 at \$2 Top

Chicago, Oct. 25.

It looked like one of the worst weeks of the season for the downtown picture houses. If it were not that "When Knighthood Was in Flower" drew so tremendously, some of the picture houses would have chalked up a loss. Estimated over 50,000 people were turned away last week from the Roosevelt, where the "Knighthood" picture is showing. Saturday, Sunday, Monday and Tuesday traffic was completely blocked on State street within a radius of two blocks from the house, and after the beginning of the last show at night money had to be refunded to patrons who could not gain admittance.

The overflow helped the Chicago and the Randolph theatres. It was this overflow that probably saved both theatres from the season's low week.

There seems to be no end in sight for the "Knighthood" picture. The exploitation of and the general satisfaction with this picture has brought the shekels pouring into the house at capacity rate.

The Fairbanks film at Cohan's Grand, with a top of \$2.20, picked up the latter half of the week until it was also capacity.

Estimates for last week:

"Eternal Flame" (First National). (Chicago. Seats 2,200; morning, 39; nights, 55). Got \$22,000. Norma Talmadge received fine notices and picture considered extraordinary.

"The Son of the Sheik" received second billing. Benefited greatly from overflow of the Roosevelt.

"When Knighthood Was in Flower" (Paramount). (Roosevelt, 2d week. Seats 1,275; matinee, 39; nights, 50; Saturday and Sunday, 60). Absolute capacity for every show with thousands turned away.

"Under Two Flags" (Universal). (Randolph, 4th week). House also helped by "Knighthood" turnaway; touched around \$8,000; considered profitable for house and picture.

"Robin Hood" (United Artists). (Cohan's Grand. Seats 1,600; \$2.20, \$1.65, \$1.10, 55c). Got \$11,200. Business picking up, with capacity last half. No question "Knighthood" newspaper connection and jump on opening hurt this film; \$2 scale making picture and house management's figure gross secured first week as against possible capacity on 14 performances weekly at scale.

Ray Deusern has resigned as manager of Fox's Terminal, Newark, N. J., to act as advertising representative of the Sterling Pictures Corporation of New York. He is succeeded by Louis Abrahams, for two years treasurer of the Terminal.

FRISCO'S HOUSES HAVE WORST WEEK IN MONTHS

Poorest Business in Months—"Monte Cristo" and "Bond Boy" Best Draws

San Francisco, Oct. 25.

The picture houses along Market street experienced the thickest week that they have had in months. "Monte Cristo" at the Imperial and "The Bond Boy" at the Tirol were the only possible exceptions to the general slump but even they did not do a remarkable business.

Poor exploitation is believed to be the cause of the Warfield failing to show a creditable week with "Forget Me Not," a film that really deserved good patronage. This house utilized one of the most prominent corners downtown to advertise the attraction but the film was poorly handled and a misconception of the nature of the picture kept away the public.

At the Granada Owen in "Love's An Awful Thing" was well above the average and the personal appearance of Virginia Lee Corbin helped to swell the receipts. The picture has plenty of comedy and Granada patrons showed much liking for it.

Across the street "Monte Cristo," the big Fox special despite much advance heralding about its success in New York as a legitimate theatre offering failed to get by as expected and the proposed five weeks' run in all probability will dwindle to a bare two weeks.

The California showed an independent feature "What's Wrong With the Women" and the answer seemed to be they didn't go to the California, at least not to find out the answer as shown in this film. It has the earmarks of an ordinary program attraction and is doing a program business.

The Tirol is holding its own with Richard Barthelmess in "The Bond Boy." Barthelmess is a San Francisco favorite and this accounts for much of the success although the picture is up to standard and well liked.

The Strand will suffer a poor week's gross with "Timothy's Quest" and a second feature that was added Monday in the hope of bolstering attendance. Strand audiences crave melodrama and any offering that fails to suggest this quality also fails to draw them in.

An estimate of last week's business:

California—"What's Wrong with the Women" (Equity). Seats 2,700; scale, 50-75-90. Barbara Castleton, Wilton Lackaye and Monte Blue featured. Ray Teller's orchestra added attraction. Got \$12,000.

Granada—"Love Is an Awful Thing" (Seiznick). (Seats 2,940; scale, 50-75-90). Ower Moore, star. Virginia Lee Corbin in personal appearance, presenting impersonations in elaborate manner, was prominent in advertising matter, benefiting the box office. Gross, \$16,000; not good for this house.

Imperial—"Monte Cristo" (Fox). (Seats 1,425; scale, 35-50-75). Did not catch on strongly as was expected and a long run is not looked for. Box office showed \$12,000.

Strand—"Timothy's Quest" (American Releasing Co.). (Seats 1,700; scale, 40-55). "Man and Woman" and "One Terrible Day" were also shown. Down to \$4,000 on week.

Tirol—"The Bond Boy" (First National). (Seats 1,800; scale, 25-40). Richard Barthelmess. Star a local boy, which helped get \$10,000.

Loew's Warfield—"Forget Me Not" (Metro). (Seats 2,800; scale, 30 to 75). Business way off; only \$5,800.

Frolic—"The Galloping Kid" (Universal). (Seats 1,000; scale, 10-30). Hoot Gibson. Drew \$3,200.

NO EVIDENCE OF FILM THEFTS

William E. Burns, who was incarcerated in the Tombs, New York, for over nine weeks, charged with receiving stolen films, was released late last week on his own recognizance for lack of evidence by Judge Knott in the Court of General Sessions. Burns was arrested on complaint of the Producers' and Distributors' Association (Will H. Hays' office) resulting from a confession by former employees of the Prudential Film Service. Prints of "My Boy," "Theodora" and the "Four Horsemen" figured in the complaint.

At that time W. C. Hawkins of the Film Theft Committee of the old National Association of the Motion Picture Industry was indicted by Hays on the suspicion of being involved in film thefts, although really an investigator to run down film pirates. Nothing ever developed since the indictment. Burns was also a member of that committee.

Mrs. Rae Weinberger, sister of Leon Victor, recently in the exploitation department of Metro pictures, died at her home in New York city last week.

LULL AT CAPITAL

General Skidding Last Week—Hold Over's Surprise

Washington, Oct. 25.

A lull hit Washington last week that was unexplainable. It had the local house managers all guessing and none could place his finger on the why and wherefore. The weather was just what was needed for big business, the attractions acceptable, and, in the case of the Talmadge picture at the Metropolitan, the management thought so well of it that it was held over for a second week. This second week could be termed a flop, although the first week's showing made a big splurge.

The picture apparently creating the greatest interest and showing the biggest jump comparatively at the box office was the John Barrymore picturization of "Sherlock Holmes." The gross did not reach that of the Columbia, which has been doing a steady business weekly, but the Barrymore picture showed at least a two thousand increase, which would indicate it possessed real drawing potentialities.

Estimates for last week: Loew's Columbia (Capacity, 1,200; Scale: Matinees, 35; night, 35-50). "Broadway Rose." When you have seen one Mae Murray picture you have seen them all. Picture was liked, particularly among the ladies, and drew close to \$11,000.

Moore's Rialto (Capacity, 1,900; Scale: Matinees, 25; afternoons, 35; nights, 50). John Barrymore version of "Sherlock Holmes." Most talked-of picture during week. About \$2,000 over previous week, reaching close to \$9,000.

Loew's Palace (Capacity, 2,600; Scale: Matinees, 20-35; nights, 20-30-40-50). Bebe Daniels in "Pink Gods." No unusual interest and dropped house to third position on business, unusual. About \$8,000.

Crandall's Metropolitan (Capacity, 1,700; Scale: Matinees, 20-35; nights, 35-50). Surprise drop of new season. Another unexplainable development of week. After grossing close to \$12,000 its first week and creating what appeared to be real enthusiasm, second week skidded to what might be termed rock bottom. Norma Talmadge herself cannot be blamed for the picture, "The Eternal Flame," should not be held responsible. It just didn't draw. About \$6,000.

FIGHT OVER "SUMURUN"

Howells Allege Famous Used Elwood Co. in Revenge

While the Supreme Court will ultimately decide who owns the American rights to the motion picture based on the German literary and dramatic effort known as "Sumurun," the David P. Howells, Inc., for the time being denies that the Elwood Amusement Corp. has the slightest claim to the property or that the production in which Howells is interested in any way resembles "either in screen or personnel" the production of the Elwood concern, other than that both productions are based on the same ancient legends. For the reason the Howells concern asks that the suit brought against them and the Associated First National Pictures, Inc., be dismissed.

This became known in an answer filed in the county clerk's office by Howells, Inc., through its attorney, Charles J. Katzenstein of 115 Broadway. The answer avers that the Germany literary effort which has resulted in the litigation was circulated through Germany for the public good, and that when the Associated First National acquired in a legal manner in Berlin in the fall of 1920, the rights to produce it in motion picture form in this country, the Famous Players-Lasky Corp. attempted to purchase the same rights, and failing endeavored to get the Associated First National to surrender the rights to them, or to enter a scheme to share the profits on the picture, all of which was ignored by First National.

Benjamin F. Howells, who attests the answer, says the Famous Players owns the stock of the Elwood corporation, then caused the latter to purchase an abandoned right to the production owned by Nathan Burkan, the lawyer, and that his act was done "merely to harass, annoy and revenge itself on these defendants."

INCE'S LEGAL SERVICES \$55,000

As an aftermath of the injunction suit First National brought against Tom Ince, the latter is now being sued for \$55,000 for professional services by Charles H. Duell, J. Smith, Frederick F. Neuman and George W. Newgass.

Ince's differences with First National have been since adjusted through intervention of another attorney. The four plaintiffs claim the specified amount for legal services rendered.

Max D. Steuer is acting for plaintiffs and Stanchfield and Levy for the director.

'OLD HOMESTEAD' FAILS TO HOLD UP IN K. C.

Business Flops After Opening Day at Newman—"Ghost Breaker" Disappoints

Kansas City, Oct. 25.

The fickleness of the amusement lovers was never more clearly demonstrated than last week at the Newman, where "The Old Homestead" was one of the worst flops the house has experienced in many months. The picture and star, Theodore Roberts, had been heavily boosted and prospects for a big week at the box office were promising, but the fans just did not come through. The pape's and those who did see the film were loud in their praise of it, but there seemed to be a lack of appeal for some reason. What little draw there was can be credited to the name of Roberts.

At Newman's second house, the Royal, "The Ghost Breaker," also failed to come up to the house standard in receipts. This was another case of where the name of the star, Wallace Reid, was responsible for practically all the business.

At the Liberty "Grandma's Boy," second week, continued its record-breaking business for the house. It will be a long time before the Hardings will find another picture that will get the business on the Harold Lloyd feature has done. Picture held for the third week, unusual for Kansas City.

The big residential houses are continuing their bargain offerings and several are giving as high as eight reels of selected stuff for a 10-cent admission. "The Four Horsemen," "Blood and Sand," "A Connecticut Yankee," "Her Gilded Cage" and "Hurricane's Gal" are some of the big ones used by the outside houses at prices ranging from 10 to 25 cents, and these houses are holding up.

The popular-priced vaudeville houses are also featuring their pictures, which undoubtedly is having its effect on the regular picture houses. For the current week the Mainstreet is giving extra publicity to "Slim Shoulders," showing replicas of the gowns worn by Irene Castle in the picture on living models.

The Star has been running "When Knighthood Was in Flower" as a serial for the past week, and the Newman people have been running an ad on the same page announcing the showing of the picture at the Royal, starting next Sunday. As opposition to this costume piece the Mainstreet will have "The Prisoner of Zenda" for the same week, and is circling it far in advance.

Taking advantage of public feeling worked up over a wave of recent car driving and the killing of a prominent business man by an equally prominent careless driver, the Newmans are running "Man-slaughter" at the Twelfth Street this week. The picture was featured at the Newman a couple of weeks ago and created considerable comment on its timeliness.

Last week's estimates:

Newman—"The Old Homestead" (Paramount). (Seats 1,850. Scale: Matinees, 25; nights, 50-75). In addition to the regular featured Newman concert orchestra, the Coon-Sanders singing orchestra, Virginia Flissinger, comedienne; Old Homestead Quartet, Lloyd Hamilton comedy, travelog and news reel. Theodore Roberts strongly billed as star of feature. Big bill and big picture, but failed to draw after opening. Business about \$11,000.

Royal—"The Ghost Breaker" (Paramount). (Seats 890. Scale: 35-50). Christie comedy and special film, showing San Francisco fire of 1906 and views from present city completed program. Wallace Reid heavily starred with Lila Lee and Walter Hires featured. All names good for draw at any of Newman houses, but failed. Critics gave star support and picture strong notices, but business did not come. Gross close to \$6,000.

Twelfth Street—"Domestic Relations" (Seals 1,100. Scale: 25 cents; children, 10). Katherine MacDonald. As usual, wears all kinds of good clothes. A short drama, "Come and Get Me," and comedy also on bill. Business close to house average, \$2,200.

Liberty—"Grandma's Boy." (Seats 1,000. Scale: 35-50). Second week for the Harold Lloyd feature and business kept coming despite first weeks gave house best business it has had for months. Decided at last minute to hold feature for third week. Business close to \$8,500, just a little less than first week's returns.

Opposition films at the vaudeville houses were: "My Wild Irish Rose," "Pantages," "The Truthful Lie," "Mainstreet," "The Long Chance," "Globe."

Max Graf before leaving for the coast closed a contract with Metro for four productions. The first of these is "The Forgotten Law," which has been completed and is to be followed by "The Fog" and two other productions.

PICTURE SHOPPING FANS NOT GUIDED BY CRITICS

Instances in Philadelphia Where Crowds Disregarded Receiver's Opinions—"Zenda's" Hurrah Opening at Aldine This Week

Philadelphia, Oct. 25.

It has never been more thoroughly proved than it was last week here that film fans of this city do their picture-shopping entirely irrespective of the criticisms of photoplay editors.

The Stanley had "The Face in the Fog," with Lionel Barrymore, and Buster Keaton's "Frozen North" as an added attraction. A more glowing set of notices has seldom been accorded a feature here, some of the dailies going as far as to call it the best melodrama here in years. Nevertheless, business was way below standard, with no particular pick-up later in the week. Those on the inside claimed the reason was not that the film wasn't interesting, but that Philly fans must have youth and good looks in their feature pictures. It's hard to say what the presence of the Keaton comedy on the bill had to do with the gross, or whether this fine feature could have done any worse business without "The Frozen North."

Still another case of fine notices-poor business was recorded by the Karlton, which had "The Sin Flood." This picture was highly lauded by the critics, but despite fine weather breaks business did not materialize. "Manslaughter," which, when it made its debut three weeks ago was rapped savagely by several of the film critics, has done a phenomenal business, and is being held for a fourth week at the Stanton.

Again, the decision of the fourth week was held in abeyance, but continued crowds all last week finally decided the Stanley company to hold off "Silver Wings," the next feature, until Oct. 30. This will be followed by "The Old Homestead," and that by "Nero," the policy seeming to be an alternation of Paramount and Fox films.

The spotlight this week switches to the Aldine, where "The Prisoner of Zenda" started an indefinite run. Sent off to a booming start by the presence of 25 stars and alleged stars on Monday and Tuesday, this feature marks the taking over of the Aldine by Metro under an arrangement with the Stanley people for a period of months. Five or six other Metro films will follow "The Prisoner." No advance in scale is being attempted, which is rather surprising to those on the inside. This house started at a 99-cent top, soon found inexpedient; during last winter it was dropped to 75 and in the summer again dropped to 50. This scale has been kept, and will be, even with the big features coming in. The gross Monday was more than that taken in any week during the late summer and early fall. Word has gone around that the house has broken its hoodoo.

At the Stanley this week is "The Man Who Played God," with George Arliss. This was first intended for the Aldine, but was finally considered a good feature for the Stanley. "The Devil" played there, but the last two Arliss films have played the Aldine. Monday's gross was way under normal, but the presence of the stars at the Aldine probably helped account for that. "To Have and to Hold" and "The Man Who Saw Tomorrow" are the next two attractions at the Stanley.

The Karlton slipped in "The Cowboy and the Lady" this week, but, considering the opposition, there seems little chance that this one will do much. The presence of Johnny Hines at the Victoria in connection with the showing of "Sure Fire Flint" (heavily advertised) is likely to boom that house's gross exceedingly.

What is interesting locally is how Philly will take the big specials on the road, particularly "When Knighthood Was in Flower" and "Robin Hood." Last year's only road show film attempt, "Orphans of the Storm," froze miserably at the Forrest. The fact that the Metro company has grabbed off the Aldine for a period of months for their own productions and the unchanging policy of the Stanley company not to break their single week policy at the Stanley would seem to point to the Stanton as the most likely house for such big specials, but definite bookings of "Silver Wings," "The Old Homestead" and "Nero" should extend until past Christmas, with the belief that Fox and Stanley have some kind of agreement for the season. No legit houses are available for the specials.

Estimates for last week:

Stanley—"Face in the Fog" (Paramount). Given great hand by critics, but never caught regular flapper clientele, probably because it lacked youthful star. Keaton's

"Frozen North" may have helped some; evidently expected by Stanley. Gross only \$18,000, low for house, which showed weak opening with "Man Who Played God" this week. (Capacity, 4,000; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Stanton—"Manslaughter" (Paramount). Third week showed continuing good business, never having been in the least affected by savage knocks of critics. About \$10,000, and stays this week. (Capacity, 1,700; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Aldine—"Kindred of the Dust" (First National). Didn't do great deal, though showed some picking up power as week went by. Attention focussed to business gained by "Prisoner of Zenda" this week. Biggest Monday gross turned in since "Foolish Wives," and only less than that because scale lower; \$2,500 last week. (Capacity, 1,500; scale, 50 cents, straight.)

Karlton—"The Sin Flood" (Goldwyn). Fine notices, but not good business. Good weather and shopping crowds out only boosted the gross to little over \$3,750. "Cowboy and the Lady" this week, with "Under Two Flags" coming in next. (Capacity, 1,100; scale, 50 cents, straight.)

BIG HOUSES LOSING (Continued from page 1)

Neighborhoods where there is opposition are having a tooth and nail battle to keep themselves above water and the majority are losing money. They are all howling against the increased price of film rentals, which they say are responsible for the losses. The film salesmen are jockeying the opposing exhibitors back and forth against each other and compelling them to tilt up the prices of rentals to secure attractions.

In addition the cost of financing the theatre originally, the cost of their presentations with prologs and the big orchestras total a terrific overhead and piling on of increases on rentals is making it impossible for them to show a winning week.

As against this the little 600-seat houses are showing the winnings. The average 600-seat house is paying anywhere from \$350 to \$400 a week for first run service and from \$200 to \$250 for second run service with their average overhead about \$700 a week and are making money. In the majority of these houses the gross business usually runs between \$1,300 and \$1,400 a week, which shows a sound profit for the house operator.

These houses usually give one show in the afternoon with a piano and at night they run their feature three times, starting about 7, while their short stuff runs twice. This gives them a gate of about 1,200 on the night. They play to seating capacity and stand about 300 and when the standees are seated they usually stand a like number. The night show finds them operating with a three-piece orchestra, two pieces having been added to the piano, the overhead for music at about \$125 a week against that of the big house running to \$2,000 or more as the musical item alone.

The Brownsville section of Brooklyn, N. Y., sets forth the condition perfectly. The managers of a string of seven small houses were doing a profitable business. Threats of bigger houses being built compelled them to build to protect themselves. Now they have five big houses in place of the seven small ones and are losing money.

As against this the most successful picture house circuit in Greater New York is that entirely made up of small seating capacity houses conducted by Meyer & Schneider on the East Side.

The operator that made the survey of conditions controls a number of 600-seat houses and was undertaking to promote a big house in a desirable location in Greater New York. He had already secured his site and was offered a profit for it. After looking the situation over he disposed of the ground and is now seeking further small houses to add to his present circuit rather than take on the single large house.

ADVERTISING FOR VOTES HUB'S CENSOR FADDISTS

Reform Element and Religious Societies Depended Upon to Put Over Mass Censoring

Boston, Oct. 25.

Everything is all set for the opening of the Marion Davies picture, "When Knighthood Was in Flower," at the Park tomorrow (Thursday) night. The preparations for the showing here have exceeded anything that has ever been seen locally. It is estimated \$15,000 has already been spent in getting the house ready for the opening, not to mention the immense amount of display advertising shot over so far. The house has been rescaled for this picture. Ordinarily a 60-cent top house, the price has been advanced to \$1.50 for the night and \$1 for the mats. A splurge will be at the opening, with the Symphony Orchestra, with Victor Herbert directing.

One fault that existed up to the end of last week has been corrected, namely, the handling of the press work from other than a local source. Boston, in contrast to some cities in the country, is rather offish in the matter of outside publicity work, and as a result only the Hearst papers have been going to the picture with any vigor. Under the new arrangement this fault is corrected and the other dailies can be depended upon now to give the picture more than ordinary publicity. The picture is due to stay on here for eight weeks, and the house has been taken on lease for that period.

Business around town with the picture houses was reported as standing up well last week. There were no bad breaks along the line and some of the houses did a slashing business. To date the picture houses have not experienced the depression in business that marked the legitimate field, and this is not to be wondered at, for there is seldom any great sympathy between the two classes of business here.

While the anti-censorship crowd continue to plug along the publicity end against the bill the hand of those favoring the act began to show last week with front-page advertising in the papers. It is evident from names used in these ads that the reform element is banking on the religious society end to put quite a punch into their game, and the names of several societies are being freely used.

Estimate for last week:

Loew's State (capacity, 4,000; scale, 25-50). Wesley Barry in "Rags to Riches" for headline, with Mary Miles Minter in "The Cowboy and the Lady" underlined. House not using usual big advertising copy with these films. "Burning Sands" last week did gross of about \$18,000, not very close to what was done with "The Prisoner of Zenda" previous week, but still enough to more than satisfy.

Tremont Temple (capacity, 2,000; scale, 50-1.50). Business not as tonishly large, but evidently enough to keep it running here for a couple of weeks longer. At this price the business of the Griffith film, "One Exciting Night," is expected to take sharp drop when "Knighthood" comes in and plays at the same prices. The run of the Griffith film from the start has been an indefinite matter.

Park (capacity, 2,400; scale, 28-60 at present, but due to be jumped to 50-1.50 with the Davies picture). House dark until Thursday night, when "Cosmopolitan" film, "Knighthood," due to open. With the second week the "My Wild Irish Rose" business failed to reach anywhere near the figure of the previous week and gross was in neighborhood of \$6,000, almost cutting previous week's figure in half.

Modern (capacity, 800; scale, 28-40). "Remembrance" for this week, with "In the Name of the Law" underlined. House had splendid week with "My Friend the Devil," and grossed about \$5,000, close to capacity.

Beacon (capacity, attractions and scale same as Modern and business on a par with that done at the other house).

OCTAGON FILMS BANKRUPTCY

Harry Houdini, who was awarded judgment for \$32,795.18 last May against Benjamin A. Rolfe, Harry Grossman, and the Octagon Films, Inc., filed a petition in bankruptcy last week against the Octagon Films, Inc., of New Rochelle, N. Y. The judgment with accrued interest now totals \$32,938.

The petition, filed through Ernst, Fox & Cane, alleges the Octagon Films made preferential assignments, specifically the negative of "The Master Mystery" film, valued at \$25,000.

Houdini's contract with the Octagon as brought out at the time he recovered the judgment on a verdict called for \$20,000 and 50 per cent of the profits. All he admits receiving was the cash agreement, but no accounting of the profits, and claims an additional \$25,000 due on the contract.

GORDON CASE DISMISSED Federal Court Says Suit for Same Cause Cannot Be Repeated

Kitty Gordon's complaint in a Federal Court action to recover \$20,833.87 on a contract against L. Lawrence Weber and G. M. Anderson was dismissed by Judge Learned Hand last Friday on William Klein's motion that the plaintiff could not bring suit on the same cause since the issues were once previously adjudicated-in the state courts. In the New York Supreme Court Miss Gordon last year recovered judgment for the full amount before Justice Forbes and a jury. On appeal the decision was reversed and the complaint dismissed.

Miss Gordon sued for 32 weeks' salary at \$1,250 a week and 35 per cent of the profits. Weber & Anderson's defense was that her contract was with the Kitty Gordon Feature Film Co. and not with them individually.

Frederick E. Goldsmith, counsel for Miss Gordon, intends to reopen the case on a technicality. Up to 1920 where an adverse Appellate Division decision did not say anything to the contrary, a party could bring suit over again for the same cause. Subsequent to that, it had to be specifically stated that this decision is with or without "prejudice to bringing a new action." The attorney is of the opinion it was an oversight of the Appellate Division to provide for such contingency, assuming they were under the impression of the old civil practice code. Mr. Goldsmith took the matter up with that judicial body this week. If it grants him permission, a new suit will be started.

LONDON ABANDONS BIG FILM HOUSE PROJECTS

Three "Super-Kinemas" Fail to Attract Financial Support

London, Oct. 15.

Down Oxford street, close to Selridge's big store, there is the unused site which was destined to carry a super-kinema among super-kinemas. The site was purchased some time ago by Sir Walter Gibbons and H. and W. Hyman for 230,000 pounds, their intention being to build a great picture house which would have first-class restaurants and a palatial ballroom attached. The architect was to be Frank Matcham, and in the company's announcement it was said the building would be built to hold 10,000; in reality the architect was planning an auditorium for from 4,000 to 5,000 people. About 100,000 pounds was spent in building and brought the "super" as far as the ground level, and there it remains for lack of capital.

Calls on "the City" have proved unavailing and the company is now paying over 1,000 pounds interest monthly on the capital already secured. Nobody will put money into the ambitious scheme.

Another big scheme, which has dwindled to nothing is the one to erect a kinema near Buckingham Palace. The Lascelles family were concerned in this and the place was to be of exclusive nature, all sorts of eminent artists were to have had a finger in the decorative pie and the prices were to have been high. Unfortunately for the promoters of this snobbish scheme, the aristocrats who were to sit in comfort and see the pictures of their choice could not see their way to putting up the money, and so that plan smashed.

Neither do you hear much about the new Stoll "super" house which was to have been built down Paddington way.

Alienation Case May Be Dropped

Los Angeles, Oct. 25.

The \$50,000 alienation suit against Jackie Saunders by Mrs. Juanita Cohen may be dropped.

A petition for the dismissal of the action is now under consideration by Judge Toland. The action was started more than a year ago.

Mrs. Frank Mayo Dissatisfied

Los Angeles, Oct. 25.

Mrs. Joyce Eleanor Mayo, divorced wife of Frank Mayo, the picture star, is moving to reopen the case. Mrs. Mayo wants a readjustment of the property settlement that was made at the time of the original action.

ADDED ACTS HELP BUFFALO'S BUSINESS

Two Leading Film Houses Draw Through Vaudeville with Pictures

Buffalo, Oct. 25.

Local houses ran neck and neck last week, with Loew's and Hippodrome well toward the front. Business appeared to be off somewhat the fore part but came back strong at the week-end. All houses offered big features and went in for extensive publicity.

Each of the big downtown houses is making overplays for high grosses and going to extreme lengths in efforts to obtain attractions and features. Hippodrome comes in this week with biggest bill offered here in seasons, combining "Nice People" with an orchestra and a special fashion show in conjunction with one of local department stores.

Important feature of the week is the disposition of the new Olympic. It has been rumored this house has lost an average of \$1,000 per week since its opening, Labor Day. Has had difficulty in securing bookings and of late has offered double feature policy which seems to have had little popularity with local theatregoers. Reports have it Goldwyn and Universal have been bidding against each other to secure the house. Universal at present having no suitable outlet for its first run features. A later report says Universal has taken the house on a straight lease for two years. To date the Olympic has been forced to play against the Lafayette Square which is in close proximity.

Last week's estimates:

Loew's State—"55 Baby" and vaudeville; Tantan and Adler and Dunbar. (Capacity, 3,400. Scale: mats., 20; nights, 30-40.) Got off to poor start but pulled up sharply by middle of week and went to overflow on last half. House doing plenty of advertising and getting excellent play from pop price fans. Dropped off considerably from preceding week, due to poor start. \$12,500.

Hippodrome—"The Eternal Flame." (Capacity, 2,400. Scale: mats., 15-25; nights, 25-50.) Generally felt Talmadge feature failed to live up to promise of star's last picture. Between \$11,000 and \$12,000.

Lafayette Square—"More to Be Pitted Than Scored" and vaudeville; Kitty Donor featured. (Capacity, 3,400. Scale: mats., 20-25; nights, 30-50.) Continues to turn in substantial business and show "neat profit." Picture excited little interest; most of comment going to the vaudeville. Well over \$11,000.

Olympic—"Fast Mail" and "Colleen of the Pines." (Capacity, 1,500. Scale: mats., 15-20; nights, 15-25.) Another double feature program still falling short of desirable mark. "Fast Mail" originally booked for Lafayette but cancelled. Show itself drawing practically nothing, most of the audience being curiosity seekers and casuals to majority of whom a picture is just a picture. Probably around \$2,500.

FRENCH THEATRE MEN PREPARE TO STRIKE

All Interests Organize Demonstration Against Taxes

Paris, Oct. 15.

Al Franck, president Parisian theatre managers' union; Brezillon, exhibitors' syndicate, Benoit-Levy, renters' association; Oscar Dufrenoy and Dorfeuille, music hall directors' federation; Coissac, chairman of the motion picture press syndicate, and delegates from all other theatrical organizations, gathered at the Theatre Edouard VII recently to formulate plans for the threatened strike on February 15 if the government neglects to relieve the entertainment caterers.

A measure known as the Taurines bill is coming before parliament shortly to revise the schedule of the tax de guerre, but the managers claim more than provided for in this bill. A delegation will interview the budget commission shortly, to set forth the managers' claims and explain the crisis through which the theatrical and particularly the picture industries are passing. A reserve fund to cover expenses of a general closing up next February is to be organized.

Monumental Film Corp. Bankrupt

On complaint of Robert Adelman for a \$3,000 loan, a petition in bankruptcy was filed against the Monumental Film Corp. of 1520 Broadway. Liabilities are estimated at \$13,000 and assets \$500.

The alleged bankrupt is a dealer in films.

BETZWOOD STUDIOS, PHILA., ACTIVE UNDER ALBERT E. LOWE

Cost \$680,000 and to Cover 260 Acres—Laboratory
Work Commencing—New York Offices Opened—
Can Lodge and Feed 200 People

Philadelphia, Oct. 25.
The Betzwood Studios and Laboratories are to be immediately active under the general management of Albert E. Lowe, who assumed charge this week, representing the Wolff Brothers, bankers, of this city. Mr. Lowe is an expert on studio and laboratory details, having had charge of Paragon in New York, among other picture connections, and also closely associated with Jules E. Broulatour, general picture film sales agent for the Eastman Co. The Wolff Brothers are about Pennsylvania's biggest financiers. It is stated here the Wolffs would not be averse to financing picture productions made in the Betzwood Studios that were satisfactorily recommended to them for investment, although the bankers have said nothing on this subject. The Wolffs invested \$680,000 in the Betzwood plant that covers 260 acres. It can lodge and feed 200 people continuously and is located between here and Morristown, about forty minutes from Philadelphia and ten minutes from Morristown. There are several studios, one 180x160, another 80x85, and several smaller. The plant is completely equipped for printing as well.

Mr. Lowe, it is said, to promote printing at the Betzwood plant, is likely to cut the market price per foot as an inducement, and it is also said that in order to stimulate the Betzwood plant as studios for picture producers encouraging terms will be made.

New York offices have been established at 552 Seventh avenue.

The Wolff Brothers financed the Betzwood plant when Ira Lowrie was promoting a picture company over here that had Louis Bannion as its star. With its lapse the Betzwood plant remained dormant for real activity, although there has been desultory action there through sufficient companies using the plant to keep it in proper condition.

The plant has all the natural advantages and is the biggest independent proposition of its nature in the East.

"SALOME" DISTRIBUTION

Some Question Over It—Approved by U. A. Stars

Where is the Nazimova production of "Salome" to be released? There is a bare possibility that the United Artists may market the picture, but if they do it will be that the deal has been made over the head of Hiram Abrams at the insistence of Douglas Fairbanks and Mary Pickford. If it does not go through the distributing channels of that organization it will only be because Charles Bryant, husband of the star, believes it would be impracticable to place the picture there in face of the Abrams opposition, as the sales department might not devote as full a drive as possible behind the picture.

Mr. Bryant has been in New York for some little time with the picture. It was generally viewed but seemingly there was a reluctance on the part of distributors to handle the product. Finally when it was not accepted by United Artists by Abrams an appeal was made to Doug and Mary, who passed on the picture favorably.

Mme. Nazimova is to arrive in New York within the next few days from the coast and will almost immediately begin rehearsals of a play in which she is to return to the speaking stage.

T. O. C. C. BALL DECEMBER 2

The Theatre Owners' Chamber of Commerce has set the date for its annual ball for December 2 and as usual the Hotel Astor will be the scene of the affair.

Charles Steiner, chairman of the ball committee, resigned at Tuesday's meeting, and Lee Ochs was appointed to replace him.

Rialto's "Syncope" Week

Chicago, Oct. 25.
Next week is "Syncope" Week at the Rialto. The Capitol, Davenport, Ia., carried out its plans for a similar week and is putting on the show this week to moderate returns.

RESIGNS \$75,000 JOB AT F. P.'S COAST LOT

Frank E. Woods and Thompson Buchanan Reported Together

Los Angeles, Oct. 25.
Jesse Lasky left here for New York Monday. An important conference with Adolph Zukor on his arrival east is scheduled. Whether this has anything to do with the recent reports of a possible split between the two, which both have denied, is not known here.

Frank E. Woods, supervisor of production at the Lasky lot at \$75,000 a year, resigned suddenly last week. This resignation came on the heels of the decision of Thompson Buchanan to quit. Woods phoned the papers he had resigned, and when Lasky was communicated with, he denied the production chief was leaving. Later Lasky admitted the truth of the story, but would make no comment.

Woods' resignation becomes effective Nov. 6, while that of Buchanan became active immediately. The two are reported working on a production proposition of their own.

Before leaving here Lasky denied the possibility of a split between Zukor and himself. It is known Lasky's relatives have been trying to prevail upon him to retire from the motion picture producing field or to at least give up much of his activities, but he will not admit that he is going to heed their requests.

The next convention of Paramount exchange managers is to be held here, according to Lasky.

NAMES TWO MEN

Fred B. Warren Inserted into Hanford's Divorce Action

Los Angeles, Oct. 25.
Ray Hanford, who is being sued for divorce by his wife, sprung a sensation in court when, in reply to her charges, he alleged she was intimate with Fred B. Warren, the vice-president of the American Releasing Corporation, and with William Harrison Klem, an Osage Indian.

Mrs. Hanford was a former society girl until she married the actor.

On the stand she testified she had borrowed money at various times of Mr. Warren and that she intended to repay him when she sold her property here, but denied that she was intimate with the film distributor or the other man mentioned.

CAN'T PLAY ON PERCENTAGE

Exhibitor members of the T. O. C. C. booking pictures on a percentage plan are to be dropped from the organization, according to a threat made at the meeting of the exhibitors Tuesday. Some time ago the organization passed a resolution against the booking of features on the percentage plan. Some of the members, it is believed, have been disregarding the resolution and making sharing deals with the distributors.

At Tuesday's meeting this was brought out and the resolution was read from the minutes of the meeting at which it was passed with the warning being given that regardless of who the offender might be, if found guilty of having signed and played a percentage contract, he would be dropped from the chamber.

The distributors are trying to force the percentage plan on the exhibitors, according to the T. O. C. C. under the guise of a guaranteed flat rental for a picture with a sharing agreement over and above a stipulated amount of the gross.

This plan it is stated has been accepted by certain exhibitors in the organization and it was for the benefit of those that had forgotten the Chamber's attitude in regard to all forms of percentage bookings that the old resolution was reread at the Tuesday meeting.

TRIANGLE SELLING MAY LIQUIDATE

Offers First Lot of Negatives for Absolute Sale—1,600 Films Never Released

Triangle this week offered a group of negatives made under the old regime for absolute sale and at the same time asked for offers for screen rights to half a dozen stories by well-known authors, purchased during the active career of the company as a producing concern.

It is understood that this is the initial move in a campaign to liquidate the property and wind up its affairs. Up to this time Triangle, under the management of the "salvage" officers, has declined to sell negatives outright and has followed the policy of reissuing old features in program form. The plan was to recover as much as possible from this source and then enter into the business of producing new films, after its old obligations had been as far as possible cancelled.

It is probable that the new policy has been brought about by the arrangement by which Percy L. Waters, the president, is to take the leadership of the Associated Booking Corporation, the projected concern for the co-operative booking of a coterie of independent exhibitors.

Triangle will continue to issue its program list of reissues as heretofore, the material offered for sale being the 1,600 reels of film held in the Triangle vaults. This has never been put out as reissues and is free for the world. In addition there is a considerable quantity of film tied up abroad and in this country by old contracts.

This development puts an end to the possibility that the company will return to the producing field. A financial statement was issued by the new management about a year ago giving the details of several years of operation by means of which more than \$2,000,000 of obligations had been paid off and a small surplus accumulated through rentals for reissues, leasing of studio property and other sources. In an attached statement signed by President Waters mention was made that the company was considering resumption of production. Since then production costs have remained relatively too high to justify this enterprise, but with the liquidation of the concern the project is abandoned.

BALBOA STUDIOS SOLD

Eastern Men Buy Plant at Long Beach, Cal.

Los Angeles, Oct. 25.
The Hampton DelRuth studios, formerly known as the Balboa studios, where early motion picture history was made in Long Beach, were sold outright to a syndicate of eastern capitalists headed by R. S. Baddely of New York. This announcement was made preceding the departure of Mr. Baddely and several of his associates in a private car on a tour of the United States.

The transfer involves the real estate, existing contracts and future contracts of the studio, it was announced. The present policy of the studios, adopted several months ago when Hampton DelRuth gathered together a number of stars for the production of feature films, will be continued by the new owners. The production will be marketed under the Hampton DelRuth name.

Plans of the new company include the production of four feature films with all-star casts. Contracts for the release of these have already been signed. Twelve two-reel comedies are to be made each year in addition to the features, Mr. Baddely said.

ENGLISH IMPORT RULE

Native Companies Get Custom Concessions

London, Oct. 25.
The Chancellor of the Exchequer has made an important concession in the tax on imported negative films where producers are concerned.

If the producing company has its place of business in England, and the producer and players are domiciled in Great Britain, the negative will be treated as unexported and be subject to a tax of one-third of a penny per foot instead of five pence as hitherto.

FATTY'S COME-BACK

Frisco's District Attorney Favors Arbuckle's Return

Fatty Arbuckle's fight to return to the screen has raised considerable interest on the coast. In San Francisco, where the comedian was tried and cleared of charges, they are all for him, and even District Attorney Brady is willing to aid the comedian in his fight to come back. In Los Angeles, however, where the industry is centered, the proposed come-back is meeting with opposition on the part of the heads of the women's clubs, with one of the federation heads stating that the return of the comedian would be entirely incompatible with the Will H. Hays' promise to "maintain the highest standards." In the meantime, in New York, all is quiet along the film riato, with Will Hays seemingly marking time to see which way the wind blows and what the wishes of those that have the return of Fatty most at heart are.

San Francisco, Oct. 25.

"I believe that every fair thinking man and woman should encourage the return of Fatty Arbuckle to the screen, inasmuch as his acquittal gave him a clean bill of health and he stands in the eyes of the law as though he had never been accused," is the statement made by District Attorney Matthew Brady, who had charge of the prosecution of Arbuckle here, made to the Variety representative.

Brady further stated that he would personally aid Arbuckle in his fight for reinstatement in the good graces of the public.

Los Angeles, Oct. 25.

Mrs. A. A. Hummel, an active local clubwoman, declares that the various women's clubs in the State federation are opposed to the return of Fatty to the screen. She stated that such a move would be entirely incompatible with the promise of Will H. Hays and the motion picture industry to "maintain the highest standards." A meeting of the motion picture committees, held recently, voted unanimously to forward to Will Hays resolutions of confidence in him and a protest against Arbuckle's reappearance on the screen.

PLAGIARIZING CHARGED

Authoress Says Fox's "Teacher" Is from "Island of Faith"

The Fox Film Corp. is charged with plagiarizing a novel for the purpose of producing "The New Teacher," according to a bill in equity filed in the U. S. District Court by Margaret E. Sangster (also known as Margaret E. Sheridan), the authoress. Named with the Fox company is the Christian Herald, publisher of the weekly of that name, which accepted for serial publication a novel by Miss Sangster entitled "The Island of Faith." It ran during 1920-21.

The complainant alleges she submitted her story to Fox last March and did not receive it back until June, three months' later, during which period, she complains, her story was spuriously adapted in plot and characterizations for the scenario of "The New Teacher."

An injunction and an accounting are prayed for.

WARNER BROS.' FOREIGN DEAL

London, Oct. 25.
Gus Schlesinger, representative of the Warner Brothers, closed a deal here whereby the Film Booking Company will distribute the six big Warner pictures. The deal involves \$500,000.

The London deal was closed on the strength of the Wesley Barry picture, "From Rags to Riches," according to report. The remaining five pictures that are to be handled by the F. B. C. are "The Beautiful and Damned," featuring Marie Prevost; "Brass," "Main Street" and "Little Heroes of the Street."

The arrangement is on a percentage basis, with an advance payment. Schlesinger is to remain in Europe indefinitely, representing the Warners.

FRISCO COMPANY COMPLETED

San Francisco, Oct. 25.
Organization of Fisher Productions, a new picture company, has been effected here.

Vietor B. Fisher, formerly general manager for Associated Photography, Inc., is supervising director of the new concern. His fellow organizer is A. L. Jaffe. S. Iverson Blake, San Francisco banker, is on the board of directors. Virginia Lee Corbin has been signed as the star.

F. I. L. M. CLUB LETTER ROUSES EXHIBITORS

Bronx Exhibitors 'Summoned' to Explain—T. O. C. C. Assumes Charge

The T. O. C. C. and the F. I. L. M. Club of New York are about to clash over a letter which the latter organization has addressed to several members of the exhibitor organization. The letter was received by the Grobe & Noble and Charles Goldreyer, members of the T. O. C. C., who, between them, control six theatres in the Bronx and Harlem sections.

The letter alleges that the F. I. L. M. Club has been informed that the exhibitors have entered into an agreement regarding the booking of films for their theatres which would eliminate competition in their particular territories and because of this, summoned the exhibitors to appear before a committee which was to meet next Tuesday in order to clear themselves.

The F. I. L. M. Club's letter inferred that any combination such as that which these exhibitors are alleged to have formed was illegal and that it might be wise for the exhibitors to appear and set themselves right with the distributors of pictures.

When the letter was turned over to the T. O. C. C. at the meeting Tuesday its tone caused the wrath of the exhibitors present to rise and the matter was referred to the organization for reply.

The reply sent to the F. I. L. M. Club stated that the T. O. C. C. resented the attitude the exchange organization took in summoning any of its members to a star chamber proceedings and that they would not attend the meeting. Also it informed the F. I. L. M. Club that in the future any communications of this nature had best be addressed to the organization rather than to the individual and that they would be accepted as organization matters.

Messrs. Grobe and Noble control four theatres, while Goldreyer has two. The entire six are houses practically in opposition to each other in the east side of Harlem and in the Bronx.

The T. O. C. C. as a body in going on record for Smith stated that they were doing it as a matter of policy and not politics. They were for the man that was for them, and they were going to stick to him to the last ditch.

In the matter of Hays' suggestion they stated Hays was a politician first and a film man afterwards, otherwise how could he reconcile his attitude to trying to keep his exhibitors neutral in New York state, where the Republican candidate is the father of the censorship bill as against a Democratic candidate opposed to censorship, when at the same time the industry has placed in the hands of Hays thousands of dollars which are being spent in the State of Massachusetts in the hope of defeating censorship there.

CLAIMS INFRINGEMENT

Author of "Motion Picture Projection" Values Book at \$100,000

The book "Motion Picture Projection," which its author-publisher, James R. Cameron, places a copyright value of \$100,000 on, setting forth it has been endorsed by the I. A. T. S. E., Moving Picture Operators of U. S. and Canada, U. S. War Department and several other governmental divisions, is the subject of a Federal Court bill of complaint begun by the author against the Falk Publishing Co., Inc. The latter is charged with copyright infringement by issuing another volume of the same name. Cameron wants its further issuance enjoined; also an accounting of profits and triple damages under copyright infringement law.

Cameron is suing in the U. S. District Court because of British citizenship. He alleges his work has been "received with universal favor both with the motion picture industry and the public at large."

Gloria Swanson's Mother Loses

Los Angeles, Oct. 25.
Mrs. Adah P. Burns, mother of Gloria Swanson, lost her appeal to have the contest in the recent case of the contested will of Matthew P. Burns set aside.

Under the decision, Mrs. Burns was forced to share an estate of \$150,000 with relatives of the late showman.

PICTURES

47

Friday, October 27, 1922

PICKFORD'S "TESS" FIRST FILM BOOKED BY EXHIBITORS' A. B. C.

Deal with United Artists Proves Direct Slap at Two Big Circuits—Independent Houses on Heels of Broadway Pre-Release—Pool Has 250 to 300 Days at Start—Could Finance Productions Without Pledging Cent

The Associated Booking Corporation, the organization of independent exhibitors who have combined to buck the two big circuits of picture theatres in New York, have closed with the United Artists for the Mary Pickford production of "Tess of the Storm Country," considered by many as her greatest picture and the one which originally brought her world-wide favor as a screen star. Miss Pickford has recently completed a remake of "Tess," and the A. B. C. deal will give the exhibitors of Greater New York first run on the production following the pre-release dates, against both the Loew circuit and the Peerless Booking Corporation, which holds the bookings of the combined Keith, Proctor and Moss houses.

The securing of the "Tess" production by the A. B. C. in face of the competition of the two circuits is looked upon to materially strengthen the position of the new exhibitor organization and the fact that the booking was rumored early this week brought a deluge of requests for franchises in the new organization, which has been formed but a few months and started active operation less than a week ago, with Percy Waters at its head and Paul Swift, formerly of the Famous Players New York exchange, handling the booking end of the organization.

The franchise which the organization is issuing calls for 12 pictures during the first year of the life of the organization. With Mary Pickford in "Tess" to start with the A. B. C. should undoubtedly deliver a strong set of box office attractions to the exhibitors during the year.

Under the present plan the franchises are being issued to all houses outside of the circuit theatres in every territory, taking in all opposing theatres.

The step appears to be the first substantial one in a direction that will bring about a new era in the picture business and practically place it alongside of the legitimate theatres, where it is the theatre manager that dictates the terms in regard to attractions and not those that are trying to either book or sell the shows.

It is forecast it will start with between 250 and 300 days on its books, representing a considerable proportion of first-run time. A new angle to exhibitor booking was disclosed this week in trade discussion of the A. B. C. proposition.

It is figured that an exhibitors' pool with a good-sized block of first run time in the metropolitan district could practically finance independent producers without pledging a cent of money. The exhibitor group could negotiate with a director with a good commercial name, arrange with him to sign a box office star and by its mere agreement to play the picture and pave the way for the director to secure an advance loan on the negative. The director could pledge his playing contracts with the exhibitor syndicate with a bank. It is estimated that a block of playing dates representing \$60,000 in rentals would be ample to cover more independent producing ventures.

The exhibitor group comes into the field at a psychological moment for the encouragement of independent producers. Goldwyn is doing little. First National is in a confused state. Metro is tied to the Loew interests and Fox is operating pretty much on its own.

The independent exhibitor has long complained that the Loew people and other circuits with big lots of playing dates at their command were getting inside prices on program material by virtue of buying playing time in quantity. The Keith interests and their associates have not been mentioned so positively in this connection. The situation in the Keith office appears to be that the numerous interests do not work

together. The Moss houses are booked apart from the others and several districts are tied up by individuals. The Shea properties, for example, have its own district tied up and book it without regard to the other booking elements associated with the Keith exchange. The Moss properties are handled alone, also.

The A. B. C. proposition aims at "quantity buying" of pictures. It is figured that bulk booking can be had cheaper than individual playing dates, as is alleged to be the case with the Loew company. This angle is apart from the argument of encouraging independent producers. The factor of trade restraints has been studied and the project is pronounced proof against this charge. There is no intent to boycott any distributor nor can the pool be charged with controlling prices.

The plan has in it some of the features roughly outlined by the Theatre Owners of America at their Minneapolis convention last year, but that scheme ran into opposition from the membership for numerous reasons, one being the bolsterous talk about "putting out of business" certain distributors.

CENSORED SHORT REELS WILL NOT BE RELEASED

No Scenes Deleted in 1 and 2-Reels in Kansas—Longer Pictures as Before

Kansas City, Oct. 25.

A ruling just made by the Kansas Board of Motion Picture Censors means that some of the one and two-reel comedies will be forbidden in the state.

Announcement was made that hereafter the short films will not be cut by the censors. Instead of eliminating scenes offensive to the board the entire picture will be condemned.

The action was taken on the complaints of exhibitors that films from which scenes had been "cut" were unsatisfactory to their audiences. The ruling affects only the shorter productions whose length does not permit revision. Pictures longer than two reels will be cut as before.

SENSELESS RULES

Film Producers, Censors and Wet Words of the Censors.

Do you know that it is against the law to utilize the words whiskey, beer, gin or champagne in any advertising matter? If a maker of pictures happens to have used any of those words in titles the censors will soon let you know that they are banned.

A producer last week in New York had a picture before the censors in which a couple of men walked up to a bar and placed their foot on the brass rail, and the censors cut it. There are supposed to be no more bars with brass rails, so the censors say they cannot be shown, even in pictures.

At the same time the word "beer" was ordered removed from a title.

NO "ROBIN HOOD" ROAD SHOWS

Chicago, Oct. 25.

It is reported the contemplated slow of road shows of "Robin Hood" planned has been called off. The picture is reported to have gotten \$12,500 last week, with this week falling below that figure. Tuesday the gross on two performances it reported as under \$1,000.

The only road shows that the picture will have will be in the bigger towns, such as here, New York and Boston.

SAND BAGGING METHODS PLAINT OF EXHIBITORS

Distributors Demand Theatres Take Other Pictures Also—Three Films Named

Exhibitors are in arms against what they term the sandbag methods of selling film practiced by a number of the distributing companies. According to the theatre men, the Universal, Fox and the First National are trying to compel them to take certain productions in order to secure others they want to book.

An instance with Universal is if an exhibitor wants to book "The Storm" he cannot secure the picture unless he also books "Human Hearts." With Fox on last year's material they refuse to permit the exhibitor to have "The Connecticut Yankee" and "Over the Hill" unless he also contracts to play "The Queen of Sheba."

With the final settlement for the release of the Jackie Coogan production "Oliver Twist" with First National, the lessors at the head of the producing company reserved the right to pass on contracts for the picture and are insisting no exhibitor receive the "Oliver Twist" production unless he had played "Peck's Bad Boy" and "Trouble," two previously released Coogan pictures.

FOR FEATURE ACT

Forest Hills, L. I., House Wants High-priced Headliners

A theatre venture is in the making in Forest Hills, Long Island, an exclusive residence suburb which was without a theatre until the house now ready for opening was put up at a cost of \$350,000 by a firm of Greek exhibitors.

The house, according to an agent for the owners who has been investigating vaudeville salaries, will play "the highest-priced headliners obtainable." The limit for the initial attraction has been set at \$2,000.

Probably nowhere in the country is the percentage of auto owners higher than in Forest Hills and the group of suburbs nearby. So far, the people have had to motor to Jamaica for evening screen entertainment.

The new Forest Hills house will have a top of 75 cents evenings, and will try to draw the patronage away from the half dozen houses in Jamaica. For this reason, it is desired to start with a hurrah. The house seats 999.

CAMEO FOR EIGHT WEEKS

American Releasing "Queen of Moulin Rouge" There.

The American Releasing Corporation has secured the Cameo, New York, from B. S. Moss for eight weeks, beginning next Sunday, when it will show "The Queen of the Moulin Rouge" for a run.

The house is under a guarantee, with a sharing basis arrangement.

To follow "The Queen" the American has three other productions in readiness, and the arrangement may be extended for a period beyond the original time.

REID RECOVERING

Los Angeles, Oct. 25.

Wallace Reid is reported as rapidly recovering from a bad attack of "Klieg eyes," and is to leave the sanitarium, where he is confined next week.

There were local rumors that "Klieg eyes" were not the sole reason for the star taking a rest cure at this time.

WILLIAMS OUT?

So Reported Following Directors' Meeting Wednesday

Although the meeting of the Board of Directors of the Associated First National was practically held in a steel vault at the Hotel Chatham, New York, as far as any news leaks were concerned, it was practically certain that J. D. Williams was out of the organization late Wednesday; also that Robert Leiber, president of the First National, had resigned, and that Richard A. Rowland was to assume the general management of the organization.

It was practically settled also that the proposed producing campaign of First National had been adopted and that the organization would almost immediately take steps to take over the United Studios on the Coast, formerly the Brunton lot, and the Biograph Studios in New York for production.

A rumor to the effect that Rex Ingram, the Metro director, who has been turning out the big specials for that firm, has been weaned away and signed by First National was denied Wednesday afternoon in the Loew offices, where it was stated Ingram was under contract for a period of years.

The First National directors started to arrive Monday, but the meeting did not really get under way until Tuesday. The first day, it is said, was entirely given over to routine business of the company and no active action was taken on the Williams situation until late Wednesday afternoon.

At First National Wednesday afternoon it was stated nothing was known as to what might have transpired at the directors' meeting up to that time and as far as it was generally known in the organization no changes had been brought about.

GOLDIE AND SINGER

HELD FOR GRAND JURY

Woman Alleges They Seized "Scrooge" Film She Submitted for Sale

James Goldie and Julius Singer were held in \$2,000 bail for the Grand Jury by Magistrate Sweetser in the West Side Court Tuesday on a grand larceny complaint by Arabelle Kelscher. The defendants, film men, Singer's office being at 729 Seventh avenue, New York, are alleged to have seized a "Scrooge" film which Miss Kelscher owned. "Scrooge" is an adaptation of Charles Dickens' "Christmas Carol."

It is alleged the plaintiff visited Singer's office for the purpose of selling the picture, the latter asking to consult Goldie. When Goldie appeared he stated he had bought the same picture in England some years ago and then lent it to another to make a print, never getting it back. Goldie is alleged to have seized the film and offered Miss Kelscher a receipt.

NOT INTERSTATE COMMERCE

Charles G. Binderup's petition for a writ of certiorari to have the Eighth Circuit Court of Appeals review his suit against the Pathe Exchange, Inc., the Omaha Film Board of Trade and others, was denied by the U. S. Supreme Court last week. Binderup sued for \$750,000 triple damages under the Sherman anti-trust act alleging that defendants refused to book their films with him under any circumstances in an alleged combine to destroy his business.

The U. S. Circuit Court of Appeals ruled that the defendants did not fall within the category of interstate commerce.

Spectacular "Little Old New York"

The Cosmopolitan started production this week on "Little Old New York," which is to have Marion Davies as its star.

The film will be made into a spectacular special feature, "Little Old New York" in its majesty.

CRIMINAL PROSECUTION AGAINST BOB WAGNER

Members and Investors of Film Company File Complaint With District Attorney

Harry Marsh, assistant director in a film venture sponsored by Bob Wagner, Inc., Marguerite Gale, film actress, and 13 others who invested money in the company, filed a complaint in the district attorney's office last week before Assistant District Attorney Roy Weller charging Robert Wagner with obtaining money under false pretenses. Former Assistant District Attorney W. D. Bosler, who is acting for Miss Gale and Marsh, is preparing his case for the Grand Jury.

The common grievance is that Wagner, under promise to secure long term contracts for each of his investor-performers, obtained various sums ranging from \$100 and \$200 up to exceeding \$1,000. It is estimated Wagner collected between \$9,000 and \$10,000 in this manner, about \$2,000 of which was expended on the actual production of a titleless, plot-less film. It consists of about 12,000 feet, considered so much wasted film. Even after the cameraman, known only as "Tony" had cut it down to 4,000 feet, the result was voted impossible, hopeless, commercially. Tony was elected for the cutting job as the only one who knew what all the shooting was about. The actors allege Wagner wrote his next day's continuity on his cuff and then lost that in the laundry.

Miss Gale was practically the only legitimate screen actress in the cast, the rest being amateurs. She was induced to invest several hundred dollars to assist in paying a laboratory developing bill. Not all of the investors are aligned in the district attorney proceedings. One woman who was heavily "taken," is keeping out of it for two reasons. One is because of the report Wagner's mother is dying and the other is the negotiation for a possible settlement.

Wagner is said to be the son of N. C. Wagner of the Philadelphia exchange of the First National.

HOUDINI'S ROAD SHOW

Escape Star, with Feature Picture, Out for Twenty Weeks.

The Houdini road show is to start in Newark, N. J., Nov. 3. The attraction is to have Houdini and his feature picture, "The Man from Beyond," and is to be known as "The Houdini Wonder Show of 1922." The tour is to be confined solely to the larger picture theatres and limited to twenty weeks.

According to the present plans a sixty-foot carload of special scenery and effects is to be carried with the master escape artist, making a personal appearance in conjunction with the picture in which he appears. A special advance publicity representative will travel ahead of the show, and Houdini will do the big ballyhoo stunts that he pulled as a vaudeville attraction.

For the Newark week it appears that Houdini is getting one of the highest prices that a film house has ever paid for an added attraction, with possibly one exception. The picture and his personal appearance are guaranteed \$4,000, with a sharing arrangement on a gross above \$10,000.

McVICKER'S OPEN

Started This Week—Continuous from 9:30 A. M.

Chicago, Oct. 25.

The new McVicker's will open tomorrow (Thursday) at 6:30 p. m., and will play continuous thereafter, opening at 9:30 a. m. The first picture will be "The Old Homestead." Presentations will include the Tartar dance from "Prince Igor," with Adolph Bohm and his associates, and "Autumn Leaves," a prelude in color and song by S. Barrett McCormick. The dance was at the Auditorium some years ago, when Bohm was director of the Highlife-Ballet-Russe. Bohm will only direct at McVicker's. Konstantin Koboleff, his associate, will do the dance. The principal woman dancer will be Amata Grassi.

H. Leopold Spitalny will direct McVicker's orchestra, and W. Remington Welch will be at the Wur-



A LUCKY WEEK FOR PAUL GERARD SMITH

ONE OF THE FEW SELECTED COMEDY SCENES

SAM H. HARRIS
Presents
IRVING BERLIN'S
NEW
MUSIC BOX REVUE
LYRICS AND MUSIC BY IRVING BERLIN
STAGED BY HASSARD SHORT

PROGRAM CONTINUED

"THIS SITUATION IS TERRIBLE"
by Paul Gerard Smith

The General.....	Bobby Clark
The Spy.....	William Gaxton
The Army.....	Messrs. Bullock, Goff, Marquis, Walsh
Insurance Agent.....	Robinson Newbold
The Golfer.....	Paul McCullough
Newspaper Boy.....	Edwin Michaels

Scene—The Mexican Wall.
Directed by Sam Forrest.

SOME VAUDEVILLE ACTS WRITTEN BY PAUL GERARD SMITH

TAKEN FROM THIS WEEK'S ROUTE SHEETS

CHASE & LA TOUR.....	"AROUND THE CORNER".....	COLONIAL, NEW YORK
MORTON & GLASS.....	"APRIL".....	ORPHEUM, VANCOUVER, B. C.
ANDERSON & BURT.....	"THE DIZZY HEIGHTS".....	ORPHEUM, DENVER
WAYNE & WARREN.....	"THE LAST CAR".....	ORPHEUM, KANSAS CITY
ALLMAN & HOWARD.....	"A PERFECT STRANGER".....	RIVERIA, BROOKLYN
FULTON & BURT.....	"THE HOLD-UP GIRL".....	PANTAGES, OGDEN
BARRETT & CUNEEN.....	"LOOKING FOR FUN".....	ALBEE, PROVIDENCE
JEAN SOTHERN.....	"GIRLS WILL BE BOYS".....	RITZ, JERSEY CITY
WISE & KELLEY.....	"STALLED".....	GARDEN, BALTIMORE
HALEY SISTERS.....	"BACK TO WATERLOO".....	PROCTOR'S, YONKERS
JAMES TENBROOKE & CO.....	"ONE ON THE AISLE".....	COLUMBIA, NEW YORK
THE WAINWRIGHTS.....	"THE RIGHT WEIGHTS".....	PROCTOR'S, 58TH ST.
4 BULSHEVIKS.....	"TRAVESTY MOMENTS".....	POLI'S, HARTFORD
GARDNER & BAILEY.....	"SO LONG, BROADWAY".....	LIBERTY, STAPLETON
LILLIAN STEELE AND CO.....	"LOVE LESSONS".....	LOEW'S, OTTAWA
HARRY TICHE.....	"FUN".....	CHATEAU, CHICAGO
ETHEL DAVIS.....	SONG STORIES.....	SHUBERT, CINCINNATI
ETHEL SINCLAIR.....	SONG CYCLE.....	PROCTOR'S, ALBANY
ALICE HAMILTON.....	"Lavender and Old Lace".....	KEITH'S, CINCINNATI
STELLA MAYHEW.....	SPECIAL SONGS.....	ORPHEUM CIRCUIT

ACTS IN PREPARATION

EDNA LEEDOM.....	"TIME TO RETIRE".....
DAVE FERGUSON.....	"BUMMING AROUND".....
LAZAR AND DALE.....	"STOP, LOOK, LISTEN".....
EDDIE CARR.....	"MY MISTAKE".....
CRONIN AND HART.....	"GIRL WANTED".....
MURRAY AND MADDOX.....	"CHOW".....

REVISED EDITIONS

EVANS AND DEAN.....	"A CELLAR CINDERELLA".....
GEORGE F. HAYES AND CO.....	"OH, BABY".....
MORATI AND HARRIS.....	"BUM VOYAGE".....
MINERVA COURTNEY AND CO.....	"BUILD YOUR OWN HOME".....

ALSO TOOK THE MEASURE OF A BROADWAY STAR FOR A PLAY

—STAFF—

HARRY CRAWFORD, Mgr.
JAMES L. SHEARER
FRANK CRONIN
HARRY STORIN



—STUDIOS—

232 WEST 46TH STREET
IN ASSOCIATION WITH THE
Producing Department
E. K. NADEL, Mgr.

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